



**OFFICIAL JOURNAL
MUSICIANS' ASSOCIATION OF METROPOLITAN BALTIMORE**

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**MUSICIANS' ASSOCIATION
OF METROPOLITAN
BALTIMORE
1055 TAYLOR AVE, SUITE 218
BALTIMORE, MD 21286**

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**Local 40-543
Hosts a Classical
Showcase in April**

The Musicians' Association of Metropolitan Baltimore Local 40-543 AFM announces its next Classical Showcase:

Monday, April 23, 2012
Joseph Meyerhoff Symphony Hall – Recital Hall
1212 Cathedral Street, Baltimore, MD
Starting at 6:00 p.m.

Contractors from the Baltimore-Washington area have been invited to attend.

Each participant is to use their own music and will be asked to play up to two minutes of a solo and three orchestral excerpts of their choosing. In addition, participants should be prepared to provide multiple copies of their resume to be distributed to the contractors.

Members of Local 40-543 may participate in this Showcase free of charge.

Musicians who are not members in good standing with Local 40-543 must pay a \$20.00 registration fee. The money must be received by Local 40-543 by April 17th to reserve a time. If you decide to join the Local within the calendar year after participating in this Showcase, your registration fee will be applicable towards your membership fee.

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2012 Membership Dues

Annual:	
Regular	\$160.00
Life Members	\$66.00
Inactive Life Members	\$60.00
Quarterly:	
Regular	\$42.50
Life Members	\$18.50
Inactive Life Members	\$16.50

**ANY NOTICE APPEARING IN THIS
PUBLICATION SHALL BE CONSIDERED AN
OFFICIAL NOTICE TO ALL MEMBERS OF
LOCAL 40-543, AFM**

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CLASSICAL SHOWCASE

(Continued from Page 1)

If you are an instrumental musician and wish to participate, please contact this Local via telephone (410-337-7277) or e-mail (office@musiciansunion.org) to schedule your audition time and make arrangements for payment of fee if required.

If you are a contractor and wish to attend, please contact this Local via telephone (410-337-7277) or e-mail (office@musiciansunion.org) to let us know to expect you.

Local 40-543 holds the Classical Showcase as a service to its members and other local musicians to give participants a chance to audition for local contractors. There is no guarantee of work as a result of participation. Contractors will contact participants directly if they decide to make an offer of work.

Local 40-543's Q and A

Q. The personnel manager for the orchestra I am performing with refuses to authorize the payment of a double. What should I do?

Member, Local 40-543

If doubling is listed in the orchestra's CBA, then pointing this out is a simple solution. If not, then citing other CBA's and demonstrating that doubling for a particular instrument is an industry standard is essential. Of course, one should eventually work to include doubling in a CBA. Recently, a personnel manager who

is a percussionist stated cornet should not be considered a double because there was not a different skill set, and players did not need to transport a lot of extra equipment. Explaining that cornet uses a different mouthpiece and possesses different intonation tendencies than trumpet and that percussionists are reimbursed for cartage separately from a double – as well as pointing out several CBA's and union bylaws – was simple and effective.

New FAA Policy on Musical Instruments on Airplanes

The AFM applauds the passage of the FAA bill that sets a consistent national policy allowing musical instruments on airplanes

After five years and 23 short-term extensions, Congress has passed legislation reauthorizing the Federal Aviation Administration (FAA) for the next four years. Included in the bill are provisions that create a uniform national policy regarding musical instruments on airplanes. Any instrument that can be safely stored in the overhead compartment or underneath the seat may be brought on board as carry-on luggage. Additionally, the bill sets standard weight and size requirements for checked instruments, and permits musicians to purchase a seat for oversized instruments, such as cellos, that are too delicate to be checked. Existing law allowed each airline to set their own policy regarding musical instruments, and size requirements varied widely for both carry-on and checked baggage. The American Federation of Musicians (AFM) has been lobbying Congress to enact such a policy for nearly a decade.

Thanks to AFM Government Relations Director Hal Ponder and his assistant Laura Brigandi in our Washington legislative office for seeing the effort through.

In the event that an orchestra continues to deny payment of a double, one can bring both instruments and play only one until the double is authorized (demonstrating the artistic merit of including the double). On one occasion this very percussionist who served as personnel manager refused to play auxiliary percussion on a Latin piece stating that he "was hired as a timpanist only for [that] series." The music director quickly obliged and made the alteration. With one particular orchestra I played four different series with a double (both rotary trumpet and piccolo trumpet) until the double was finally authorized and became standard. I kept a record of each occasion and reminded the personnel manager each time. While I maintained a positive attitude and working relationship, I had determined the next series requiring a double would require payment if I were to use the second instrument. Fortunately, the other steps worked, and this was not required.

Luis Engelke, Vice President

Annapolis Symphony Orchestra

José-Luis Novo, Music Director

Announces auditions on the following dates to fill vacancies for:

Principal Bassoon	April 25, 2012
Associate Principal Bass	May 7, 2012
Associate Principal / Utility Horn And Third Horn	May 14, 2012

Deadline for resumes:

All Bassoon resumes postmarked by April 6, 2012.

All Bass resumes postmarked by April 19, 2012.

All Horn resumes postmarked by April 26, 2012.

Repertoire lists will not be given over the phone.

Qualified candidates should send a **cover letter stating the position desired, along with a resume and a \$40 refundable deposit check (restrictions apply)**, made out to Annapolis Symphony Orchestra, to:

Annapolis Symphony Orchestra
Marshall Mentz, General Manager
Maryland Hall for the Creative Arts
801 Chase Street
Annapolis, MD 21401

One of Baltimore's Great Ladies of the Piano

If you are a Baltimorean of a certain age, you know that before there was Hugh Hefner's *Playboy Magazine*, there was *Playboy Magazine: This Week in Baltimore, Complete and Official After-Dark Leisure Time Guide*. These small, weekly magazines were published by Bernie Lit, who had a theatrical agency: "unlimited music and entertainment." Listed in the magazine was information on stage and motion picture theatres, burlesk [sic] houses, churches, television and radio stations, airline and taxicab companies, hospitals, hotels, restaurants, clubs and bars. The magazines contained articles on shows and entertainers in town, along with news about the Colts and Orioles. Photos of scantily clad female entertainers shared the pages with well-dressed male and female performers.

One of the well-dressed women whose picture and name graced the pages of Baltimore's *Playboy Magazine* is Shirley Donleve: Shirley Jean, playing at the Manhattan Supper Club and the Greenway Lounge. I recently had the pleasure of spending an afternoon with Shirley at her apartment in Essex, an area of Baltimore where she has lived much of her life.

Born in Wall Lake, Iowa, a small town in the northwestern part of the state, Shirley began studying piano with her mother. In 1941 Shirley's father moved the family to Middle River prior to the start of World War II to take work at the Glenn L. Martin Company.

"We lived on Wilson Point because they had houses for Martin workers there; my folks lived there for 40-some years. My mother was a piano teacher, so that's how I got into it. At 6 or 7 she sat me down, she said, 'That is middle C, and here we go.'" Although Shirley was not interested in learning the piano at that time, "I was recalcitrant," now she says, "Thank you, Mom. That's the only thing I know how to do . . . God bless her . . . She made me practice an hour every day. She said, 'You have to practice before you can go out and play.' And she had all these little ways to get around me. She'd say, 'I'm going to do the dishes. You either have to wipe the dishes or you have to practice.' She'd be listening in the kitchen. 'Play those last five bars over, they didn't sound right.' Mother was very determined."

Once in Baltimore, and once her piano made the move, Shirley studied for awhile at the Peabody Preparatory. She returned to Iowa to major in journalism at the University of Iowa. While in college she and a friend would play on the two pianos in the student union but



she never thought she would make a career as a musician. Shirley told me, "I never worked in journalism because there were some aspects of it I didn't like, like running around and doing reporting." She hurt her knee doing news photography when she fell into a ditch. So she came back to Baltimore and accidentally fell into playing piano.

"I went into Yeager's Music Store in Highlandtown. There was a salesman there who said, 'You can play in clubs.' By this time I was 22, almost 23. I said, 'Oh, I'm not good enough.' I bought a Solovox, the first keyboard instrument that came out after the war. It could play only one note at a time, no chords, about 2 octaves. It had an adjustable stand; I put it up under the piano. Shirley Jean and her Solovox. I played the piano with my left hand. It was novel and everybody liked it because it was new. Cost \$380. That was a lot of money in 1948. That salesman sold me the Solovox and got me some jobs. But after the second job or so, I found out he was cheating me. He signed my name to a check that I was supposed to have been given, and of course took what he felt was his cut before he gave it to me, and the owners found out about it. The owners said, 'Do you want to go to the police station?' Well, no, but that was the end of my association with him. That was a good lesson for me, because you find out in the music business there are people who will con you. But he got me into music. I had not considered music as a career before.

“It just happened. I came back from school, I didn’t know what I wanted to do. All of a sudden I had a job. My first paying job was a little bar in Highlandtown, called Sam’s Bar, at Pratt and Haven. They were lovely people. They were all Italian. They were good to me. I was young and dumb and I had a lot to learn, and of course one of the things I learned right away was to play and sing in Italian ‘Way Marie.’ I played weekends, probably three or four nights a week. Not long after that I wound up at the Surf on Pulaski Highway. I’m really more proud of what I did on the road because all the old musicians are going to say, ‘Oh, everyone played those jobs.’ Everybody played the Eager House, the Harvey House, the One West, the Chesapeake, Loves, the John Eager Howard Room – everybody played those places.

“I played Chick’s. It was on West Baltimore Street. Chick was so good because I was really a novice, and he noticed that I didn’t know all the songs, and here’s what he did. He said, ‘Every time somebody requested a song you don’t know, write it down, and at the end of the night you come to me and we’re going to talk about it. You get the songs that I okay and I’ll pay for them.’ He didn’t pay me a lot to play, but he helped me learn more music. He made that possible, and I’ll always be grateful to him for that.

“I knew such wonderful people the whole time, such wonderful people, and some unbelievable people. That was back when if you got a speeding ticket, you could get it fixed six ways from Sunday. You just had to know somebody. Baltimore was a swinging town.”

When I asked Shirley what kind of music she played, she replied, “Back then they had the Top Ten. This was a big thing. You weren’t expected to know as many songs as today, and the ones on the hit parade – they stayed for a long time. I tried to play as many requests as I could. I tried to play what was popular at the time. And then there were semi-classics, like Deep Purple, and eventually I got into Rhapsody in Blue.

“I worked at the Manhattan Supper Club and played in lounges, bars, restaurants. At that time they had what they called a musical bar, and usually they had an enclosed bar built around a stand, and the piano was on a stand inside the bar. They had a door to go through the bar that lifted up, and you always had to grab your gown when you ducked under so everybody couldn’t see down to your navel, and watch your head so you didn’t hit your head.

“And before I drove I took the Rosedale bus from Wilson Point into Lakewood and Fayette where the terminal was and I’d catch a streetcar or bus to my job.

At night I’d take a cab back to the terminal and get the 2:30 or 3:30 a.m. bus back to Wilson Point. A regular job in Baltimore was five hours, 9 until 2. The owners kept their clocks a little fast so they could get everybody out, about 10-15 minutes fast.

“One of my first jobs in 1951 was the Sportsman’s Bar, 1429 North Charles Street. They took it down when they built the JFX. Mr. Lampe had all these pictures of athletes and fighters. The piano sat in an alcove and he had a big picture on each side, one was Dempsey and one was Tunney. And one night a drunk stood in front of one of them, trying to fix his hat; he thought it was a mirror. That was a colorful place. I can remember seeing Buzz, the bartender. I can see him put one hand on the bar and sail over the bar to throw somebody out. I didn’t have to put up with anything. And Mr. Lampe was always lovely to me. At ten o’clock every night I had to go next door to the White Coffee Pot and bring him back his coffee, give him his change.

“It was a wonderful life! It was just so different. Office work . . . I couldn’t have done it. Music is slow sometimes. I worked part-time for two and a half years operating a computerized linotype. I was a typographer. But I wasn’t very good at it and I didn’t stay at it. I also worked on a tanker, as mess girl for 5 weeks, but that’s another story.

“And I played on the road – Indianapolis; Louisville; Richmond; New York City; Rochester, New York; New London, Connecticut. I booked under several agents: Robert Howe in New York, under ABC, under Irv Klein, Mr. Bennett in Philadelphia. I was booked by Henry Herman; I was about the last job he booked before he retired.

“I worked a lot of Holiday Inns. You’d send an 8 x 10 glossy and a resume. Well, you don’t do it; you get an agent. You can’t say you’re great; the agent says you’re great. And then he gets 10%. That’s why you always had a picture with cleavage. I don’t know if the agents ever bothered to read your resume.

“When I was on the road, I worked in evening gowns, unless it was a split shift. It was glamorous. If you had a split shift you might work 5-7, 9-12. You would wear a cocktail dress for the early shift and then you’d have an hour off more or less for your dinner, go up to your room and watch what you could of Laugh-In, change into your gown, and then play until midnight. In Washington I got through at midnight and that was lovely because you still had two hours to pub crawl.

(Continued on Next Page)

One of Baltimore's Great Ladies of the Piano (Continued from Previous Page)

“The Roger Smith Hotel in Washington, D.C. was one of my favorite jobs. I had a room; I didn't commute. I had a 50% food allowance in the steak house downstairs, and was there for a year. Unfortunately I decided to take a vacation and asked the New York agent to get a sub for me for two weeks. For them it's easier to just put somebody else in and put you out. What I tell people is it's a rough business. If you're in it, it's because you love it. It's what we do for love, like the song, because if you don't love it, you can't stand it.” Shirley reminded me that while having a room on the road, she also had to pay rent back in Baltimore.

In addition to the Roger Smith Hotel, Shirley said she had two other favorite venues on the road. One was the Derby Lounge in the Seelbach Hotel in Louisville. And the other was the Anchor Bar at the Seafarer's International Union in Piney Point, Maryland. Shirley also played at the Officer's Club at Fort Meade. And she worked eight years at Thompson's Sea Girt House on York Road, near the Senator Theatre.

I asked why she would move from job to job. “When I was young, jobs were easy to get. I would stay at a place; if I decided I was tired of it, I'd find another one. You could almost call your days, not your hours, but your days. Jobs were easier to get. But later, jobs weren't as easy to get, and you would usually stay until your contract ran out. Maybe it wasn't renewed. Or it was time to move on. Or maybe you just wanted to get the hell out of there. As the price went up, the job length went down. You used to get a six-night job at something the club could afford. But then when the price went up, they said we can't give you six nights, we'll give you three nights, we'll give you two nights, we'll give you one night. They cut down.

“Things were still good in the '60s. They were still good in the early '70s. Then music changed. When rock and roll came in, some of it was unplayable on a piano. Piano tuners told me that strings in the bass of the piano were broken and they'd never seen this before.”

Of course I had to ask Shirley about joining the AFM. She answered, “I joined the union because I had to, because I was losing my jobs. When I started, the union was powerful. Union people could not work with non-union people. When I was hired, I was to play when the band took a break, maybe only 20 minutes – it was advertised as continuous entertainment. The first night I was there, somebody in the band would ask, ‘Are you union?’ and I'd say no. Well, a phone call would get

placed to the union. Oscar Apple, the president of the local, would call the place where I was working: ‘I hear you got a non-union break pianist there. Well, she's either got to join the union or our boys are going to leave because they can't play with her.’ The owners needed the band for the dancers. After this happened a couple of times I joined the union in '51. I joined it because I had to. I feel very sentimental about it today.”

Did Shirley want to talk about any bad experiences she had had? She said that being one girl alone made it easy for employers to take advantage of her. Bands had more power and the employers took them, and took men in general, more seriously. A bad job might be where the owner didn't give you the breaks you were supposed to have, although Shirley did admit, “There were some places, there was one place, I was almost afraid to step on my car starter at night. It was wide open.”

When Nordstrom came to Towson, Shirley sat through the introductory meetings and submitted a resume, but because her typewriter ribbon was old, her resume was too faint for the head of the piano department to read and she never heard back from the company. Bob Fields was hired to play the opening day; he reminded the person responsible for managing the pianists that Shirley wanted to play for the store, and when Shirley went in for an interview, she was hired on the spot and began playing that very evening.

What did Shirley have to say about her years playing for Nordstrom? “At first the men had to wear tuxes and the women had to wear long dresses. Now it's very casual. I can remember when they had ten or twelve musicians. Now there is one person who plays only a few times a week. People were great to me, by and large, and I met some lovely people whom I'll never forget. I enjoyed working at Nordstrom. I didn't enjoy their 7:30 in the morning pep rallies although you did get paid for them.” When deciding what to play, Shirley said, “At first, we could use our own judgment. We knew what customers wanted to hear because they told us. Then, eventually, the orders came from Seattle: they got these goofy ideas that such a certain percentage should be this and such a certain percentage should be that, this genre and that genre – they loved that word. This is mathematics; this isn't entertainment. I can remember there were many meetings.”

In 2004 Shirley had her first knee replacement, and when she asked for time off, Nordstrom let her go after 13 years. She went on to have both knees replaced at Good Samaritan, and for a time she worked at the hospital as a volunteer. “Nordstrom was nice. They didn't pay what other clubs paid but it was steady and

you had a 20% house discount. I met some wonderful people at Nordstrom. I've met some great people. I mean I've also met some ungreat people but you remember the nice ones. You try not to think of the other ones."

What did Shirley do after her knees healed? "After Nordstrom I rustled up my nursing homes again that I had let go because of Nordstrom. And a lot of them unfortunately had got rid of their pianos or had let them go. I play now at Edenwald, Roland Park Place, Courtland Gardens, and Arden Courts. I enjoy playing for people. I'm an entertainer as much as a musician because I talk to them, too. I key things to the holidays, to the months, and try to do songs they all remember. At the nursing homes I can do a little bit of Rhapsody in Blue and they think it's wonderful. The nursing home people are so great. To them my being there and playing for them is a high point. They say, 'Oh thank you for coming.' I feel like, 'Well thank you for having me.'"

These days Shirley lives in her bright and comfortable apartment with two cats, Goldie and Mitzi. During my visit she shared with me the 1982 Baltimore Magazine in which she was featured with several other local pianists in an article written by Bill Messenger. She also showed me the flyer used to promote her tour engagements in cities such as Memphis, Raleigh, Washington and New York. There is an upright piano against a wall but Shirley said she spends much of her time reading; she doesn't listen to music often because she finds it distracting.

When I first began talking to Shirley Donleve that afternoon, I asked her, "What do you want people to know about you?" and she replied, "That I'm still working, even though I'm 85 years old." Before I left with a shopping bag full of issues of Playboy Magazine: This Week in Baltimore, she added, "It's been a great life, and I'm very grateful to my mom who was very determined and knew how to get around me. I have major good feelings about what I did. I did what I liked. I'm doing what I like now."



There are promising signs that 2012 will show improvement for the music business. According to Nielsen Soundscan, sales of both CDs and digital downloads are up. More consumers are again purchasing

albums, not just individual tracks. Yet for most performers, records have become more a means of getting and promoting live performances than a primary source of income. Streaming services such as Rhapsody and Spotify are booming. These companies pay hundreds of millions of dollars in license fees to record companies for permission to stream records. Hopefully a fair share of that income will go to the performers.

Even though today people listen to music more than ever, technology has completely rewired the way music is consumed. Music itself and the music business will continue to change at an ever increasing pace. To prosper in the digital age, most musicians will need to evolve over the years of their careers. Some, such as orchestral musicians, will preserve our musical legacy, but that field cannot sustain the growth of the past fifty years. For most musicians, it will be necessary to embrace change and to be willing to learn new skills and rethink what is music and what a professional musician does.

For those of us who book ourselves we need to become savvy marketers by exploiting the great potential of the digital realm. That is how products and services are sold today. It's not enough to be a great musician: you need to effectively promote yourself to others. The Local is trying to help. Later this month we will host the Penn-Del-Mar-DC Conference of the AFM. Delegates of locals through the Mid-Atlantic region will join us for a weekend at the Crowne Plaza Hotel in Timonium. We'll meet and hear reports from AFM President Ray Hair and Secretary-Treasurer Sam Folio. AFM Director of Free Lance Services Paul Sharpe will devote an entire day to helping us improve the designs and contents of our websites and kick-start our participation in the Federation's new booking agency. Perhaps most valuable will be an open forum with other local officers so we can learn how our fellow locals address the critical issues that confront all of us. Penn-Del-Mar-DC had a great conference in 2011 in Jonestown, Pennsylvania, and we hope our March hosting is equally well received.

Michael Decker
President

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WEB

Local 40-543 News

by Mary Plaine,
Secretary-Treasurer



Dear Sisters and Brothers,

Members of the Annapolis Symphony Orchestra Players' Committee, Attorney H. Victoria Hedian and I sat down at the table with representatives of the ASO board, management and their legal counsel on January 25, 2012, to negotiate wages for the third year of the current collective bargaining agreement. We had asked for this reopener during our last negotiation rather than accept a pay cut in year three after two years without a raise. In the past two years the Association has cut its deficit and reduced dependence on its endowment, and been pleased by the musicians' collaboration in recent fundraising activities. However, after several attempts that evening to get the ASO musicians a meaningful increase to their base scale, we agreed to accept a 1% raise for the 2012-2013 season. A symbolic gesture, it is intended to express gratitude to the musicians for their patience in continuing to perform great concerts during a multi-year wage freeze. A year from now we will be going back to the table to negotiate the terms and conditions of a new contract. The Musicians' Association of Metropolitan Baltimore wants to thank all ASO members for their support, and we want to recognize the musicians who are serving as the ASO Players' Committee: Susan Benac, Daphne Benichou, April Chisholm, Fatma Daglar, Lysiane Gravel-Lacombe, Jay Heltzer and Chris Sala.

It was a pleasure to attend part of an initial read-through of the music for Center Stage's production of Stephen Sondheim's *Into the Woods* and observe how the conductor, Wayne Barker, and the musicians (Keith Daudelin, woodwinds; Ted Peter, horn; Kirsten Walsh and Natalie Naquin, cello; Chris Hofer, double bass; and Greg Herron, percussion) played and talked their way through the second act music in a large rehearsal hall on the fifth floor of the theatre. I was especially intrigued by Keith's use of his iPad and a software program called forScore to combine the books for flute and piccolo, clarinet and bassoon into one digital score and use a digital stylus to mark his "music." As much as I enjoy meeting old and new members of the Local and seeing them do their thing in rehearsal, I look forward to hearing the finished product at a performance.

Our office manager and The Baltimore Musician co-editor Mary Ann Szymanik has brought our membership database and this local into the 21st century in collaboration with Sue Nissel of AccuBusiness Solutions

to move our information to a Quickbooks cloud-based program, Method Integration. As we work out the bugs in the data transfer over the next few months, we will likely be contacting our 600-ish members to verify and update information. We thank everyone for their patience in advance

MedChi, the Maryland State Medical Society's Performing Arts Medicine Committee, will host a one-day conference on Help for the Injured Musician, Dancer and Actor: A Multidisciplinary Approach to Healthy Performance. The conference will take place on Saturday, March 24, 2012, from 9:00 a.m. to 4:00 p.m. at the MedChi building, 1211 Cathedral Street, Baltimore, Maryland. This program seeks to educate health care providers and musicians, dancers and actors at all skill levels about medical problems that arise from or interfere with rehearsal and performance. Topics will include working with your primary care doctor and physical therapist, performance anxiety, vocal health, nutrition, and acupuncture and herbal remedies. The audience will then be able to participate in workshops for alternative therapies. Walk-up registration is possible. For questions, please contact Joyce Duffy-Bilanow at 1-800-492-1056, ext. 3312, or jduffy-bilanow@medchi.org.

One of our Directors-at-Large, Brian Sanders has been selected to present a lecture entitled "Taming the Inner Musical Beast – Strategies for Overcoming Stage Fright for Musicians" this August at the 2012 National Guild of Hypnotists International Convention in Marlborough, Massachusetts. As a conference faculty member Brian will present strategies to help musicians who suffer from music performance anxiety, an often debilitating condition for many performers, to an international body of professional hypnotherapists. Congratulations, Brian. Break a leg!

The Musicians' Association of Metropolitan Baltimore will host a Classical Showcase on Monday, April 23, 2012, in the Recital Hall at the Joseph Meyerhoff Symphony Hall, starting at 6:00 p.m. You can find details about this event elsewhere in this publication. If you wish to participate either as an auditionee or contractor, please register with this Local's office, 410-337-7277 or office@musiciansunion.org. Local 40-543 holds the Classical Showcase as a service to its members and other local musicians to give participants a chance to audition for local contractors. There is no guarantee of work as a result of participation; contractors will contact participants directly if they decide to make an offer of work.

Also elsewhere in this newsletter is information about new FAA regulations regarding the carrying of musical

instruments onto airplanes. A big thank you goes to Hal Ponder and the AFM's Legislative Action Committee for keeping this issue alive. Please remember to contribute to TEMPO to insure that our interests in Congress continue to be supported. I read in the February 2012 issue of *The International Musician* that Local 40-543 was recognized as having the most money contributed to TEMPO per member in December. Bravo tutti!

If you are a new member of Local 40-543, please send a short biography and an accompanying photo to office@musiciansunion.org so that we may introduce you to our readers. And if you would like to suggest any of our members to be featured in a future journal story, please give us a call.

Lastly, we offer our congratulations to our sisters and brothers in the Lancaster Symphony Orchestra who won the right to be represented by Local 294 through an election conducted by the National Labor Relations Board. The NLRB had found in December that the musicians playing for the Lancaster Symphony are to be considered employees, not independent contractors, and therefore were eligible to vote on whether or not they wanted union representation. The Board examined numerous factors and found they weighed heavily in favor of employee status. For instance, although musicians have some control over their work by choosing whether or not to bid on programs, "once they are selected to work in relation to a particular program, the musicians' control over their work time ends." The Board noted that orchestra management sets work hours, payment schedules, dress codes and standards for behavior, among other things. The Board also found that the musicians do not enjoy entrepreneurial opportunity or suffer risk because their fees are set and cannot be negotiated. We hope to have a more detailed report on this organizing undertaking in a future Baltimore Journal.

Musicians/Music Majors

I am a Lyricist who is interested in commercial songwriting. The area of interest is Pop, R&B, Blues and Jazz. I am seeking a musician who would be interested in co-writing projects. If this sounds like something you would be interested in, please contact me so that we can discuss the possibilities. (410-889-0448) quillajames@comcast.net. Q Downs

In Memoriam

Salvatore Brocato
1933 -- 2012

I am so sorry to report that Sal Brocato passed away on February 28, 2012.

He is survived by his loving wife Frances McKenna Brocato and his daughters and sons. Through his children, Sal was richly blessed with twenty grandchildren and one great grandchild, all of whom were the delight of his life.

Sal served his country in the United States Army from 1956 to 1958. He was also a very important part of the local business community with his barber shop in the Village Green Shopping Center in Howard County.

Sal and I have been good friends for over 50 years. I can even remember "when I had hair," we would rehearse his band in the back of his barber shop. Sal played as a young man with some of the greatest jazz musicians and in fact did some traveling. His latest gig has been at Players Bar and Grill in the Waverly Woods Shopping Center.

I thank God for allowing Sal to be a part of my life. He will be surely missed.

Gene Bonner

Phil Mathieu
1961 -- 2012

We were saddened to learn that guitarist Phil Mathieu died from liver disease complications on February 10th, just a couple of weeks after rejoining our Local to play a job at the Hippodrome Theatre. Among other work, Phil played in the Baltimore-DC area as a member of the groups Charlie Byrd's Washington Guitar Quintet, Ruthie and the Wranglers, and The Natty Beaux. He played a lot of musical show pit band work, taught classical guitar at Montgomery College, and was known for his versatility in covering different styles of music. He had been awarded "Best Classical Instrumentalist" by the Washington Area Music Association and was a wonderful teacher and colleague to both students and fellow professionals.

Mary C. Plaine

Introducing Three of Our New Members

We encourage new members of Local 40-543 to write in and tell us about themselves as a way of introduction to the Baltimore community.



Receiving both a Bachelor of Music and Graduate Performance Diploma from the Peabody Conservatory on viola under the tutelage of Stephen Wyczynski, I have been an active performer in the Baltimore-Washington area since 2007. I currently hold positions with the Sarasota Opera and the Annapolis Symphony,

and regularly substitute with the Baltimore Symphony, Washington National Opera and Kennedy Center Opera House Orchestra, and the Delaware Symphony. In past years I have also held positions with the Symphony in C in New Jersey and the Allentown Symphony, and have played with the National, Richmond, and Virginia Symphony Orchestras as well as the Concert Artists of Baltimore. I have focused my career on orchestral playing and specifically enjoy opera the most for its dramatic scope and culmination of artistic endeavors.

Aside from music I enjoy yoga and swimming at the beach.

Kate Zahradnik
kzahradnik@gmail.com

American Red Cross

The hour needed to donate a unit of blood could save the life of a friend, colleague or family member.

You can "GIVE THE GIFT OF LIFE".

Dial 800-GIVE-LIFE to make an appointment.

I am a member of the cello section of the Kennedy Center Opera House Orchestra and perform extensively as a soloist and chamber musician. I have appeared at Merkin Concert Hall in New York, at the prestigious Newport Music Festival, and performed recitals in



I am a concert saxophonist in the Washington—Baltimore area specializing in contemporary and orchestral literature on all members of the saxophone family. I attended Indiana University's Jacobs School of Music and also spent two years in Paris, France, studying the French saxophone at The Conservatory of Cergy-Pontoise. My orchestral experience includes

work with the Verbier Festival Orchestra (Switzerland), the Baltimore Symphony Orchestra, the National Symphony Orchestra Chamber Players, and regional orchestras in the DC area and in Indiana. Currently I serve as Assistant Principal Saxophonist of "The President's Own" United States Marine Band where I have been a member since 2003. Recently I



were a soloist with the Stamford Symphony (CT) and the Delaware Symphony Orchestra, performing Jennifer Higdon's Soprano Saxophone Concerto with the composer in attendance. I have been a featured soloist with the Marine Band, Marine Chamber Orchestra, and various university wind ensembles and orchestras. I have extensive saxophone quartet and chamber music experience and am also a recording artist with electro-pop musician and composer Son Lux (named by NPR as one of the top ten unknown artists of 2008), and can be heard on two recent releases. www.steve-temme.com.

Steve Temme
temme@mac.com

Massachusetts and at the Kennedy Center in Washington, DC. Live recordings of those concerts are frequently broadcast on television and over the Internet. Recent engagements include a performance of Tchaikovsky's Rococo Variations with the Altoona Symphony and a series of chamber music concerts in Paris. A most recent trio concert with Anna Ouspenskaya and Elisabeth Adkins will be aired on Classical WETA this coming spring.

Igor Zubkovsky
zubkovsky@hotmail.com

TEMPO Contributors -- 2012

Local 40-543 continues to be among the leaders in contributions to TEMPO with \$704.00 contributed through February, 2012. This is a record of which you can all be proud, especially since it seems to be reaping rewards legislatively.

Remember... Law does not allow unions to use their general funds for political activity, yet such activity is necessary if unions are to avoid getting obliterated in the political process. That's where TEMPO comes in.

Your voluntary contributions, combined with those of your colleagues, allow the AFM to have some impact with respect to candidates who support musicians'/labor's interests, as well as legislation favorable to same.

Madeline Adkins
George Alderson*
Susan Benac**
Virginia Benac*
Lawrence Cione
Joseph Clodfelter*
Charles Covington**

Miriam Dorf
Arno Drucker
Luis Engelke
Susan Evans*
Howard Fink*
Paula Hatcher
Edward Hoffman

Joseph Loosmore*
Howard Meyer
Clarence Ogilvie*
Edward Palanker**
Earl "Jerry" Peterson
Mary C. Plaine**
E. Craig Richmond*

Marilyn Rife
Brian Sanders †
Richard Trotta
Richard Vasquez*
Mary K. Woehr*

* \$25 -- \$49

** \$50 and Above

† Contribution in Memory of Jack Hook



Seated (local musicians) left to right: **Jennifer Rende-Viola**, **Paul Schultz**-Bass Trombone/Tuba, **Mark Mauldin**-Trombone, **Suzanne Urban**-Cello, **Jose Cueto**-Violin, **Ted Peters**-French Horn; Standing (traveling musicians) left to right: **Rick Snyder**-Music Director/Conductor, **Chris Neville**-Keyboard 1, **Angela Jamieson**-Associate Conductor, **Woonkuo Soon**-Concertmaster/Librarian, **Robert Tye**-Guitars/Kalimba, **Kay Ragsdale**-Flutes, **Bobby Economou**-Drum Set, **Hugh Mason**-Bass, **Reuven Weizberg**-House Right Percussion, **Doug Reed**-Keyboard 2/Assistant Conductor, **Stefan Monssen**-House Left Percussion

Notice to Contractors & Other Members

The Board of Directors has voted to extend the Price List wage scales that went into effect Labor Day 2010 through Labor Day 2012. Please contact this office if you have any questions.

International Musician

This Local reports all address changes to the Federation, which insures uninterrupted delivery of the *International Musician*. However, members who are suspended for non-payment of dues in any Local they belong to will not receive the *IM*, even if they are in good standing in another Local. Receiving the *IM* is a membership benefit, and as with all Union benefits, it is not extended to musicians who do not pay their dues.

AFL-CIO Night at Camden Yards

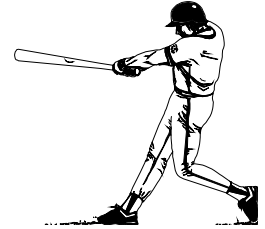
Friday, June 22, 2012

Baltimore Orioles

VS

Washington Nationals

7:05 pm



Local 40-543 has a limited number of tickets available to members at the incredible price of \$6 per ticket. They will be sold on a first come, first served basis

Members may order via telephone, but must come into the office to pick up the tickets. We also must impose a two-day limit between order and pickup.

If the demand is sufficient, we may be able to acquire additional tickets. That, of course, depends on the demand throughout the Metropolitan Baltimore Council, AFL-CIO Unions.

*Contact the
office of the
Local at
410-337-7277*

