



The Dallas/Fort Worth MUSICIAN

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Jan. - June 2010

The President's Message

Groveleth not to the union busters

BY Ray Hair

June 30, 2010, will live forever as a day of infamy for professional musicians, not just across North Texas, but also beyond. It was the day that two major employers – Fort Worth Symphony Orchestra Association and Richardson Symphony, Inc. – declared war upon the livelihoods of professional musicians, just as the safeguards in Local 72-147's existing contracts for those organizations are expiring.

That day, at 10:00 A.M. in Fort Worth, our negotiating team – attorney Bill Baab and I along with orchestra

committee members George Dimitri, Becky Stern, Adam Gordon, Mark Houghton, and Pam Adams – received FWSOA's response to the modest opening proposal we had made a few days earlier on June 4, when we went to

the bargaining table with a simple reasonable proposal and a willingness to bargain in good faith. The company answered by proposing to eliminate the
(See PRESIDENT'S MESSAGE on page 2)

Collins Fund benefited pianist, violinist

Ivo Ivanov and his wife Stacey were expecting their third child June 2. Shortly before delivery, doctors discovered that the unborn child died of *Hydrops fetalis*, a condition in the fetus characterized by an accumulation of fluid in at least two fetal compartments. Emotionally shattered and economically devastated from their tragic loss, Ivo and Stacey laid their deceased infant, **Nathan Bogomil**, to rest in Sherman, Texas in consecrated
(See COLLINS FUND on page 4)

Rising on a Point of Personal Privilege

BY VP Karen Schnackenberg

We go to print on this issue of the newsletter just after the triennial AFM convention closed in Las Vegas. As most of you now know, our Local President Ray Hair has been elected as the new President of the American Federation of Musicians in the United States and Canada, along with a new Vice President, and four new members of the International Executive Board. This represents a

seismic shift in the way our Federation runs, and our congratulations, support, and hopes go with Ray as he takes on this new phase of his own life, as well as the life of our union.
(See RISING ON A POINT on Page 4)

SEMI-ANNUAL DUES

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Carl Finch hypes the crowd at the Denton Arts and Jazz Festival on Sunday April 25 as Grammy winning Nuclear Polka group **Brave Combo** closes the show.

THE PRESIDENT'S MESSAGE

(Continued from Page 1)

year-round status of the orchestra by cutting its 52 week season to 42 weeks, with corresponding cuts in sick and personal leave, pension and health benefits, and vacation. As if that wasn't drastic enough (and to illuminate the FWSOA's real intentions), the proposal included a total evisceration of the peer review process. Base pay for FWSO full-time musicians would shrink 20% from \$60,000 to \$48,000, with fewer work opportunities for part-time players, subs and extras. And what's more, with a gutted peer review process, tenured players would be working at the whim of a Music Director who could *and would* fire orchestra members without peer approval.

Also that evening, at 5:30 P.M., the RSO's Board of Directors convened an orchestra meeting at Alliance Data in Richardson, a company owned by RSO Board Chair Jim Pierce. Management's meeting notice to the players said that "structural changes" to operations would be discussed over pizza. When VP Karen Schnackenberg, Principal trumpeter Bert Truax and I arrived at the meeting place hungry and anxious to attend, a goon squad led by a gun-brandishing sheriff's deputy met us inside the door and told us to get out and get off the property. When we refused to leave, Dallas Police were called to the scene and quickly confirmed that Jim Pierce and RSO manager George Landis had ordered their private little army to keep the Union away from the orchestra. An hour later we knew why – members who attended the meeting reported that Pierce and Landis had called it to declare the RSO union-free. An 18-year collective bargaining relationship was over. No more Union for the RSO.

But that's not all. On my desk when I returned from the AFM Convention June 28, two days earlier, was an undated, unsigned certified letter from the East Texas Symphony Orchestra Association requesting a contract re-opener and a 20% wage cut next season. Bear in mind we have just completed the first year of a progressive three-year ETSO agreement.

The bad news is that these employer initiatives are not just the aggressive red herring rhetoric you might expect to encounter during the course of business in mature collective bargaining relationships, particularly when those relationships have been constructive and productive for decades – in the case of FWSO, for the better part of a century. What we are seeing are more than just sudden, scattered surprise attacks upon the bedrock of our time-honored agreements – the fountain of our members' welfare and interests.

You are witnessing the ugly face of union busting, a clumsy flat-footed attempt to eliminate democracy in the workplace.

Apparently, FWSOA and RSO have decided that union busting should be a growth industry in DFW, at least where

professional musicians are concerned.

The ultimate union-busting goal of some employers, as in the Richardson example, is to eliminate the Union altogether, by repudiating the bargaining relationship and by firing any remaining union sympathizers during the race back to a non-union business model. That way, Brusilow, who earns \$75K per season conducting a handful of RSO concerts, can continue, unfettered, to debase musicians with his abusive egomaniacal rants. Manager George Landis (\$80K yearly) and Development head Scott Wilkinson (\$60K yearly),

already fat from the practice of diverting musicians' pension and dues money into operations, can keep re-directing musicians' payroll into their own pockets, not just to serve their own selfish interests but also to fund RSO's anticipated IRS penalties without fear of a new US Department of Labor investigation.

Where Union extermination cannot be achievable in the short term – a la FWSO – the goal is to cut wages and fringe benefits, and reduce the amount of available work, bank the savings, maintain or increase management's piece of the pie, and then encourage musicians to blame themselves and assume responsibility for company failures. FWSOA evidently believes that its so-called "structural deficit" (estimated to be \$1 million in 2010/2011 against an accumulated surplus of more than \$6 million since 2005) should be paid for by cuts from

the very musicians whose flawless performances caused donors to endow FWSO to the tune of \$25 million – an amount that represents two years of operational cash.

Fort Worth is a town that boasts performing arts organizations with combined annual budgets of over \$45 million and whose Executive Directors earn a combined annual salary of \$1.5 million. The combined net worth of those organizations exceeds \$120 million. FWSO Music Director Miguel Harth-Bedoya's salary has increased from \$220,000 to \$337,000 yearly – a 53% raise over 5 years. In a community where there is no shortage of wealth, the maltreatment of professional musicians became an international spectator sport last year when Texas Ballet Theater replaced the Fort Worth Orchestra with a tape made in China while the town honchos looked the other way.

(See PRESIDENT'S MESSAGE on Page 5)



Ray Hair



The Dallas/Fort Worth

MUSICIAN

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NOTES FROM KEN . . .

Those Were the Days

I remember it well, back in 1992, the day we obtained our first collective bargaining agreement with the Richardson Symphony. After the many months of struggling to obtain union recognition and finally achieving it. After the many hours of hard negotiations, wondering if we were ever going to reach an agreement with management for a contract. And then finally arriving at that moment when we had a deal. It was a wonderful feeling of accomplishment.

That contract gave us much better pay than we were receiving before. It gave us work place protections that we never had before, and a real sense of hope about the future.

And indeed, as we continued through the years to bargain better and better contracts with better and better pay the orchestra kept getting better and better as well. The orchestra had become one of the best of its class, achieving a remarkably high level artistically considering the limited time we had together because of our part-time status.

The working relationship our union had with RSO management was a thing of beauty that made a better place for both musicians and management. The lead negotiator for management when we obtained our first contract – a gentleman by the name of John Cook, who showed us great respect at the time (unlike the current board leadership) -



KEN KRAUSE

would later go so far as to tell us that the union was the best thing that ever happened to the RSO and that we had helped to save their orchestra.

And now all of the goodwill that existed between management and the union has been thrown away. Over the last couple of years, from an artistic standpoint, the orchestra has been reduced to a shell of its former self and morale is at an all-time low, much like the days that preceded our first collective bargaining agreement.

History is replete with examples where a unionized work force made a better world for everyone; a more satisfied workforce, stronger, more successful corporations and better symphony orchestras. And yet the current board and management staff of the RSO think they can do better without a union contract. They seem to think they can ignore history.

Of course they trumpet the same old tired, paternalistic lines that have been espoused by other failed orchestra managements through the years; the musicians will be better off signing individual contracts. Contracts, that provide for no representation and that an individual musician couldn't possibly enforce alone. They seem to believe they can defy history, as if it has no relevance to today. And what is so ironic is that history is also replete with examples of people who destroyed themselves or the organizations of those they represented because they thought they could ignore history.

It was once a great place to work and make music. How sad that an arrogant RSO board has chosen to give the history books another example of how to do it wrong. Alas, I refuse to lose hope, because history is also replete with examples of the possibility that something better will take the place of the RSO. Collective action will continue to thrive and will ultimately overcome. Solidarity forever! We shall overcome!

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RIISING ON A POINT — *(Continued from Page 1)*

For now, he will continue to be the President of Local 72-147, and, along with the Executive Board, will carry on the work of our local. Ray has always been there for us, no matter what type of musician we are or with which organization we perform. He has given himself to the job completely, often at great personal sacrifice, and never seeking his own gain. We call him 24 hours a day, seven days a week, and ask him to handle our issues great and small. He has done so with his passion, energy, quick mind, able body, and enduring spirit. And he has done so with abiding care for each of us, and his undying commitment to our problems.

Now Ray has stepped up to the calling of our Federation and the many voices who have asked him to lead us in difficult times through a maze of problems. Once again, he has put his personal needs aside, and answered this calling, to meet the challenges of the daunting task ahead. He has again put into action his belief in our union, what we stand for, and where we need to go. He has again embodied the essence of unionism. And he has done it for all of us.

So we must also step up. We must set our personal needs aside, and begin to look within ourselves to manage the needs of our members. We must stand up for our beliefs. We must fight the good fight to protect musicians and speak on their behalf. We must also embody the purpose of this union through true collective action, and the strength and power that comes with that action.

Ray has been teaching us how to do this for almost three decades. He has been a good teacher. Let's show him we have been good students.

*"Thoughts lead on to purposes;
purposes go forth in action; actions
form habits; habits decide character;
and character fixes our destiny."*

~ Tyron Edwards (1809 – 1894)

COLLINS FUND —

(Continued from Page 1)

ground provided by the Russian Orthodox Church. Ivo has performed as a member of Fort Worth Symphony Orchestra's 1st Violins since 1997.

Al Malacara, a popular Fort Worth jazz pianist, has performed in the private clubs, bars and restaurants across North Texas, for a half century. Virtually every professional jazz musician in Dallas-Fort Worth has either performed with Al or heard him play at one time or another. In February of this year, Al was diagnosed with massive basal cell cancer. He suffered from open wounds on his face and forehead. Doctors performed skin graft reconstructive surgery on Al's face, nose, mouth and forehead. Although Al is recovering and beginning to accept gigs, the cost of his treatment was astronomical, and has left him with a mountain of medical bills.

Ivo and Al are two of our talented members who have received assistance from the Bill Collins Benefit Fund. Please make a donation to the Fund to enable Local 72-147 help members in crisis. The Fund was established by Bill Collins III in memory of his Dad, member Bill Collins, Jr, to aid sick, injured and disabled Union members in financial distress. The Fund's ability to provide assistance depends solely on the generosity of our members. Send your check to the Union office today, payable in any amount to the Bill Collins Benefit Fund. Help us help your colleagues in a meaningful way. We'll publish your name in the next edition of the Dallas Fort Worth Musicians with our thanks.

We extend thanks to the following members for their Bill Collins Benefit Fund contributions:

| | | |
|-------------------------|----------------------------|-----------------------------|
| Susie Ager | Sorin Guttman | Jack Rumbley |
| Bill Atwood | Eugene Gwozdz | Leo Saenz |
| Analisa Bailey | Ray Hair | Jay Saunders |
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| Genie Grant | Cleo Raymond | |



PRESIDENT'S MESSAGE

(Continued from Page 2)

FWSOA is simply following along with that trend, albeit in a different key. Compared to the musicians who work so hard to bring such joy to the world, FWSOA donors, like those in Richardson, Tyler and elsewhere, are all rich. Yet they and the managers are hurting us. Why?

They do it to get us to bicker with ourselves and to have us turn on each other so that we will swallow a camel (unconscionable treatment and severe concessions) while we are flailing at gnats. This is a good time to remember how we got our first contract in Richardson to begin with – to recall how we went to 52 weeks of full time employment in Fort Worth, from 35 to 63 full time jobs, all in five years. How did we do it?

We didn't do it by taking the approach that some have begun to take in these circumstances – by thinking that if we are good boys and girls and give the managers back some of

those hard-earned gains, if we make a concession or two and overlook a few despicable acts, if we appear to be complacent enough and grovel hard enough, they'll go easy on us and leave us alone this time. You know exactly what I'm talking about, right?

We didn't achieve these great contracts by fighting with ourselves. We rose to the occasion because we overlooked our animosities toward each other, and we looked past our secret ambitions and private dreams that seemed so small against what we needed to accomplish, against what we stood to lose.

No, brothers and sisters, we didn't get what we have today by drifting with the wind. We got here through unity of purpose. We eventually arrived at a system of symphonic

(See *PRESIDENT'S MESSAGE* on page 8)

“Abuse for Art’s Sake?” OR “Abused, and then Abused Again”

By Karen Schnackenberg, VP

When I was coming up in this business I heard all the stories about Toscanini’s legendary temper and ill treatment of his orchestra musicians. Rehearsals went on for hours with no bathroom or meal breaks. There was rampant public humiliation of individual players. Rants, tirades and firings. From audiophiles, musicologists, and classical music history buffs, the references to the “Maestro’s” behavior are usually down about paragraph nine after the litany of musical superlatives with which he is described. An article entitled “Toscanini, The Recorded Legend” in *Classical Notes* by Peter Gutmann, copyright 1992, describes him as “the supreme legend in classical music” and says “nearly every musician who ever played with him considered the experience to have been the pinnacle of his career.”

From the players’ standpoint, Toscanini is often credited for creating such an environment of tyranny that the musicians’ union finally negotiated industry standards of protection against such abuse in the

orchestra contracts, including 20-minute breaks during 2.5 hour rehearsals, and grievance and dismissal procedures that don’t allow a player to be fired on-the-spot for a musical error. In other words, abuse in the name of art wasn’t going to be allowed anymore.

By now, many of you have probably heard of, if not heard, Anshel Brusi-

low’s most recent verbal attack against the Richardson Symphony musicians, and, in particular, orchestra committee chair and principal trumpet Bert Truax, for a planned leaflet to inform their audience that the players had not been paid for previous performances. No need to repeat here what was said – you can hear it for yourself. (Just Google “Anshel Brusilow tirade” and you’ll find it, along with much commentary.) Suffice it to say, not only was Mr. Brusilow completely out of line with this egomaniacal display, so

(See *ABUSE FOR ART’S SAKE* on page 8)



Karen Schnackenberg

**The Name of
Richardson Symphony, Inc.
was placed on the AFM’s
INTERNATIONAL
UNFAIR LIST
on July 1, 2010**

AFM bylaws provide for fines not exceeding \$50,000 and/or expulsion for members who render musical services for organizations, establishments, or persons who have been placed on the International Unfair List.

Pension fund heading into 'red zone'

But don't panic -

here's what the law means and how it protects you

By HARVEY MARS,
Counsel to Local 802.

*Reprinted with permission from
Allegro, Local 802's official journal*

Generally, pension plans fall into two basic varieties: defined benefit plans and defined contributions plans.

Defined contributions plans are those that have a specific contribution rate to be made on behalf of covered employees.

Contributions are then invested and when the employee comes of retirement age, he or she will receive a pension benefit based upon the return on the invested contributions.

Whatever the invested contributions garner will be the total pension available to the participant.

In this respect, defined contribution plans will always be 100 percent funded.

A defined benefit plan involves an entirely different concept.

In this type of plan, the fund determines the level of pension benefits a retiree will receive.

Employer contributions are then invested to achieve this benchmark pension level.

Investment advisers and actuaries are utilized to ascertain the funding level of the plan.

If funding levels are either too high or too low, contribution rates or benefit amounts may be adjusted.

With a defined benefit plan, the possibility looms that "vested liability" (the amount of liability the fund would have if everyone who vested a pension retired at the same time) may exceed the present funding of the plan.

If that is the case, the fund is considered underfunded.

Pension protection act

In 2006, Congress passed the Pension Protection Act ("PPA"), to assist underfunded defined benefit pension plans decrease liability and minimize the risk that they one day will become insolvent.

Insolvency occurs if the fund is unable to pay its present liabilities.

In the case when a plan becomes insolvent, a government agency known as the Pension Guaranty Cooperation ("PBGC") will guarantee that the pension or a portion of the pension will be paid.

For those interested in the maximum pension the PBGC will pay, I refer them to www.pbgc.gov. (Note that the maximum benefit the PBGC will guarantee for 2010 is actually \$54,000 for an individual who

When a fund is in critical status, it is legally required by the PPA to develop a rehabilitation plan.

The statute mandates some of the features of the plan.

For instance, a fund in critical status is required to impose a 5 percent surcharge on contributing employers.

The surcharge will increase to 10 percent in the second year if the employer fails to enter into a successor collective bargaining agreement that provides for additional rehabilitation.

Furthermore, a fund will be permitted upon notice to plan participants to decrease subsidized or adjustable benefits such as disability or early retirement benefits.

Finally, the fund must prohibit decreases

At present only 20 percent of this country's defined benefit pension plans are in the green zone due to substantial losses caused by the recent economic downturn.

retires at age 65.

Under the PPA, a plan must certify its funding level to the Secretary of the U.S. Treasury.

Three funding categories were established by the statute: fully funded (green); endangered underfunded (yellow) and critically underfunded (red).

A fund will be in the red zone if it is less than 65 percent funded; meaning that it only had less than 65 percent of the funds available to satisfy vested benefits.

At present only 20 percent of this country's defined benefit pension plans are in the green zone due to substantial losses caused by the recent economic downturn.

in contribution rates presently contained in collective bargaining agreements.

Subsidized/adjustable benefits may be decreased only for individuals who are scheduled to receive benefits after the benefit reduction notification has been submitted.

Persons receiving the subsidized/adjustable benefit prior to the thirty day notice submission I not have their benefits reduced.

The PPA provides that "the sponsor of a plan in critical status shall not reduce adjustable benefits of any participant or beneficiary whose benefit commencement

(See PENSION FUND on Page 7)

PENSION FUND — (Continued from Page 6)

date is before the date on which the plan provides notice to the participants.”

We're in 'critical status'

Congress enacted the Worker, Retiree and Employer Recovery Act of 2008 (“WRERA”) to provide additional relief for multi-employer pension funds in endangered or critical status.

Under this statute, a fund in endangered or critical status may freeze its status at the previous year's level and obtain an additional year to impose a rehabilitation plan.

This provides additional time for the fund to improve its funding levels.

It also permits pension funds to implement some rehabilitation efforts without being locked into all of the components the PPA requires.

The AFM Pension fund, like a great

many pension plans in this country, is presently in critical status and it exercised its deferral right under the WRERA.

It should be emphasized that individuals already receiving pensions are fully protected under Employee Retirement Income Security Act (“ERISA”) and will continue to be paid as they have in the past.

Further, the benefits multipliers from prior to Jan. 1, 2010 remain in effect for those time periods, and benefits will be paid in accordance with those percentages.

Those Multipliers are \$4.65 for work done before 2004; \$3.50 for work between Jan. 1, 2004 and March 31, 2007; \$3.25 for work done between April 1, 2007 and April 30, 2009; and \$2 for work done between May 1, 2009 and Dec. 31, 2009).

On March 1, 2010, the fund disclosed several features of its rehabilitation plan.

These benefit reductions will apply to any application for a subsidized annuity benefit postmarked or received by the fund office on or after Feb. 25.

Reductions in plan benefits include the termination of single annuity benefits upon the participant's death; early retirement benefits will no longer be subsidized and joint and survivor annuities will no longer convert to a single life annuity benefit if the joint annuitant dies within five years of the annuity starting date, or include a 60 month payment guarantee.

Finally, employers will not be charged the statutory surcharge if they agree to percentage increases in contribution rates.

Participants in the AFM pension fund should trust that the long-term picture is not bleak and that panic is entirely unjustified.

Clubs FYI, Dept.

New web site helps musicians rate clubs

By MATT PLUMMER,
AFM Freelance Services Division

VENUOLOGY.COM, a new website from the AFM's Freelance Services Division, is becoming an important resource for musicians booking gigs at nightclubs and other venues.

In recent years, musicians have found that even large venues with good crowds are refusing to pay musicians adequately. Bands are often paid solely by audience tips, leaving clubs free to erase live music from their business expenses.

Without significant union density, many musicians in indie rock, jazz, world music, Latin music and country-western are fending for themselves - otherwise known as the D.I.Y. (do-it-yourself) model. Clubs benefit from a glut of musicians looking for gigs, and the subsequent race to the bottom.

The power dynamic is skewed. For a given club, an owner can choose between multiple bands looking for work. From the

band's perspective, they can accept the owner's terms - or let another group take their place.

Venuology.com ameliorates this problem. It creates a space where musicians can safely share information about venues. Bands review venues they perform at, writing anonymously about their experience and optionally listing details such as the club's back-line, sound quality, room size, whether the club promoted the show and even how much the band was paid.

Armed with this information, other groups can make informed choices when negotiating with venues. They know if the venue has ripped off other bands, or if musicians uniformly love playing there. Musicians can see if groups received free drinks or food. They have a general idea of what others were paid, and they know if the venue uses minimum draws to justify denying bands a share of the cover.

As musicians get a better look at the

big picture of the venue landscape, they may think twice about playing at clubs that are rated poorly - without needing to experience it themselves. When booking musical acts, these clubs may now face a small army of empowered musicians rather than isolated individuals.

Indeed, an important goal for the site is to demonstrate the power of collective action, especially to musicians that may not be familiar with the AFM or the labor movement in general. The website is also a recruiting tool, a hook to introduce indie musicians to the AFM while providing a genuinely useful service.

Of course, the most important ingredient of a venue review website is user participation; musicians need to write reviews! Visit Venuology.com and sign up today! It's free and completely anonymous.

For comments or questions, contact us at beta@venuology.com, or (800) 762-3444 x1238.

PRESIDENT'S MESSAGE — (Continued from Page 5)

agreements covering nearly all relevant orchestral work from Waco north to Lawton and from Fort Worth east to Tyler because we stood together to take care of each other and to preserve, protect and defend our Union.

And if there was ever a time in the history of our Union when unity of purpose was needed, that time is now. It is time to remember the course of action that made us strong – to recall how we came together and fought to obtain the good agreements that have fed our families and helped us to reach our potential as professional musicians.

Above all, this is not the time to grovel. How much heart do you think it gave Anshel Brusilow on May 7 when he saw the orchestra kneeling in obedience before his detestable, tyrannical derisions? If the recent happenings in Richardson and Fort Worth have taught us anything, it is that if you grovel enough now, you'll have much more to grovel for later. If you don't believe me, go right ahead try it. I promise, you will live to regret it.

To those who would rather run away from these insidious attacks, I say stay with me. Stay with your courageous Local 72-147 Executive Board and stand up alongside these fearless orchestra committees who are organizing and

preparing for the fight. Wouldn't you rather fight a little now than fight more down the road?

I am certainly not going to run from these defilements. You don't pay me to run – you pay me to fight. And I know only too well that if we don't resist now, the employers will use everything they can against you much more quickly. If they see you on the run they will take spirit from it. They will fashion more sharp spears to throw at you to accelerate your speed. They won't lose any sleep at night worrying about what to do with musicians who are fleeing before the storm.

Folks, that was the bad news. Now for the good news - we have been here before and we have fought and prevailed. Remember the Dallas Opera Orchestra. As we demonstrated a few years ago in the ugly face of union busting, we are a Union of professional musicians in the truest sense of the word. We will need every member to step forward and provide assistance and a helping hand to musicians of the RSO and FWSO, so that we can effectively project Union power.

As I said in 2006 in advance of the opera company's abusive onslaught toward its orchestra, please stand by. This is no drill.

ABUSE FOR ART'S SAKE — (Continued from Page 5)

was the Richardson Symphony President, George Landis, who allowed it to happen and even egged Brusilow on.

Apparently, though, these guys didn't feel they had heaped quite enough abuse on Bert and the other players. At a meeting to discuss the union's grievances following the attack which was attended by the orchestra committee, Local President Ray Hair and me, along with representatives from the Richardson Symphony and Mr. Brusilow, the berating continued. After telling us they didn't think the contract was violated, Bert asked if they felt it was appropriate to tell the whole orchestra his salary. Mr. Brusilow decided to go at Bert again:

"Bert, you aren't *worth* answering." And then, his voice dripping with disdain, Brusilow said "Bert, go Google your name, and then Google mine, and you'll see."

The meaning was clear to everyone in the room – Brusilow considers himself highly important and very famous, but his players are nothing but bugs to be squashed underfoot. It was shocking and

sickening.

You know, one might expect such behavior from a hostile employer, but from a fellow union member? Mr. Brusilow has retained his AFM membership in this local. I wonder why. If he has such contempt for his colleagues, what is the point? I've heard stories from musicians in this area over the past twenty years who say their fondest musical memories are from college performances conducted by Mr. Brusilow. I am sure this is true, as he was a widely respected musician for many, many years. But he doesn't seem to share their enthusiasm and respect.

I'm all for players being expected to perform to the best of their ability, to exercise discipline and work very hard, and to have excellence demanded of them. Yet these things are desirable and achievable *without* Toscanini-style tirades. No musician plays their best when they are attacked and publicly humiliated. Nor when they are constantly being paid late, if at all.

Times have changed over the last 80

years. Union regulations have changed. The regular US workplace has changed. There are laws and contract clauses that protect workers from abuse, intimidation and retaliation for lawful collective action. The Richardson Symphony players had not been paid for their previous work, yet were still showing up for rehearsals and performances to help out the organization during a difficult time. Instead of being thanked, they were threatened if they continued with plans to leaflet the performance. Mr. Truax had every right to get up and leave, and I wish the rest of the players had left with him to show their support. Mr. Brusilow said he "didn't need them." Okay, then try conducting a concert without them.

Abuse for art's sake? That old argument doesn't fly anymore. I don't believe abuse is ever about art – it's only about the abuser. I don't believe it worked for Toscanini, and it isn't working for Brusilow. But he's right about one thing – you can find a lot more about him with Google now than before. He's become *really* famous!

OFFICIAL BUSINESS

NEW AND/OR REINSTATED MEMBERS AND THEIR PRINCIPAL INSTRUMENTS [CLIP AND SAVE FOR FUTURE REFERENCE]

Arranger

Vorse, Alexander 817-937-3923

Bass, Acoustic

Baird, Ryan 254-315-2448

Eckels, Jeffrey 940-387-8166

Hagler, Ryan 512-619-0151

Johnson, Joseph 816-803-4242

Melton, Jimmie 817-237-5724

Nunez, Kirby 940-387-5465

Bass, Electric

Carr, James 650-799-6284

DeShazo, David 214-215-5424

Jay, Nicholas 214-668-6621

Lacy, Braylon 972-407-1182

Pace, Kevin Shane 817-731-3036

Rogers, Andrew 615-812-0798

Star, Niko Red 214-606-0996

Bassoon

Ott, Janelle 316-990-7295

Cello

Celikten, Esra 940-765-8040

Dominguez, Benny 956-683-0132

Oliver, Marie-Thais Levesque ... 216-225-2344

Standridge, Christian 817-739-1144

Viesca, Belinda 682-564-4123

Wayman, Gail 214-378-8400

Clarinet

Hofmesiter, Chastine Franklin .. 940-577-1872

Drum Set

Bradley, Philip 817-683-4418

Burleson, Charles 254-857-3230

Cain, Jordan 214-649-2239

Caldwell, Glenn 817-868-1035

Cantero, Jahmal 214-207-4945

Diomedes, Nick 314-651-8670

Harmon, Jonathan 940-453-8688

Hibbitts, Bobby 972-429-7779

Jacobi, Ryan 847-269-1192

Livingston, Samuel Lamar 817-577-0084

O'Neill, Brendan 425-922-6729

Pruitt, Steve 946-367-4345

Ratliff, Mike 817-721-3613

Trevino, Richard 917-569-9440

Fiddle

Brackney, Marian 817-681-8433

Wallace, Brook Nicole 817-851-5981

Flute

August, Dolores 682-553-0979

Kelegian, Marisa 262-902-2210

French Horn

Anderson, Susan 214-683-2831

Downing, Andrew T. 214-771-1480

Downing, Ashley 954-608-6140

Hadeka, Sheryl 802-236-2748

Hofmeister, Jason 970-536-8508

Ukens, Nathan 918-645-9336

Guitar

Brown, Dan 817-444-5978

Cross, Joel 682-560-6778

Ervin, David 972-393-9723

Feustle, Maristella 419-351-0801

Garcia, Daniel 972-539-5153

Glasmire, Mark Wayne 817-801-1404

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Norwood, Chris 972-754-6567

Obermiller, Stephen 817-480-8165

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Pollard, Michael 214-202-6406

Reynolds, Thomas 817-335-1962

Richmond, James 817-577-2235

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Sullivan, Jonathan Tyler 214-762-8298

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Keyboard

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Davis, John 817-706-6845

Mayo, Charles 972-322-9416

Percussion

Ginorio, Jorge 972-602-0525

Piano

Byrd, Austin 714-394-8543

Carroll, Andrew 315-391-8044

Guymon, Courtney 214-402-6620

Ivanchenko, Svetlana 214-766-0748

Martin, Darwin 214-566-9286

Rady, David 214-766-0748

Williams, R.C. 214-282-5500

Saxophone

Brown, Douglas 817-615-8717

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Fowler, Quamon 817-846-8117

Morrison, Michael 214-418-6060

Reza, Christopher 214-616-9459

Shafer, Kurt 713-498-9500

Whitman, Aaron 972-207-8672

Trombone

Adams, Michael 616-566-1985

Bond, Zachary 267-975-6519

Churchwell, William Bradley ... 731-415-1630

Hausback, Jason 608-213-2271

Moses, Kenneth 817-996-1001

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Hendrix, Jonathan 817-237-7240

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Kithas, Nicholas 817-991-7631

Levi, Jason 940-367-9827

Mason, Samantha 972-978-2704

Schubert, Mark A. 808-282-5119

Viola

Hwang, Christine 972-664-0607

Richison, Jenifer 214-704-8644

Salinas, Ashley 832-368-2886

Tyler-Butts, Jennifer 806-282-9504

Violin

Green, Andrew 512-964-4728

John, Shinahe Grace 214-642-7254

Parker, Elizabeth 972-571-4539

Priest, Emily 416-230-4244

Schubert, Amanda 808-292-6042

Topper, Matson 469-229-0095

Voyer, Celest Golden 214-769-9900

Whitelock, Susan 702-353-3632

Vocalist

Boyce, Wendy 214-587-0691

Cruz, Donna Gale 940-383-2068

Giles, Sheila Rae 972-955-9841

Gillham, Katelyn Sweet 817-266-5190

Glennon, Christen 817-244-9262

Hackett, Kathryn 972-442-0130

Mayfield, Troy 254-716-0635

Pierce, Justin 817-319-9303

Spencer, Camika Cheron 214-697-5699

LIFE LINES

DEATHS

Lou Kobus, 81, of natural causes November 12, 2009 in Plano. Lou

was an accordionist who was the founder, owner and operator of River-view Cleaners, and eventually was regional sales manager for

A. L. Wilson Chemical Company. In retirement, he was a full-time musician who loved to play, tell jokes and entertain people.



• • •

T.G. "Tommy" Harvel, 82, of lymphoma December 8, 2009 in San Angelo. Tommy was a guitarist and bassist who grew up in Big Springs He



performed in country and western swing bands in San Angelo and

throughout west Texas, playing his last gig November 2, 2009 in Sweetwater. In 1984, Tommy retired after 40 years of service to the Cosden Oil Company.

• • •

Olive Hays, 97, of a heart attack December 12, 2009 in San Angelo. "Sweet" Olive was a pianist who began performing as a child and worked raveling bands touring Texas, Arkansas and Oklahoma in the Great Depression. She played casino floorshows and was discovered by

Vivian Vorden who needed a pianist for her all-female orchestra. At age 17, she joined the Sirens of Swing, another all-female group that toured Canada and the US in the



1930's and 1940's. Even into her 90's "Sweet" Olive could be heard with the Angelo Jazz Band, a popular west Texas group that continued to perform until 2007. She joined Local 361 in San Angelo in January 1976 prior to that Local's merger with Fort Worth Local 72 in 1986.

• • •

Mel Mai, 90, of heart disease December 22, 2009 in Waco. A Waco native, Mel served in the Army Air Corps in World War II and was in the real estate business. He also worked at Oak Lawn Auto Sales.

• • •

Jack Rumbley, of cancer, December 30 in Dallas. Jack was a legendary musician, percussionist and trap drummer who was as comfortable playing timpani and mallet instruments as he was the drum set.

A native of Cleburne, Jack began to study drums at the age of 10 and studied per-cussion at TCU while still in high school performing with the Cleburne High School Band. Jack earned a BA and MA from North Texas State College in Denton (now UNT) where he played with the UNT symphony, the marching band and the Lab Band. He was also the drummer for a special UNT show band, The Aces, conducted by Floyd Graham. When he completed his college years, he served in the 4th

Army Band in San Antonio. After the Army, Jack went to Alice, where he was High School Band Director. He also played in the Corpus Christi Symphony. When he returned to Dallas, Jack taught in the Dallas ISD as Band Director at Grenier Middle School and at Carter High Scholl, where he composed the school song. All the time, he was jobbing in the big bands and combos across North Texas and performed in Dallas and Fort



Worth recording studios where he recorded numerous hit jingles and commercial ID's for Tom Merriman and PAMS of Dallas. He spent 40 summers in the pit at Casa Manana in Fort Worth, where he knew every show by memory. He was Timpanist and percussionist with the Fort Worth Symphony Orchestra for 40 seasons, and after retiring from FWSO he joined the East Texas Symphony in Tyler as timpanist. Jack joined Fort Worth Local 72 in 1951 and was a life member.

• • •

Dave Cook, 60, of a stroke March 1, 2010 in Dallas. He leaves behind his wife of 36 years, Rosalind, and his 14-year-old son Del, an 8th grade percussionist at Bowman Middle School in Plano, Texas. Dave was born in Fort Worth and graduated from Garland High School in 1967. He received a Bachelors of Music Education degree in 1971 from East Texas State University (now called

(See LIFELINES on Page 11)

LIFE LINES



Texas A&M University-Commerce) and received his Master's degree in Percussion Performance from the Manhattan School of Music in New York City in 1978. Dave's career as a percussionist included performances with the Fort Worth Symphony Orchestra, Dallas Opera Orchestra, Richardson Symphony Orchestra, San Fernando Valley Symphony, Columbia University Orchestra, Manhattan Conservatory Orchestra, as well as performances with the Dallas Symphony Orchestra and Dallas Wind Symphony. Dave taught as public school music teacher in the Garland, Allen, and Richardson Independent School Districts, as well as the Santa Monica Unified School District in California. He helped start

the Allen ISD orchestra program and most recently served as Director of the Liberty Junior High School Orchestra in Dallas.

...

William "Billy Joe" Edmonds, 77 of heart disease on March 7, 2010 in Richland Hills. Billy was a guitarist, a vocalists and a long time resident of Parker County. A clarinetist, saxophonist and graduate of Carter-Riverside High School, Billy Joe was awarded scholarships to TCU, UTA and North Texas. He was drafted into the Korean War and served in the 4th Army Band in San Antonio. After the Army, he returned to North Texas and earned two degrees while playing in area big bands. In 1960, Billy Joe moved to Boston where taught school and studied pre-med at Harvard and Boston University. He was president of his class at Boston University School of Medicine. After medical school, he returned to Fort Worth. At age 60, he went to law school and made Law review. He was a member of the State Bar of Texas and the Tarrant County Bar Association. He joined Fort Worth Local 72 in 1955 and was a life member.

...

Paul Crosby, 93, of cancer April 13, 2010 in Arlington. Paul performed on the saxophone and clarinet and was a life member.

...

James Vernon Young, 89, of heart disease April 2, 2010 in Fort Worth. A native of Dennison, Vernon was a bassist and a drummer who was a part of the music scene in Fort Worth in the early days of radio. He served in the Air Force in World War II and was a jeweler by trade. He played on WBAP radio in the 1930's and was a songwriter whose works are catalogued in the Country Music Hall

of Fame. He played in numerous house bands at country and western clubs in Fort Worth



after the war, and was a 65 year member of the Hemphill Heights Masonic Lodge.

...

Billy Todd, 78, of a heart attack April 14, 2010 in Fort Worth. Billy was a guitarist who began working the clubs in the Fort Worth Stockyards in the 1940's. He graduated from North Texas State University in 1950 and he served with honor in the Korean War. He played stage shows for the Interstate Theater chain and ran his own club – Todd's Western Club – in the Stockyards from 1958 to 1961. He went on the road with Bob Wills and the Texas Playboys and later played with B.D. Griffin and his Western Swing Band. He was a purchasing agent for Spinks Industries until the early 1980's and moved on to become Tarrant County Precinct Four administrator and supervisor in facilities management. He retired in 1994.

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NO INCREASES PROPOSED
Saturday,
July 31, 2010
• 1:30 pm •
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*Steely Dan tribute band
Naked Lunch performed at
the Denton Arts and Jazz
Festival on Sunday, April 25,
2010. Shown from left are
Local 72-147 members Brian
Clancy, John Murphy, Steve
Howard, Daran Deshazo,
Rosana Eckert, Michael
Crane, Katherine Stachitus,
Analisa Bailey, David Perez
and Jerry Saracini. Not
shown – Rodney Engelbosch.*



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