

# HISTORY OF THE THEATER MUSICIANS ASSOCIATION

## PREFACE

Welcome to the History of the Theater Musicians Association (TMA). This is a compilation of the formation and proceedings of the Theater Musicians Association. It is intended to provide information and a point of reference as to the proceedings of this Player Conference of The American Federation of Musicians.

The scope of this project covers the formation of the initial steering committee in the early 1990s and all of the annual Conferences through the present. The compilation was done by The History of TMA Committee appointed by current TMA National President Tom Mendel including TMA Presidents Emeriti Gordon Messick and Art Linsner and chaired by current board member and Director for the Members-At-Large, George Troia.

This History is being presented as a work in progress, not claiming to be total and complete; thus proposed additions to any part will be considered by the Committee. Many names are listed throughout the years that helped make TMA a voice for theater musicians, but the names alone do not reflect the literally thousands of hours spent by those names traveling to and from conferences, negotiations and meetings and the many, many hours spent in those endeavors. To all those names we would like to extend a most sincere thank you for the work that was performed in making things better for musicians.

Sincerely,  
George Troia -- Chair  
History of TMA Committee

## HISTORY OF TMA (1991- 1997) **Compiled by Gordon Messick**

In the late 1980's, the members of the San Francisco Local 6 theater committee, whose primary purpose was to negotiate the contracts for the theaters that brought in musicals and musical acts, became aware of the effectiveness of ICSOM and the other Player Conferences; and we discussed how it would be a great idea if the theater musicians would organize such an association.

Local 6 theater musicians had worked diligently in contract negotiations over many years to increase wages, improve working conditions and increase orchestra minimums in the San Francisco theaters; and we had what we considered to be some of the most favorable terms in the industry.

On April 1, 1991, Rule 61 of the AFM's Pamphlet B Touring Theatrical Musicals Agreement was changed by The Federation as follows:

### **Rule 61 prior to April 1, 1991**

#### **Rule 61**

*“The Employer agrees to adhere to the minimum number of musician requirements in those theatres where there is an existing contract between a Local Union and the theatre where the performances are to take place. The Employer also agrees, prior to any tour, to notify the President's Office of the Federation of the minimum number of Local musicians that will be employed throughout the tour in those theatres where there is no contract between the Local Union and the theatre, providing for a minimum number of musicians.*”

*Rule 61 after April 1, 1991*

**Rule 61 Minimums**

***On expiration of those local agreements in effect on January 19, 1991, where there are existing minimum number of musicians contained therein, the local union may continue to set minimums in collective bargaining, which shall not exceed sixteen (16) local union musicians for Pamphlet B Touring Theatrical Musicals. Up to four (4) musicians traveling under this agreement may be counted against the local minimum on engagements which do not exceed four (4) weeks. On those engagements which shall exceed four (4) weeks, the full complement of collectively bargaining local minimum musicians shall continue to apply (from the first performance of the engagements).***

***On engagements of one week or less, local minimums shall not apply to tours that are traveling with a Pamphlet B orchestra of not less than twelve (12) musicians, when local augmentation is not required by the producer.***

***The Federation president or his designee, in consultation with the producer, shall establish whether the musicians are an integral part of the show and, if so, the show shall be classified as a self-contained unit, e.g., Sarafina, Buddy. In each case, local minimums shall not apply. In the event that agreement can not be reached on this matter, the parties shall submit the dispute to final and binding arbitration pursuant to the Voluntary Labor Arbitration Rules of the American Arbitration Association.”***

When the Pamphlet B contract was negotiated with the League in 1991 and Rule 61 was changed to the detriment of local minimums, we felt that the needs and the voice of theater musicians were not being solicited or heard by the Federation; and we again started talking about the more urgent need for a players' organization. We were aware of the legal action put forth by Local 77 in Philadelphia against the AFM agreement to Rule 61. We supported their position and were finally disappointed when the ruling went against the Local.

In spite of our position on Rule 61 and any other disagreement we might have with the Federation, we always felt that it is very important for us to be a part of the AFM and to work within the system. Our desire was to be an asset to working musicians and to the Union.

We were hearing reports that prior to Local 802 going into negotiations for its most recent contract with the League of Broadway Theaters, there were threats from management concerning their desire to use synthesizers whenever they wanted and to reduce minimums accordingly. The possibility of a strike on Broadway appeared to be very real. Some producers were drunk with power; and if they didn't get their way, they threatened to use tape-recorded scores and/or non-union orchestras. This became a reality in September 1993 at the Kennedy Center in Washington DC when the orchestra went on strike after contract negotiations broke down and the producers of *The Phantom of the Opera*, refusing to honor the strike, used a taped score which was reportedly recorded by non-union musicians.

Another concern was the constant problem in getting itineraries and instrumentations in a timely manner from touring shows. Musicians wouldn't know until the last minute what doubles were required or even if they would be employed on an upcoming show.

We were witnessing the effectiveness of ICSOM and the other Player Conferences as they continued to grow and make gains for their members, while theater orchestras seemed to be experiencing a decline in employment.

## HISTORY OF TMA (1991- 1997)

With all of these things conspiring against us, sometime in July of 1992, Melinda Wagner (the Secretary-Treasurer of Local 6) and I spoke about getting on with it. It was time for less talk and more action. “Let’s try to start a Theater players’ organization.”

I drew up a letter to the Presidents of the nine Locals that had gone to the Federation to plead for opposing the changes made to Rule 61. They were: Detroit, Philadelphia, Los Angeles, Chicago, St. Louis, Washington DC, Baltimore, Boston and San Francisco. I requested the names and addresses of all of the theater musicians in their locals and explained our intent (or hope) to start a national theater musicians’ organization similar to ICSOM, ROPA, OCSOM and RMA. The response was very positive and supportive of our efforts and our database of theater musicians began.

This truly was a movement growing out of the dissatisfaction of the rank-and-file musicians working in the theaters. As we made contact with the musicians in other cities, we found them expressing the same feelings of disappointment with the way the Federation had ignored the musicians whose lives are directly affected by its decisions – specifically, the negotiation of the Pamphlet B Contract in 1991. We determined that a steering committee should be formed to explore ideas and find the way forward.

It was a challenge to establish goals and make sure that our actions be done properly and fit the needs and goals of all of the musicians we wished to attract. We hoped the organization could stimulate the formation of local chapters which in turn would strengthen the overall structure, help facilitate an efficient operation and voting process and encourage membership expansion. We hoped this in turn would help in opening the lines of communication and sharing of information between the theater musicians in many cities. We wanted to attract participation from Local, Broadway, Touring and Canadian musicians. Perhaps information on where job opportunities exist could be made available to all of our members.

As we achieved organizational strength and increased membership, we hoped that the Federation would recognize the value of granting TMA conference status. That was a goal we had from the beginning. Our intent was always to be a vital part of the Union.

### *TMA Steering Committee:*

*Gordon Messick, Chair      Larry Souza, Treasurer      Wayne Allen, Advisor*  
*David Schoenbrun, Sec.      Artie Storch, Editor      Melinda Wagner, Advisor*

[photo: *The Pit Bulletin* Volume 4, Issue 2]

The TMA Steering Committee was comprised of four people who were active theater musicians. The two advisors were people who came out of the rank-and-file and who were still working musicians. Melinda was the Secretary-Treasurer of Local 6 and Wayne was a contractor.

Every person on this steering committee gave selflessly of his/her time and contributed in a valuable way -- each with his/her particular skills and understanding of the challenges we faced.

I must single out one member whose presence explains why we were able to create this organization in San Francisco. Wayne Allen was an advisor to the committee; and beyond that, it is probably Wayne’s vision that encouraged the formation of TMA. Wayne was the orchestra contractor for the three main theaters in San Francisco.

## HISTORY OF TMA (1991- 1997)

It was suggested that having a contractor as an advisor to a players organization is like inviting the enemy into your camp, but that was not the case here. From some cities we frequently heard complaints that the players could not let it be known that they would like to be involved in an organization like TMA; because if their contractor heard of it, they would never be hired again and would be branded a trouble-maker; but that was not the case in San Francisco.

It was Wayne who repeatedly suggested, “We theater musicians ought to start an association like ICSOM” -- the key word being “we”. Wayne always thought of himself as one of us. He was a strong supporter of the union and the labor movement. (His father was a fireman.) He was on the Executive Board of Local 6 for several years and continued to be active on union committees. He was trusted and respected by the local theatrical producers who knew that Wayne was honest and always fair with them in his long-time capacity as an orchestra contractor.

When we started organizing TMA, we didn't have to keep it from the contractor because he was there helping us learn what to do and insisting that we do it right -- not apart from the union -- but a part of the union. He encouraged us to create an association that would stand up to investigation from within or from the outside. The members of the steering committee all realize how fortunate we were to have such a presence and inspiration on which to lean.

The smartest thing I did was to persuade all of the people on this steering committee to join on. Each of them was a very competent musician with extensive experience working in the theaters and/or touring with shows. All had been involved on orchestra committees and in negotiating contracts. At the time of the first TMA Conference (July 22-23, 1996), the Steering Committee had met approximately 40 times and there had been hundreds of phone calls made in the effort to organize TMA.

As our network of TMA representatives developed, these are some of the people who helped organize and contributed invaluable information, encouragement and support:

Gordon Stump – Detroit, Local 5  
Art Linsner – Chicago, Local 10-208  
Rich Genovese – Philadelphia, Local 77  
Stephen Green – Toronto, Local 149  
Aileen Friedel – St. Louis, Local 2-197  
Bill Dennison – New York, Local 802  
Blair Tindall – New York, Local 802  
Hal Espinosa – Los Angeles, Local 47  
Rick Hammett – Boston, Local 9-535

### Local Officers

Pete Vriesenga – Denver, Local 20-623  
Ray Hair – Dallas-Fort Worth, Local 72-147  
Joe Shifrin - Washington DC, Local 161-710  
Bill Peterson – Los Angeles, Local 47  
John Crocken – Baltimore, Local 40-543  
Steve Young – Boston, Local 9-535  
Joe Parente – Philadelphia, Local 77  
Bill Moriarity – New York, Local 802  
Charles Guse – Chicago, Local 10-208

## HISTORY OF TMA (1991- 1997)

We saw the need to seek legal advice frequently. David Rosenfeld from the firm VAN BOURG, WEINBERG, ROGER & ROSENFELD was the attorney who represented Local 6 and we were very fortunate to retain him as our legal counsel.

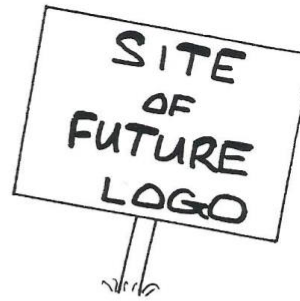
Our first goal was to utilize the newly compiled database by sending out a newsletter and information survey that would let us know what level of interest there was in starting such an organization. We had much debate about what name the organization should use and finally settled on "Theater Musicians Association". Likewise, it was a challenge to decide on what the title of the newsletter should be; and after several title choices were rejected, we adopted *The Pit Bulletin*.

Following is the newsletter that went out in April of 1993 and became Volume 1, Issue 1 of *The Pit Bulletin* including the Information Survey. All musicians who responded then received the follow up letter from Secretary David Shoenbrun.

April 1993 (?)

TMA  
THEATER MUSICIANS ASSOCIATION

# THE PIT BULLETIN



You are reading the first newsletter from TMA, or the Theater Musicians Association. TMA is going to be a national organization of professional theater musicians, whether they be on Broadway, in other cities or travelling.

The purpose of TMA will be very similar to that of other players associations, such as ICSOM (International Conference of Symphony and Opera Musicians), RMA (Recording Musicians Association) and ROPA (Regional Orchestra Players Association). That is, to help those musicians in a specific field--in this case, you, the musical theater player, and to utilize our organization to strengthen and improve our profession.

Some of the networking projects we are working on include:

- Providing current touring information on shows which may be coming to your city, including:
  - dates,
  - itineraries,
  - instrumentation, etc.
- Sharing of contract information.
- Circulating a regular newsletter with other items of news & interest to theater and entertainment musicians.
- Establishing a national directory.
- Preparing a "How To" guide for setting up local Players committees.
- Obtaining A.F.of M. conference status.

- Establishing a set of bylaws for our organization, to be ratified by you, the membership, at a future date. This is an important step toward being recognized by the A.F.of M. as a full-fledged players conference, which will enable us to advise the A.F.of M. in matters affecting us, the theater musicians.

We have already established a steering committee of San Francisco Local 6 members to help get TMA started. The committee includes the Secretary-Treasurer of the Union, a local theater contractor and four active theater musicians.

As you can see, we've started the ball rolling, but we need two things to help keep it going:

- 1) Suggestions from orchestra committees and individuals like you.
- 2) A completed information form from each of you, with a \$10 check to help cover start-up expenses such as postage, printing, etc.

Please make your voice heard--send in the membership form today!

Sincerely yours,

A handwritten signature in cursive script that reads "Gordon Messick". The signature is written in dark ink and is positioned above the typed name and title.

Gordon Messick, Chair  
TMA Steering Committee

**TMA**  
THEATER MUSICIANS ASSOCIATION  
230 JONES ST.  
SAN FRANCISCO, CA 94102

### INFORMATION SURVEY

Name \_\_\_\_\_

Address \_\_\_\_\_  
\_\_\_\_\_

Phone (\_\_\_\_) \_\_\_\_\_

Affiliated With Local(s)# \_\_\_\_\_

Instrument(s) \_\_\_\_\_

Theater(s) in which you are employed: \_\_\_\_\_  
\_\_\_\_\_

Do you work primarily \_\_\_ in your local, or \_\_\_ as a travelling musician?

Is there a theater player's committee in your local? \_\_\_ (Y/N)

If so, who is the contact person? \_\_\_\_\_

What would you like to see from a Theater Musicians Association?  
(use back of form if needed)

\_\_\_\_\_  
\_\_\_\_\_

Please make check for \$10 payable to: "TMA"  
and mail to: c/o A.F.of M. Local 6, 230 Jones St., San Francisco, CA 94102

↓  
T.M.A.



June 6, 1993

**TMA** Theater Musicians Association  
c/o A. P. of M. Local 6  
230 Jones Street  
San Francisco, CA 94102

Dear Fellow Theater Musician and Charter TMA Member,

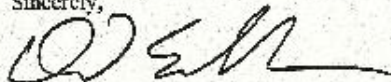
Just a short note to acknowledge our receipt of your TMA survey and contribution. In the few short weeks since the mailing of our first Pit Bulletin, we feel gratified to have received such a surprisingly strong response. It seems clear that the establishment of an organization such as TMA has struck a powerfully positive chord among many theater musicians.

In addition to the mailings to individual musicians, we have contacted the Secretary-Treasurers of your and many other locals in the U.S. and Canada and provided them with copies of the Bulletin and Survey for reproduction and distribution as needed. Please feel free to contact your local should you or an acquaintance need extra copies.

More than a few responses that we received made special mention of the fact that there is indeed "strength in numbers." As we seek to find ways to expand our membership, we must keep in mind that in a business such as ours, word-of-mouth tends to be the most effective means of communication. Please talk to your fellow theater musicians, to contractors, to travelling musicians who come through your town and to your local officers. Tell them about TMA and become an advocate for the kind of change many of you referred to in your survey responses. We continue to need your help if there is to be "strength in numbers!" Think about taking it upon yourself to form a local theater committee and feel free to contact us for some advice.

Thank you again for your support for TMA--the more we grow, the more we will be able to support the needs of all theater musicians.

Sincerely,



David Schoenbrun  
Secretary, TMA Steering Committee



## HISTORY OF TMA (1991- 1997)

Volume 1, Issue 2 of *The Pit Bulletin* was sent out in the fall of 1993 (Artie Storch, Editor).

Included in this issue:

1) For the first time, the itineraries and instrumentation for several touring shows were available without having to solicit them from the Federation.

2) Information showing the Wage Scales and Benefits including doubles and pension contributions from theater contracts in seven cities including New York. This was the first time these facts had been shared in a way that was accessible to everyone working in the theaters across the US and Canada. This data would be a valuable resource for anyone negotiating upcoming contracts.

3) Articles about Broadway and the tentative settlement they had reached on a new contract. The musicians strike at the Kennedy Center. New Contract agreement with the theaters in San Francisco.

4) A Letter from the Steering Committee telling of the strong response to the first issue: “We are both excited and pleased with the strong response to our first mailing. As of this writing over 160 of you have said yes to the idea of theater musicians being connected on a national level... ...Over and over you wrote of your concerns about job security, the replacement of musicians by synthesizers and samplers and your desire to be more involved with the workings of your profession These are the very issues that we want TMA to address.”

This issue proudly displayed our logo on the cover page for the first time.

TMA

Theater Musicians Association

# THE PIT BULLETIN

Volume 1 Issue 2



Fall 1993

## Broadway News

As of this writing, a tentative settlement has been reached on a new 4½-year contract between Broadway musicians and theater owners. As expected, the main sticking point was the issue of minimums. Management had proposed a 40% cut in the minimum number of musicians to be hired at each theater. The 802 negotiating team offered flexibility for small theaters which have smaller potential grosses, but rejected the 40% across-the-board cut. At this point, management left the table.

According to a recent study done by Labor Research Association, the orchestra represents between 4% and 10% of the cost of any given show. A 40% cut in the orchestra therefore represents only 1.6% to 4% of costs. This doesn't seem to make sense, especially at a time when ticket sales are up sharply, according to the L.R.A. report. Aside from putting large numbers of musicians out of work, this is tampering dangerously with a successfully proven product. It seems to many that this action only makes sense if viewed as a first step toward the total elimination of live music. But will the public go for that?

Local 802 took that question to the streets, and pulled 600 ticket buyers at major shows. The response overwhelmingly acknowledged the importance of the orchestra and indicated strong audience resistance to cheapening the product in any way. After all, not even the strongest proponents of electronics in the pit can honestly say it represents an improvement over live music.

Local 802 conducted a campaign to alert the public to this important consumer issue. Aside from the issue of quality, if the music is pre-recorded does it really qualify as live theater? And should the audience be paying top dollar to hear imitations of performers rather than the real thing?

When the contract expired on September

12, management and musicians agreed to play and talk, extending the contract day to day until a settlement was reached on September 28. Here are some of the settlement details:

1. Eight seats will be lost from the 369 seats comprising the combined minimums of the larger theaters. This is more of an adjustment for cases in which theaters of similar size had one or two seats difference. This is also a far cry from the original 40% reduction demanded by management.

2. The issue of understudies or "walkers" will now be dealt with on a show-by-show basis. Management will be able to go before a special considerations committee to explain why a particular musical should be exempt from a particular theater's minimums (for example, "Five Guys Named Moe," which is about a quintet). This committee will be comprised of two representatives each from management and Local 802, plus three "experts" selected from a list of orchestrators, composers, etc. pre-approved by both management and Local 802. To prevent a conflict of interest (e.g., an orchestrator voting against the producers who have employed him), a secret ballot will be taken to determine whether or not to grant management's request.

3. The Broadway wage scale, which had fallen behind those of several other major cities, will increase by 21% from \$908 to \$1100 over the next 3½ years.

4. Problematic volume levels in the pit, which have increased dramatically in recent years, will be dealt with on an individual basis and subject to arbitration if satisfactory solutions are not found.

5. Management agreed to drop their proposed revisions of the existing substitute rules.

It should be noted that the original strike vote was 309 to 7 in favor. This settlement would never have been possible without such a strong show of solidarity by the musicians of Broadway.

Congratulations and many thanks to the Broadway Player's Committee and the Local 802 negotiating team for a job well done. The editor also wishes to thank Local 802 Business Rep Bill Demison for all his help in preparing this article.

## Kennedy Center Musicians Strike

On September 1, the Opera House orchestra of Kennedy Center went on strike causing the cancellation of at least two performances of Phantom of the Opera. The issue was over the minimum numbers of musicians employed for minimum weeks. The show was performed once with two pianos attempting to replace the orchestra, and as of this writing is being performed with taped accompaniment to 1/3 houses. The National Symphony Orchestra, San Francisco Ballet and other performing groups have cancelled performances at Kennedy Center to honor the orchestra's picket lines. At press time a tentative settlement had been reached. Details were not announced.

It's urgent that we all remain informed of these developments—if live music is cut-down or eliminated on Broadway, thousands of musicians all over the country will lose jobs, and audiences will forever lose an outstanding facet of American indigenous culture—the Broadway Musical.

### Pit Musician's Adage:

While in the course of playing a show you see some stage action you've never noticed before, chances are you should be playing! —Bill Wagner



## San Francisco Theater Musicians Sign New Three-Year Contract

After seven months of negotiating and performing without a contract, San Francisco theater musicians were able to get a 3-year extension of their contract. The union sought no changes in wages or conditions (which were satisfactory to all parties), only an extension of the contract which includes a cost-of-living adjustment.

Management sought elimination of the previously agreed to minimums in all three theaters covered by the pact. These minimums not only insured employment for musicians and product integrity to the audience, but were guaranteed through the year 2000 as a result of an arbitration award to Local 6, which management tried to discard. After negotiations broke down the musicians notified management that the union had received strike sanction. All three theaters were running at the time with more than 60 musicians employed. When polled by the Player's Committee, an overwhelming majority of the players voted to support a strike if necessary. A date was set to walk out, management and the other trades were notified, and within 24 hours management agreed to the 3-year extension.

This was a cooperative effort between the union officers and attorney, an active theater committee, the stagehand's union and an informed group of theater musicians who stood united on a crucial issue.

matters concerning theater musicians than the theater musicians themselves? We're all aware of what issues are important to each of us—a committee can coordinate that information and serve as a link between the orchestra members and the union before, during and after the negotiations. Organizationally, we would like to have a TMA contact person in each locale (the committee chair or other designated person) in order to facilitate contact with our members. We are happy to help any local set up a player's committee—just contact us here at TMA!

Q: Wouldn't membership in TMA be frowned upon by management and contractors?

A: There's nothing wrong with professionals seeking more efficient representation in their field. There's no risk in joining RMA, ICSOM or any other player's organization within the AFM. These organizations are effective only because everyone participates, so don't hesitate to be part of a broad base of support for your cause.

## A Letter from the Steering Committee

Dear Friends:

We are both excited and pleased with the strong response to our first mailing. As of this writing over 160 of you have said yes to the idea of theater musicians being connected on a national level, and more of you respond every day. It was truly gratifying to see the unity of thought among musicians throughout the country. Over and over you wrote of your concerns about job security, the replacement of musicians by synthesizers and samplers and your desire to be more involved with the workings of your profession. These are the very issues that we want TMA to address.

Many of you had specific questions, and for every person asking there were probably many more wondering the same thing. We'd like to use this space to offer a few answers:

Q: How did you get my name?

A: We initially sent a letter to the presidents of a number of locals and requested a list of their theater musicians. We then compiled a list of about 900 names for our first mailing. With this mailing we are happy to add another 800 names of New York Broadway musicians.

Q: With an address at AFM Local 6 and a union officer and a contractor involved, who's running this organization?

A: Local 6 has agreed to hold our mail, unopened, for us to conveniently pick up, as they are in close proximity to the San Francisco theaters. The union officer and contractor are both veterans of many aspects of the music business and have provided us with invaluable assistance ranging from how to work within the AFM by-laws to obtaining organizational non-profit status, necessary steps toward getting TMA up and running. Once that occurs they will leave the Steering Committee and we will all need to elect national officers, approve by-laws, form local chapters, etc.

Q: What can I do to help?

A: First, start a theater player's committee in your local that can assist and advise in negotiating your contract and address problems as they arise. Next, keep us informed of any pertinent information that becomes available (i.e. new touring shows being mounted in your area), wage scales and other contract information from your city, news of negotiations and settlements and any other newsworthy items for inclusion in the Pit Bulletin. We are trying to develop a network for information and we need all the help we can get! Last, but certainly not least, become a part of TMA and encourage your colleagues to do the same. We're all in this together!

Q: Why are local player's committees so important?

A: The local officers who negotiate on your behalf can't possibly know everything about all the different specialties of the music business. Who better to advise them on

TMA Steering Committee:

Gordon Messick, Chair

David Schoenbrun, Secretary

Larry Souza, Treasurer

Artie Storch, Editor

Wayne Allen, Advisor

Melinda Wagner, Advisor

## Upcoming Show Information

All information is current and accurate as of this printing

### Will Rogers Follies

Musicians travelling:

Drums, keyboard and guitar/banjo/pedal steel.

Local instrumentation:

3 trumpets, 3 trombones (bass doubles tuba), french horn, 5 woodwinds, bass (electric & acoustic double), guitar percussion, 2 keyboards plus 1 keyboard sub (in cities with extended stays).

Itinerary:

11/02-11/07 Costa Mesa  
11/09-11/14 Palm Desert, CA  
11/16-11/21 Tucson  
11/23-11/28 Phoenix  
11/30-12/05 Ft. Worth  
12/07-12/12 Kansas City  
12/14-12/19 Indianapolis  
12/21-01/30 Washington, D.C.  
02/01-02/06 Hershey  
02/09-02/13 Jacksonville  
02/15-02/20 Raleigh  
02/22-02/27 Cleveland  
03/01-03/06 Buffalo  
03/08-03/27 Philadelphia  
03/29-04/03 Hartford  
04/05-04/10 Norfolk  
04/12-04/24 Boston  
04/26-05/01 Syracuse  
05/03-05/08 Grand Rapids  
05/10-05/15 Providence  
05/17-05/22 Schenectady  
05/24-05/29 Dayton  
05/31-06/05 Tulsa  
06/07-06/12 Louisville  
06/14-06/26 St. Paul

### Secret Garden

Musicians travelling:

Concertmaster, flute, percussion and 2 keyboards.

Local instrumentation:

String quartet, trumpet, trombone, tuba, clarinet, 2 french horns, oboe/english horn, bass (electric & acoustic double).

Itinerary:

11/09-11/21 New Haven  
11/23-11/28 Boston  
12/02-12/26 Tokyo  
12/28-01/17 Kyoto  
01/19-01/23 Nagoya  
01/26-02/13 Chicago  
02/15-02/20 Baltimore  
02/22-02/27 Richmond  
03/01-03/06 Orlando  
03/08-03/13 New Orleans  
03/15-03/20 San Antonio  
03/30-04/03 Palm Desert  
04/05-04/10 Salt Lake City  
04/12-04/17 Cupertino  
04/19-04/23 Vancouver

### My Fair Lady

Musicians travelling:

Keyboard, drums and violin.

Local instrumentation:

String quartet, bass, harp, horn, 4 woodwinds, 3 trumpets, 2 trombones

Itinerary:

11/01-11/14 Philadelphia  
11/15-11/21 Columbus

### Crazy For You

Musicians travelling:

Drums and keyboard.

Local instrumentation:

6 violins, 2 cellos, 2 trumpets, 2 trombones (doubles baritone horn and tuba), 2 horns, 5 woodwinds, guitar/banjo, bass, percussion, keyboard sub (in cities with extended stays).

Itinerary:

10/20-11/21 Chicago  
11/23-12/05 Pittsburgh  
12/07-12/12 Columbus  
12/14-12/19 Atlanta  
12/28/01/02 Miami  
01/04-01/09 Palm Beach  
01/11-01/16 Orlando  
01/18-01/23 New Orleans  
01/25-01/30 Tampa  
02/01-02/06 Cincinnati  
02/08-02/13 Rochester  
02/15-03/06 Detroit  
03/08-03/13 Grand Rapids  
03/15-04/24 Boston  
04/26-05/08 New Haven  
05/10-05/29 Baltimore

Les Misérables and Cats continue to travel exclusively as a bus and truck, using no local players.



**WAGE SCALES AND BENEFITS**

CITY	THEATER	MINIMUMS	BASE WAGE	DOUBLES	PENSION
BOSTON*	Shubert/Colonial	12	\$848.	20,15,10%	4%
	Wang	16	848.		
CHICAGO	Chicago	18-	990.	12,8%	7%
		6-17	1005.		
		5	1030.		
DETROIT	Fisher	10	751.	10%	7%
	Masonic	10	875.	12%	
LOS ANGELES	All		919.	25,10%	8%
NEW YORK**	All	varies	908.	12,5,6,25%	5%
SAN FRANCISCO	Curran	18	947.	25,10%	10%
	G. Gate/Orpheum	23	947.		
WASH., DC*	National Theater	16	861.	12,10,9%	7%

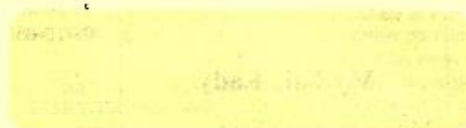
\*New contract under negotiation.

\*\*Wages to go up per tentative settlement. See Broadway News page 1.

**TMA THE PIT BULLETIN**  
**THEATER MUSICIANS ASSOCIATION**

c/o A.F. of M. Local 6  
 230 Jones Street  
 San Francisco, CA 94102

*Bob [Signature]*



- Inside This Issue:*
- Broadway News
  - National News
  - Touring Itineraries & Instruments
  - Wage Scales



**1994**

During 1994, we applied for and received non-profit status from the IRS. In March of 1994 we requested conference status with the AFM. President Mark Tully Massagli notified us that it was pre-mature to grant TMA conference status, but he appointed a committee from the IEB to look into TMA. The IEB Committee chair was Tim Shea, with Ken Shirk and Sam Folio serving as committee members. We started communicating primarily with Tim Shea and he was very supportive and helpful. His advice and guidance were much appreciated and valuable and helped establish a relationship of cooperation between TMA and the AFM.

With Tim's help and guidance, Steering Committee Chairman Gordon Messick, was invited by then President Massagli to attend the IEB meeting in Las Vegas, NV on October 3, 1994 and to make a presentation about TMA. The meetings with the Committee and the IEB were very productive and encouraging for the future relationship between the Federation and TMA.

Three issues of *The Pit Bulletin* were published (Artie Storch, Editor):

Volume 2, Issue 1, Winter 1994

“Details of Miss Saigon MIDI Arbitration”

by Charles Guse, President Chicago Local 10-208

“After Broadway, Thoughts on Negotiating in the ‘90s”

by Marvin Moschel, Director of Organizing, Local 802

Volume 2, Issue 2, Summer 1994

“A Letter to the Editor”

Volume 2, Issue 3, Winter 1994

“Letter to the Editor”

**1995**

During 1995, TMA made significant progress in getting Chapters either established or beginning to organize. Toronto established a Chapter; Chicago had a steering committee in place; Northern California was organizing; and Denver, Seattle, and Dallas-Fort Worth were all beginning to organize.

Pamphlet B negotiations were underway. TMA sent out a questionnaire to survey travelers nationwide, tabulated the results and sent them on to the AFM Bargaining Unit.

[See: *The Pit Bulletin*, Volume 3, Issue 1]

We were in the beginning stage of trying to understand what to do and how to organize a national conference. Our membership numbers continued to grow and the challenges seemed to only get more demanding.

Two issues of *The Pit Bulletin* were published (Artie Storch, Editor):

Volume 3, Issue 1, Spring 1995

“TMA Responds to Anti Union Press”

Volume 3, Issue 2, Summer 1995

1996

The big news for 1996 was that we had the **First International Conference** in San Francisco on July 22-23; and from our perspective, it was a huge success and a major milestone for TMA. At the time of the first TMA Conference, 8 issues of *The Pit Bulletin* had been published. TMA had supported the strike at the Kennedy Center and the threatened strike at the Pantages Theater in Los Angeles. We had written responses to anti-union press concerning theater musicians to *The New York Times* and *The San Francisco Chronicle*. We had started supplying itineraries and instrumentations for touring shows, reported on arbitrations and contract negotiations in various cities and in general attempted to raise the level of communication and the exchange of information among theater musicians around the US and Canada. We sent out a Questionnaire and Survey to all musicians we could reach who were working under the Pamphlet B contract prior to the most recent negotiation in the hope that it would assist the Federation negotiation team.

The preparation for the Conference occupied a great deal of our time and energy during the first half of the year and we feared that no one would show up. When the time came we were overwhelmed with the response; and it was more productive and successful than we ever dreamed. Forty musicians representing fourteen cities attended; and at the end of the Conference, we had an organization with officers in place from across the US and Canada.

The IEB's TMA Committee Chairman, Tim Shea, represented the AFM; and along with IEB member Ray Hair representing Dallas Fort Worth, our relationship with the Federation was reinforced; and both of those gentlemen contributed significantly to the Conference.

TMA's first officers were elected [photo: *The Pit Bulletin* Volume 4, Issue 2]:

President – Gordon Messick (San Francisco)  
Vice President – Art Linsner (Chicago)  
Secretary – David Schoenbrun (San Francisco)  
Treasurer – Larry Souza (San Francisco)  
Directors –  
    Mike Brothers (Traveler)  
    Stephen Green (Toronto)  
    David Owen (Vancouver)  
    Blair Tindall (Broadway)  
    Pete Vriesenga (Denver)

The first three Chapters were officially recognized by the TMA Board:

Chicago Area (July 23)  
Toronto (November 22)  
Northern California (November 22)

Three issues of *The Pit Bulletin* were published (Artie Storch, Editor):

Volume 4, Issue 1, Winter 1996  
Volume 4, Issue 2, Fall 1996  
    This issue documents the First International Conference.  
Volume 4, Issue 3, Winter 1996-1997  
    “The Theater Musicians Association Contract Survey”

Misc. Articles of Interest:

“Theatre Musicians’ Association is founded”  
    (*Allegro* - September 1996)  
“Theater Musicians Meet to Found New Organization” (*Intermezzo* - Vol. 57, No. 4, September 1996)



1997

The validity of having a theater musicians' organization was brought to the test in early February when the musicians at Seattle's 5<sup>th</sup> Avenue Theater went on strike against Disney's *Beauty and the Beast*. Management of the theater refused to negotiate in good faith and took a hostile attitude against the musicians who had no alternative except to strike. The officers of TMA determined that we should have a presence on the scene to offer whatever assistance we could, so I traveled to Seattle. We had been in contact with the Local 76-493 negotiating team when we first became aware of the problem. TMA was able to supply contract information and to offer some financial aid to the Pamphlet B musicians who had been caught up in the strike.

There was a positive result for the Seattle musicians and it was a success of which TMA was a part.

TMA membership reached 500 members.

Two new Chapters were recognized by the TMA Board in 1997:

Detroit (March 25)

Southern California (March 25)

The TMA launched its first Web Site (Stephen Green, Webmaster)

Two issues of *The Pit Bulletin* (Artie Storch, Editor):

Volume 5, Issue 1, Spring 1997

“Strike Wins Justice for Musicians at Seattle's Fifth Avenue Theater”

by Scott Reed, Lead Negotiator and Organizer for Local 76-493

Volume 5, Issue 2,

Summer 1997

Misc. Articles of Interest:

“Theater Musicians Find Their Voice” by Richard Q. Totusek

(*Overture* - Vol. 76, April 1997)

## HISTORY OF TMA (1997 – 2002)

Compiled by Art Linsner

### 1997 - 1998

#### **SECOND ANNUAL CONFERENCE**

August 25-26, 1997

New York, NY

Officers Elected: [photos: *The Pit Bulletin*, Volume 5, Issue 3]

President – Gordon Messick (San Francisco)

Vice President – Art Linsner (Chicago)

Secretary – Terry Jares (Chicago)

Treasurer – Larry Souza (San Francisco)

Directors –

Broadway – Maura Giannini

Travelers – Brent-Alan Huffman

Chicago Area – Jocelyn Davis-Beck

Detroit – Gordon Stump

Northern California – Scott Bleaken

Southern California – John Spooner

Toronto – Stephen Green

Membership-at-large - John Crocken (Baltimore)

Membership-at-large - Rich Genovese (Philadelphia)

#### Highlights:

Fifteen cities represented.

Addresses:

Steve Young (President, AFM)

Tim Shea (IEB member, AFM)

Mark Heter (Director of Travel and Touring, AFM)

Bill Moriarity (President, AFM Local 802)

Presentations:

Angela Babin (Center for Safety in the Arts)

Jacqueline Moline (Irving Salikoff Center for Occupational Safety)

Susan Bornstein with assistants Michael Gohler and George Beederman on organizing non-union theaters

Larry Rowdan (Broadway Theater Committee)

Panel Discussion: touring and resident musicians discuss concerns

#### **OF NOTE:**

President Messick and Vice President Linsner appear before AFM International Executive Board to formally request AFM Player Conference status for TMA.

**Conference status granted by the AFM IEB December 5, 1997.**

Chapters recognized:

Dallas-Ft. Worth (January 12, 1998)

St. Louis Area (August 18, 1998)

Vice President Linsner represents TMA on AFM Investigative Task Force.

**ISSUES OF *THE PIT BULLETIN*** (Artie Storch, Editor):

Volume 5, Issue 3, Fall 1997

This issue describes our quest for Player Conference status.

Volume 5, Issue 4, Winter 1998

“Pamphlet B and Rule 61 (Now Rule 24)” by Mark Heter (AFM Director of Travel,  
Touring and Booking)

Volume 6, Issue 1, Spring 1998

**MISC. ARTICLES OF INTEREST:**

“A Touring Musician’s View of the TMA” by Steve Machamer

(*International Musician* - November 1997)

“In Defense of the TMA” by Arthur Linsner

(*International Musician* - December 1997)

“TMA Granted Conference Status”

(*International Musician* - January 1998)

**1998 - 1999**

**THIRD ANNUAL CONFERENCE**

Held simultaneously with fellow Player Conferences as part of the “Unity” Conference, in  
conjunction with the AFM Convention

August 19-21, 1998

Las Vegas, NV

Officers Elected:

President – Art Linsner (Chicago)

Vice President – John Spooner (Traveler)

Secretary-Treasurer – Terry Jares (Chicago)

Directors –

Broadway – Maura Giannini

Travelers – Erich Peterson

Chicago Area – Jocelyn Davis-Beck

Dallas-Ft. Worth – James Sims

Detroit – Gordon Stump

Northern California – Scott Bleaken

St. Louis Area – Aileen Friedel

Southern California – John Mitchell

Toronto – Stephen Green

Membership-at-large - Rich Genovese (Philadelphia)

Membership-at-large - Nancy Schick (St. Louis)

Highlights:

Addresses:

Steve Young (President, AFM)

Steve Sprague (Secretary, AFM)

Tim Shea (IEB member, AFM)

Mark Heter (Director of Travel and Touring, AFM)

Resolution adopted and submitted to AFM: requesting that a representative of the  
Pamphlet B Bargaining Unit and a representative of the TMA participate in the upcoming  
negotiations for a successor Pamphlet B Touring Theatrical Agreement.

**OF NOTE:**

TMA sends first delegates to AFM International Convention (August 19-21, 1998).  
TMA submits resolution to AFM IEB requesting Bargaining Unit and TMA participation in Pamphlet B negotiations.  
President Linsner attends Pamphlet B negotiations as observer.

**ISSUES OF *THE PIT BULLETIN* (Barry Koron, Editor):**

Volume 6, Issue 2, Fall 1998

Volume 7, Issue 1, Spring 1999

Resolution concerning Bargaining Unit and TMA participation in Pamphlet B negotiations

Volume 7, Issue 2, Summer 1999

**1999 - 2000**

**FOURTH ANNUAL CONFERENCE**

August 23-24, 1999

Chicago, IL

Officers Elected:

President – Art Linsner (Chicago)

Vice President – John Spooner (Traveler)

Secretary-Treasurer – Terry Jares (Chicago)

Directors –

Broadway – Maura Giannini

Travelers – Erich Peterson

Chicago Area – Jocelyn Davis-Beck

Dallas-Ft. Worth – James Sims

Detroit – Gordon Stump

Northern California – Scott Bleaken

St. Louis Area – Aileen Friedel

Southern California – John Mitchell

Toronto – VACANT

Membership-at-large - Rich Genovese (Philadelphia)

Membership-at-large - Nancy Schick (St. Louis)

Highlights:

Addresses:

Steve Young (President, AFM)

Presentations:

Michael Santucci (audiologist) on hearing conservation

**OF NOTE:**

Paul McCaffrey succeeds Stephen Green as TMA Webmaster.

**ISSUES OF *THE PIT BULLETIN* (Barry Koron, Editor):**

Volume 8, Issue 1, Winter 2000

Volume 8, Issue 2, Spring 2000

“TMA Survey of Theater Collective Bargaining Agreements”

Volume 8, Issue 3, Summer 2000 “Determination of Self-contained Status for Pamphlet B Shows” by Mark Heter (AFM Director of Travel, Touring and Booking)

**2000 – 2001**

**FIFTH ANNUAL CONFERENCE**

August 28-29, 2000  
Hollywood, CA

Officers Elected:

President – Art Linsner (Chicago)  
Vice President – John Spooner (Traveler)  
Secretary-Treasurer – Nancy Schick (St. Louis)  
Directors –  
    Broadway – David Lennon  
    Travelers – Erich Peterson  
    Chicago Area – Carey Deadman  
    Dallas-Ft. Worth – James Sims  
    Detroit – George Troia  
    Northern California – Scott Bleaken  
    St. Louis Area – Aileen Friedel  
    Southern California – John Mitchell  
    Toronto – VACANT  
Membership-at-large - Rich Genovese (Philadelphia)  
Membership-at-large - Barry Koron (San Francisco)

Highlights:

Addresses:

Steve Young (President, AFM)  
Mark Heter (Director of Travel and Touring, AFM)  
Hal Espinosa (President, AFM Local 47)

**ISSUES OF *THE PIT BULLETIN* (Barry Koron, Editor):**

Volume 8, Issue 4, Fall 2000  
Volume 9, Issue 1, Winter/Spring 2001  
Volume 9, Issue 2, Summer 2001

**MISC. ARTICLES OF INTEREST:**

“TMA Conference Finds Common Ground” by David Lennon  
(*Allegro* - October 2000)

**2001 – 2002**

**SIXTH ANNUAL CONFERENCE**

August 13-14, 2001  
East St. Louis, IL

Officers Elected:

President – Art Linsner (Chicago)  
Vice President – Vicky Smolik (St. Louis)  
Secretary-Treasurer – Nancy Schick (St. Louis)

Directors –

Broadway – David Lennon  
Travelers – Erich Peterson  
Chicago Area – Gary Matts  
Dallas-Ft. Worth – James Sims  
Detroit – George Troia  
Northern California – Scott Bleaken  
St. Louis Area – Aileen Friedel  
Southern California – John Mitchell  
Toronto – VACANT  
Membership-at-large - Jerry Bolen (St. Louis)  
Membership-at-large - Rich Genovese (Philadelphia)

Highlights:

Addresses:

Tom Lee (President, AFM)  
Ed Ward (President, AFM Local 10-208)  
George Cohen (General Counsel, AFM)

Guests:

Florence Nelson (Secretary-Treasurer, AFM)  
Mark Heter (Director of Travel and Touring, AFM)  
Michael Manley (Assistant to the President, AFM)

**OF NOTE:**

Toronto Chapter dissolved March 22, 2002.

In 2001 and 2002, the TMA took an active role in negotiating the Pamphlet B Touring Theatrical Agreement. Art Linsner was the official TMA representative. TMA members Vicky Smolik, Nancy Schick and George Troia represented the TMA at various sessions as well as local union presidents who were also members of TMA including Ray Hair, Hal Espinosa, Joe Parente, and Gordon Stump. An agreement took place on April 24, 2002 which the TMA Board of Directors voted not to endorse because it contained a no-strike clause and also a reduction in the local minimums. However, TMA members that had performed on Pamphlet B shows were given the right to vote on the contract regardless of their status of traveler or local hire.

Art Linsner resigned as President of the National TMA on May 20, 2002.

Vicky Smolik became acting President of TMA.

As acting Vice President, George Troia attended the Locals Conference Council-Players Conference Council (LCC-PCC) in Las Vegas, Nevada on June 29-30, 2002 where he informed the International Executive Board that the TMA Board was not endorsing the new Pamphlet B agreement because of the no-strike clause and the reduction in local minimums. The IEB acknowledged the TMA Board's position but insisted that this was the best deal that could be obtained.

**ISSUES OF THE PIT BULLETIN (Barry Koron, Editor):**

Volume 9, Issue 3, Fall 2001

Volume 10, Issue 1, Spring 2002

**HISTORY OF TMA (2002 – 2012)**  
**Compiled by George Troia**

**2002 - 2003**

**SEVENTH ANNUAL CONFERENCE**

August 19-20, 2002  
Ponchatrain Hotel  
Detroit, MI

Officers Elected:

President: Vicky Smolik (St. Louis)  
Vice President: George Troia (Detroit)  
Secretary-Treasurer: Nancy Schick (St. Louis)  
Directors –  
    Broadway - VACANT  
    Travelers - John Spooner  
    Chicago Area - Arthur Linsner  
    Dallas/Ft. Worth - James Sims  
    Detroit - Keith Claeys  
    Northern California - David Schoenbrun  
    St. Louis Area - Aileen Friedel  
    Southern California - Jeff Driskill  
    Membership-at-large - Richard Genovese (Philadelphia)  
    Membership-at-large - Richard Tremarello (Milwaukee)

Highlights:

Extensive discussion on the newly ratified Pamphlet B Contract by AFM President Tom Lee and AFM Counsel George Cohen.

The inclusion of the no strike clause was urged by the producers with the threat of using electronic virtual pit as replacement in the event of no agreement.

**ISSUES OF *THE PIT BULLETIN* (Ann Dolan, Editor):**

Volume 10, No. 2, Fall 2002  
< **Volume 11, No. 1 not published?** >  
< **Volume 11, No. 2 not published?** >  
Volume 11, No. 3, Spring 2003

**2003 – 2004**

**EIGHTH ANNUAL CONFERENCE**

August 25-26, 2003  
Fort Worth, TX

Officers Elected:

President - Vicky Smolik (St. Louis)  
Vice President - George Troia (Detroit)  
Secretary-Treasurer - Nancy Schick (St. Louis)  
Directors:  
    Broadway - VACANT



## HISTORY OF TMA (2002 – 2012)

Travelers - Lisha McDuff  
Chicago - Carey Deadman  
Dallas/Ft. Worth - James Sims  
Detroit - Keith Claeys  
Northern California - David Schoenbrun  
St. Louis - Aileen Friedel  
Southern California - Jeff Driskill  
Membership-at-large - Richard Genovese (Philadelphia)  
Membership-at-large - Richard Tremarello (Milwaukee)

### Others Elected:

TMA Delegates to the AFM Convention –  
Vicky Smolik  
Nancy Schick  
George Troia

### Highlights:

Discussion on how Pamphlet B is working presented by AFM President Tom Lee and Director of Touring Michael Manley.  
Negotiating theater CBA's, minimums, grievance procedures, wages and benefits, presented by Local 802 President Bill Moriarty, Local 802 Attorney Leonard Liebowitz, and Local 10-208 President Ed Ward.  
National TMA membership reported at 300.

### **ISSUES OF *THE PIT BULLETIN* (Kaid Friedel, Editor):**

Volume 11, No. 4, Fall 2003

Volume 11, No. 4, Spring 2004

[Note: duplicates previous issue's number]

## 2004 – 2005

### **NINTH ANNUAL CONFERENCE**

August 16-17, 2004

St. Louis, MO

### Officers Elected:

President - Vicky Smolik (St. Louis)  
Vice President - George Troia (Detroit)  
Secretary-Treasurer: Nancy Schick (St. Louis)  
Directors –  
Broadway - VACANT

### Travelers - Lisha McDuff

Chicago Area - Carey Deadman  
Dallas/Ft. Worth - James Sims  
Detroit - Keith Claeys  
Northern California - David Schoenbrun  
St. Louis Area - Aileen Friedel  
Southern California - Jeff Driskill  
Membership-at-large - Richard Genovese (Philadelphia)  
Membership-at-large - Richard Tremarello (Milwaukee)

Highlights:

AFM legal counsel George Cohen spoke on a recently negotiated low budget agreements by IATSE and Actors Equity which consisted of various Tiers. Cohen added he thought a low budget agreement might hinder shows from going out non-union.  
Local 802 President David Lennon reported on fighting Real-Time Music who was trying to use a Virtual Orchestra Machine at the Brooklyn Opera.

**ISSUES OF *THE PIT BULLETIN* (Kaid Friedel, Editor):**

Volume 11, No. 5, December 2004

Volume 12, No. 1, February 2005

**2005 – 2006**

**TENTH ANNUAL CONFERENCE**

August 15-16, 2005

Chicago Federation of Musicians

(new office in Haymarket District)

Chicago, IL

Officers Elected:

President - Vicky Smolik (St. Louis)

Vice President - George Troia (Detroit)

Secretary-Treasurer - Kaid Friedel (St. Louis)

Directors -

Broadway - VACANT

Travelers - Lisha McDuff

Chicago Area - Carey Deadman

Dallas/Ft. Worth - James Sims

Detroit - Keith Claeys

Northern California - Artie Storch

St. Louis Area - Aileen Friedel

Southern California - Robert Sanders

Membership-at-large - Richard Genovese (Philadelphia)

Membership-at-large - Richard Tremarello (Milwaukee)

Highlights:

AFM President Tom Lee reported on new meetings for Pamphlet B and also that several unions have left the AFL-CIO which will result in a raise of per capita dues paid by locals.

TMA Board votes to lower the number of members to form a chapter from twelve to ten in hopes of attracting new chapters. The Board also votes to pay the President, Vice President and Secretary-Treasurer an honorarium of \$1000 per year. The Pit Bulletin Editor shall receive \$150 per issue.

**ISSUES OF *THE PIT BULLETIN* (Kaid Friedel, Editor):**

Volume 13, No. 1, January 2006

Volume 13, No. 2, June 2006

Volume 13 No. 3, July 2006

**2006 – 2007**

**ELEVENTH ANNUAL CONFERENCE**

August 14-15, 2006  
Cambridge (Boston), MA

Officers Elected:

President - Vicky Smolik (St. Louis)  
Vice President - George Troia (Detroit)  
Secretary-Treasurer - Kaid Friedel (St. Louis)  
Directors -  
    Broadway - VACANT  
    Travelers - VACANT  
    Boston (new Chapter) - Tony D'Amico  
    Chicago Area - Tom Mendel  
    Dallas/Ft. Worth - VACANT  
    Detroit - Keith Claeys  
    Northern California - Artie Storch  
    St. Louis Area - Aileen Friedel  
    Southern California - Robert Sanders  
    Membership-at-large - Richard Genovese (Philadelphia)  
    Membership-at-large - Richard Tremarello (Milwaukee)

Highlights:

New Boston Chapter has twenty members.  
AFM President Tom Lee speaks on tiers in the new Pamphlet B Agreement which he states are higher than those in the Equity Agreement. Vicky Smolik will represent TMA at the Pamphlet B negotiations, George Troia will serve as alternate.  
Pension Report by Lovie Smith-Schenk and Gary Matts states that the pension fund has \$1.9 Billion in it and is currently \$3.50 per \$100.  
Attorney for the Boston Musicians Association and the Boston Teamsters speaks on organizing.  
Patrick Glynn, new Director Touring for the AFM.  
Tom Lee notes the passing of parliamentarian and TMA Member Richard Totusek.

**ISSUES OF *THE PIT BULLETIN* (Kaid Friedel, Editor):**

Volume 13, No. 4, November 2006  
Volume 14, No. 1, Spring, April 2007  
Volume 14, No. 2, Spring, June 2007

**2007 – 2008**

**TWELFTH ANNUAL CONFERENCE**

August 13-14, 2007  
St. Louis, MO

Officers Elected:

President - Vicky Smolik (St. Louis)  
Vice President - George Troia (Detroit)

Secretary-Treasurer - Kaid Friedel (St. Louis)

Directors -

Broadway - VACANT

Travelers - Chris Vovel

Boston - Tony D'Amico

Chicago Area - Tom Mendel

Detroit - Keith Claey's

Northern California - Allen Biggs

St. Louis Area - Aileen Friedel

Southern California - Robert Sanders

Membership-at-large - Richard Genovese (Philadelphia)

Membership-at-large - Richard Tremarello (Milwaukee)

Highlights:

Linda Patterson, Asst. to AFM Pres. Tom Lee reports: AFM membership down from 180,000 in 1991 to 90,000 in 2007; AFM office staff to be laid off; AFM Convention to go to every three years.

**OF NOTE:**

Dallas/Ft. Worth Chapter dissolved

**ISSUES OF *THE PIT BULLETIN* (B. J. Fullencamp , Editor):**

Volume 14, No. 3, October 2007

Volume 15, No. 1, April 2008

Volume 15, No. 2, July 2008

**2008 – 2009**

**THIRTEENTH ANNUAL CONFERENCE**

August 11-12, 2008

Chicago, IL

Officers Elected:

President - Vicky Smolik (St. Louis)

Vice President - Tom Mendel (Chicago)

Secretary-Treasurer - B.J. Fullencamp (St. Louis)

Directors -

Broadway - VACANT

Travelers - VACANT

Boston - Tony D'Amico

Chicago Area - Leo Murphy

Detroit - Keith Claey's

Northern California - Allen Biggs

St. Louis Area - Robert Hughes

Southern California - Robert Sanders

Membership-at-large - Richard Genovese (Philadelphia)

Membership-at-large - Richard Tremarello (Milwaukee)

Highlights:

TMA has 435 members listed in the directory.  
Labor Department filings for labor organizations and IRS filings 990's for non-Profit discussed.  
Arthur Linsner named President Emeritus.  
Steve Gelfand introduced as the New AFM Director of Touring  
Emergency Resolution (concerning the use of mechanically performed, pre-recorded music for U. S. Touring Musicals).

**ISSUES OF *THE PIT BULLETIN* (B. J. Fullencamp, Editor):**

Volume 15, No. 3, Fall 2008

Volume 16, No. 1, Spring 2009

**2009 – 2010**

**FOURTEENTH ANNUAL CONFERENCE**

August 10-11, 2009

St. Louis, MO

Officers Elected:

President - Vicky Smolik (St. Louis)

Vice President - Tom Mendel (Chicago)

Secretary-Treasurer - B. J. Fullencamp (St. Louis)

Directors -

Broadway - VACANT

Travelers - Richard Tremarello

Boston - Tony D'Amico

Chicago Area - Leo Murphy

Detroit - Keith Claeys

Northern California - Allen Biggs

St. Louis Area - Rob Hughes

Southern California - Robert Sanders

Membership-at-large - Richard Genovese (Philadelphia)

Membership-at-large - George Troia (Detroit)

Highlights:

News from AFM: Chris Durham appointed as AFM Symphonic Services Director.

Performance rights legislation introduced.

President Vicky Smolik urges continued presence at Pamphlet B negotiations. She will represent TMA along with Tom Mendel as alternate.

**ISSUES OF *THE PIT BULLETIN* (B. J. Fullencamp, Editor):**

Volume 16, No. 2, Fall/Winter 2009-2010

Volume 17, No. 1, July 2, 2010

Volume 17, No. 2, July 20, 2010

Volume 17, No. 3, July 20, 2010

Volume 17, No. 4, July 27, 2010

Volume 17, No. 5, August 3, 2010

Volume 17, No. 6, August 10, 2010

**2010 – 2011**

**FIFTEENTH ANNUAL CONFERENCE**

August 16-17, 2010

Studio City, CA

Officers elected:

President - Vicky Smolik (St. Louis)

Vice-President - Paul Castillo (Encino)

Secretary-Treasurer - B.J.Fullencamp (St. Louis)

Directors -

Broadway - Walter Usiatynski

Travelers - Richard Tremarello

Boston - Tony D'Amico

Chicago Area - Leo Murphy

Detroit - Keith Claeys

Las Vegas\* - Michael Manley

Northern California - Allen Biggs

Phoenix\* - Christina Steffan

St. Louis Area - Mike Buerk

Southern California - Robert Sanders

Membership-at-large - Richard Genovese (Philadelphia)

Membership-at-large - George Troia (Detroit)

\* Chapters founded in Las Vegas, Nevada and Phoenix, Arizona were accepted at the Board meeting on the evening of the 16<sup>th</sup> so they could be formally elected the following morning.

**OF NOTE**

In April of 2011, Secretary B.J. Fullencamp resigned. Leo Murphy of Chicago was elected as interim Secretary/Treasurer and Tom Mendel assumed the position of Director for Chicago.

**ISSUES OF *THE PIT BULLETIN*:**

Volume 18, No. 1, November 2010 (B.J. Fullencamp, Editor)

Volume 18, No. 2, May 2011 (Vicky Smolik, Editor)

Volume 18, No. 3, July 2011 (Vicky Smolik, Editor)

**2011 – 2012**

**SIXTEENTH ANNUAL CONFERENCE**

August 15-16, 2011

Hyatt Regency

Dearborn, MI

Officers Elected:

President – Tom Mendel (Chicago)

Vice President – Michael Manley (Las Vegas)

Secretary-Treasurer – Leo Murphy (Chicago)

Directors –

Broadway – Walter Usiatynski

Travelers – Richard Tremarello  
Boston – Tony D’Amico  
Chicago Area – Heather Boehm  
Detroit – Keith Claeys  
Las Vegas – Angela Chan  
Northern California – Allen Biggs  
Phoenix – Christina Steffan  
Southern California – Robert Sanders  
St. Louis Area – Vicky Smolik  
Membership-at-large – Richard Genovese (Philadelphia)  
Membership-at-large – George Troia (Detroit)

**Highlights:**

National Dues will rise from \$35 to \$40.  
Amendments to Bylaws enacted to change the electoral process of TMA Board to a delegate system and allow for the formation of committees.  
John Grimes represented Tony D’Amico for Boston.

**ISSUES OF *THE PIT BULLETIN* (Tom Mendel, Editor):**

Volume 19, No. 1, October 2011  
Volume 19, No. 2, May 31, 2012  
Volume 19, No. 3, July 13, 2012

**2012 – 2013**

**SEVENTEENTH ANNUAL CONFERENCE**

August 20-21, 2012  
Hilton Suites  
Chicago/Oak Brook, IL

**Officers Elected:**

President – Tom Mendel (Chicago)  
Vice President – Michael Manley (Las Vegas)  
Secretary-Treasurer – Mark Pinto (Boston)  
Directors –  
Broadway – Walter Usiatynski  
Travelers – Jamie Schmidt  
Boston – Tony D’Amico  
Chicago Area – Leo Murphy  
Detroit – Keith Claeys  
Las Vegas – Dave Philippus  
Northern California – Allen Biggs  
Phoenix – Christina Steffan  
Southern California – Robert Sanders  
St. Louis Area – Vicky Smolik  
Membership-at-large – George Troia (Detroit)  
Membership-at-large – Lovie Smith-Wright (Houston)



**ISSUES OF *THE PIT BULLETIN* (Tom Mendel, Editor):**

Volume 20, No. 1, October 10, 2012

Volume 20, No. 2, March 25, 2013

Volume 20, No. 3, May 2, 2013

Volume 20, No. 4, June 13, 2013

**2013-2014**

**EIGHTEENTH ANNUAL CONFERENCE**

July 26-27, 2013

Riviera Hotel

Las Vegas, Nevada

**Officers Elected:**

President – Tom Mendel (Chicago)

Vice President – Walter Usiatynski (Member-at-Large)

Secretary-Treasurer – Mark Pinto (Boston)

Directors –

Broadway – Jan Mullen

Travelers – Jamie Schmidt

Membership-at-Large – Rich Tremarello (Milwaukee)

**Locally Elected Directors:**

Boston – Tony D’Amico

Chicago Area – Leo Murphy

Detroit – Al Ayoub

Las Vegas – Dave Philippus

Northern California – Steve Sanders

Phoenix – Christina Steffen

Southern California – Paul Castillo

St. Louis Area – Vicky Smolik

Washington DC – Mark Mauldin

**Highlights:**

Washington D.C. becomes TMA’s 9<sup>th</sup> and newest Chapter

President Mendel announces the Theatre Contract Data Repository to be housed in the Members Only section of the TMA website.

**Amendments to Bylaws enacted:**

- George Troia was granted Vice President Emeritus status
- Changed the number of Directors for the Membership-at-Large from 2 to 1.
- Subsequent amendments were passed to facilitate the Membership-at-Large to elect their own Director and to allow for the establishment of a non-geographic Chapter.
- Established January 1<sup>st</sup> as the due date for all TMA members and established a set of membership dues guidelines.

**Issues of the Pit Bulletin** (Tom Mendel, Editor):

Volume 21, No. 1, October 5, 2013

Volume 21, No. 2, May 5, 2014

Volume 21, No. 3, July 1, 2014

Volume 21, No. 4, July 17, 2014

**2014-2015**

**NINETEENTH ANNUAL CONFERENCE**

August 11-12, 2014

Holiday Inn Hotel

Fort Worth, Texas

Officers Elected:

President – Tom Mendel (Chicago)

Vice President – Walter Usiatynski (Member-at-Large)

Secretary-Treasurer – Mark Pinto (Boston)

Directors –

Broadway – Jan Mullen

Travelers – Jamie Schmidt

Membership-at-Large – Lovie Smith Wright (Houston)

Locally Elected Directors:

Boston – Tony D’Amico

Chicago Area – Dan Johnson

Detroit – Al Ayoub

DFW (Dallas/Fort Worth) – Brian Brown

Las Vegas – Dave Philippus

Northern California – Steve Sanders

Phoenix – Christina Steffen

Southern California – Paul Castillo

St. Louis Area – Vicky Smolik

Washington DC – Paul Schultz

Highlights:

DFW (Dallas/Fort Worth) becomes TMA’s 10<sup>th</sup> and newest Chapter

President Mendel announces the TMA Officers Toolbox which

is housed in the Members Only section of the TMA website.

Amendments to Bylaws enacted:

- Bylaw Resolution #1 was passed enabling TMA “to confer honorary membership upon any person for distinguished action on the TMA or the musical theatre profession.”
- Bylaw Resolution #2 was passed by which Steve Gelfand became TMA’s first honorary member.
- Bylaw Resolution #3 was passed which completely reformatted and amended the TMA Bylaws. This was a major contribution by TMA Parliamentarian Paul Castillo and the TMA Legislative Committee chaired by VP Walter Usiatynski.

**Issues of the Pit Bulletin** (Tom Mendel, Editor):

Volume 22, No. 1, October 14, 2014

Volume 22, No. 2, April 21, 2015

Volume 22, No. 3, May 24, 2015

Volume 22, No. 4, July 22, 2015

**2015-2016**

**TWENTIETH ANNUAL CONFERENCE**

August 17-18, 2015

Hotel Whitcomb

San Francisco, California

Officers Elected:

President – Tom Mendel (Chicago)

Vice President – Walter Usiatynski (Member-at-Large)

Secretary-Treasurer – Mark Pinto (Boston)

Directors –

Broadway – Jan Mullen

Travelers – Angela Chan

Membership-at-Large – Lovie Smith Wright (Houston)

Locally Elected Directors:

Boston – Tony D’Amico

Chicago Area – Dan Johnson

Detroit – Al Ayoub

DFW (Dallas/Fort Worth) – Brian Brown

Las Vegas – Dave Philippus

Northern California – Steve Sanders

Phoenix – Jeff Martin

Southern California – Paul Castillo

St. Louis Area – Vicky Smolik

Washington DC – Paul Schultz

Highlights:

In celebration of TMA’s 20<sup>th</sup> year, the original TMA Steering Committee from San Francisco was invited to attend. Gordon Messick, David Schoenbrun, Artie Storch, Larry Souza and Melinda Wagner talked to the delegates about the genesis of TMA and the challenges they faced. The TMA achieved AFM Conference status December 15, 1997.

First time Round Table/Breakout sessions for Conference attendees.

**Issues of the Pit Bulletin** (Tom Mendel, Editor):

Volume 23, No. 1, October 29, 2015

Volume 23, No. 2, April 28, 2016

Volume 23, No. 3, June 16, 2016

Volume 23, No. 4, July 25, 2016

Volume 23, No. 5, August 1, 2016

**THE PIT BULLETIN**  
(Numbered and titled as published)

[Volume 1, Issue 1], April 1993  
(initial issue – not numbered or titled)  
Volume 1, Issue 2, Fall 1993

Volume 2, Issue 1, Winter 1994  
Volume 2, Issue 2, Summer 1994  
Volume 2, Issue 3, Winter 1994  
(duplicates Volume 2, Issue 1 seasonal designation)

Volume 3, Issue 1, Spring 1995  
Volume 3, Issue 2, Summer 1995

Volume 4, Issue 1, Winter 1996  
Volume 4, Issue 2, Fall 1996  
Volume 4, Issue #3, Winter 1996-1997

Volume 5, Issue #1, Spring 1997  
Volume 5, Issue #2, Summer 1997  
Volume 5, Issue #3, Fall 1997  
Volume 5, Issue #4, Winter 1998

Volume 6, Issue #1, Spring 1998  
Volume 6, Issue #2, Fall 1998

Volume 7, Issue #1, Spring 1999  
Volume 7, Issue #2, Summer 1999

Volume 8, Issue #1, Winter 2000  
Volume 8, Issue #2, Spring 2000  
Volume 8, Issue #3, Summer 2000  
Volume 8, Issue #4, Fall 2000

Volume 9, Issue #1, Winter/Spring 2001  
Volume 9, Issue #2, Summer 2001  
Volume 9, Issue #3, Fall 2001

Volume 10, Issue #1, Spring 2002  
Vol. 10, No.2, Fall 2002

< **Volume 11, No. 1 not published?** >  
< **Volume 11, No. 2 not published?** >  
Vol. 11, No. 3, Spring 2003  
Vol. 11, No. 4, Fall 2003  
Vol. 11, No. 4, Spring 2004  
(duplicates previous numbering)  
Vol. 11, No. 5, December 2004

**THE PIT BULLETIN, cont'd.**  
(Numbered and titled as published)

Vol. 12, No. 1, February 2005

Volume 13, No. 1, January 2006

Volume 13, No. 2, June 2006

Volume 13, No. 3, July 2006

Volume 13, No. 4, November 2006\*

Volume 14, No. 1, Spring, April 2007\*

Volume 14, No. 2, Spring, June 2007\*

Volume 14, No. 3, October 2007\*

Volume 15, No. 1, April 2008\*

Volume 15, No. 2, July 2008

Volume 15, No. 3, Fall 2008

Volume 16, No. 1, Spring 2009

Volume 16, No. 2, Fall/Winter 2009-2010

[*The Pit Bulletin* goes to electronic publication]

Volume 17, No. 1, July 2, 2010

(the same letter went to the Executive Board on 5/28 to disseminate to our membership, but this one includes Conference agenda, etc.)

Volume 17, No. 2, July 20, 2010

Volume 17, No. 3, July 20, 2010

(e-mailed 7/23/10, just lists 2 itineraries – what would later be called a PB Blast)

Volume 17, No. 4, July 27, 2010

(e-mailed 7/28/10, just lists 1 itinerary – what would later be called a PB Blast)

Volume 17, No. 5, August 3, 2010

(lists the newly inaugurated AFM Board and thanks Tom Lee and other outgoing officers – what would later be called a PB Blast)

Volume 17, No. 6, August 10, 2010

(lists the appointment of Ken Shirk as Asst. to the President for Western U.S. – what would later be called a PB Blast)

Volume 18, No. 1, November, 2010

Volume 18, No. 2, May 2011\*

Volume 18, No. 3, July 2011\*

Volume 19, No. 1, October 2011\*

**PIT BULLETIN BLASTS\*\***

Volume 1, No. 1, August 18, 2010  
Volume 1, No. 2, August 19, 2010  
Volume 1, No. 3, August 27, 2010  
Volume 1, No. 4, August 31, 2010  
Volume 1, No. 5, September 1 2010  
Volume 1, No. 6, September 9, 2010  
Volume 1, No. 7, September 22, 2010  
Volume 1, No. 8, October 5, 2010  
< **Volume 1, No. 9 not published?** >  
Volume 1, No. 10, December 10, 2010  
Volume 1, No. 11, December 15, 2010  
Volume 1, No. 12, December 21, 2010  
Volume 1, No. 13, December 22, 2010  
Volume 1, No. 14, January 28, [2011]  
(misdated as 2010)  
Volume 1, No. 15, February 11, 2011  
Volume 1, No. 16, March 9, 2011

Volume 2, No. 1, August 25, 2011  
Volume 2, No.2, September 15, 2011  
Volume 2, No. 3, September 21, 2011  
Volume 2, No. 4, September 27, 2011  
Volume 2, No. 5, November 1, 2011  
Volume 2, No. 6, November 18, 2011  
Volume 2, No. 7, December 7, 2011  
Volume 2, No. 8, January 6, 2012  
Volume 2, No. 9, January 25, 2012  
Volume 2, No. 10, March 11, 2012  
Volume 2, No. 11, April 4, 3, 2012  
Volume 2, No. 12, October 21, 2016  
Volume 2, No. 13, August 6, 2012  
Volume 2, No. 14, August 16, 2012

Volume 3  
Volume 3, No. 1 August 30, 2012  
Volume 3, No. 2 October 4, 2012  
Volume 3, No. 3 November 5, 2012  
Volume 3, No. 4 March 7, 2013  
Volume 3, No. 5 March 15, 2013  
Volume 3, No. 6 July 15, 2013

Volume 4  
Volume 4, No. 1 August 22, 2013  
Volume 4, No. 2 September 25, 2013  
Volume 4, No. 3 October 22, 2013  
Volume 4, No. 4 November 7, 2013  
Volume 4, No. 5 November 12, 2013  
Volume 4, No. 6 January 31, 2014  
Volume 4, No. 7 April 5, 2014  
Volume 4, No. 8 May 14, 2014  
Volume 4, No. 9 July 11, 20/14  
Volume 4, No. 10 July 12, 2014

**PIT BULLETIN BLASTS\*\***

Volume 5

Volume 5, No.1 August 15, 2014  
Volume 5, No.2 August 30, 2014  
Volume 5, No.3 September 16, 2014  
Volume 5, No.4 September 23, 2014  
Volume 5, No.5 October 17, 2014  
Volume 5, No.6 October 14, 2014  
Volume 5, No.7 December 11, 2014  
Volume 5, No.8 January 20, 2014  
Volume 5, No.9 March 16, 2015  
Volume 5, No.10 April 13, 2015  
Volume 5, No. 11 April 17, 2015  
Volume 5, No. 12 April 18, 2015  
Volume 5, No. 13 April 21, 2015  
Volume 5, No. 14 April 24, 2015  
Volume 5, No. 15 June 4, 2015

Volume 6

Volume 6, No.1 August 20, 2015  
Volume 6, No.2 October 9, 2015  
Volume 6, No.3 October 9, 2015  
Volume 6, No.4 October 11, 2015  
Volume 6, No.5 October 23, 2015  
Volume 6, No.6 October 26, 2015  
Volume 6, No.7 October 30, 2015  
Volume 6, No.8 November 3, 2015  
Volume 6, No.9 November 10, 2015  
Volume 6, No.10 November 20, 2015  
Volume 6, No. 11 December 7, 2015  
Volume 6, No. 12 January 2, 2016  
Volume 6, No. 13 January 28, 2016  
Volume 6, No. 14 August 5, 2016  
Volume 6, No. 15 August 9, 2016  
Volume 6, No. 16 August 12, 2016

Volume 7

Volume 7, No. 1 September 2, 2016  
Volume 7, No. 2 October 5, 2016

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\*posted on the TMA Web Site

\*\*first called this on 8/18/11: "The Pit Bulletin BLAST -- will be used to send high-priority updates such as itinerary updates, News Releases and critical issue updates."