



The Dallas/Fort Worth MUSICIAN

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May - July 2005

Union to Protest Casa's Follies

Casa Manana's presentation of *Will Roger's Follies*, scheduled for September 6-11 at Bass Performance Hall in downtown Fort Worth will be surrounded by Local 72-147 picket lines, if the tour's producer follows through

with plans to bring a non-union pit orchestra into town.

The current touring production of *Will Rogers Follies*, starring country singer Larry Gatlin in the title role, is scheduled to start a nine month U.S. run on August 22 in Austin and was booked to play in

Fort Worth in September as part of Casa's Summer at the Bass series.

Local 72-147 was advised on August 5 that the show's producer, Phoenix Productions of Frederick, Maryland, had reversed an earlier position and would

(See *CASA'S FOLLIES* on page Four)

2005 DUES REMINDER

SEMI-ANNUAL DUES

\$54.00 if paid in July
\$59.00 if paid in August
\$64.00 if paid in September

Help your Union achieve its legislative goals by including a \$5 TEMPO contribution when paying your dues. TEMPO assists deserving political candidates running for the U.S. Senate and House of Representatives who are sympathetic to the needs of musicians and the AFM.

DUES ARE PAYABLE TO AFM LOCAL 72-147.
PAYMENTS MAY BE MAILED TO:
1939 Stadium Oaks Court, Ste. 110
Arlington, Texas 76011

FWSO Negotiations poco a poco

Talks continued in June and July toward a new collective bargaining agreement with the Fort Worth Symphony Orchestra, but a final agreement could be weeks away as the sides sift slowly through union proposals designed to streamline and relieve complicated service management rules that have frustrated the orchestra in recent years.

The most recent FWSO master agreement, negotiated in 2000, expired with the close of the 2004-2005 season. The terms of the expired agreement will continue to govern the workplace as the 2005-2006 season begins until a new agreement is reached.

The expired 2000 - 2005 agreement expanded the orchestra's season from 49 to 52 weeks and converted 23 part-time positions to full-time.

The ratification of the expired agreement coincided with the arrival in

(See *NEGOTIATIONS* on page Four)

Opera Agrees to Vacation Pay

After four meetings with Dallas Opera representatives in April and May, including one session with Dallas Center for the Performing Arts CEO Bill Lively, Local 72-147's negotiating team has tentatively agreed to a one-year contract extension that establishes a paid vacation week as a new feature.

The current contract was negotiated in 2001 and was concluded after a ten-day strike by the orchestra that threatened to shut down the opera company. When the strike was over, the Orchestra gained a pension plan, weekly health and welfare benefits, and three additional core

(See *VACATION PAY* on page Four)



TEXAS GYPSIES, above, is a new, all-acoustic group performing '30s and '40s Jazz and Western Swing. Shown left to right are Erik Swanson, John Hewitt, Steve Curry and James Baker. Go to www.musiciansdfw.org for more information.

THE PRESIDENT'S MESSAGE

It's time to take a stand

The surprise August 5 announcement by Casa Manana that it would permit a tour producer to import a non-union, cut rate traveling band into Fort Worth's Bass Performance Hall September 6 through 11 is an insult to Casa's patrons, an affront to the public, and an attack upon everything this Union has stood for over the past one hundred years.

Casa is presenting the current tour of *Will Roger's Follies*, a version starring union member Larry Gatlin produced by Phoenix Productions, a Maryland – based, non-union outfit.

And if the tour producers have their way, there won't be a single local orchestra musician in the pit at Bass Hall for any of the eight shows.

The performances certainly won't include the full orchestration – a book of eighteen including 5 reeds, 6 brass, three keyboards, guitar, bass and two percussion - like the one that accompanied Gatlin in the same show at Dallas Summer Musicals just two years ago.

And the out-of-town musicians playing the reduced score won't be getting paid anywhere near our local rates for the work. No benefits, either.

But the ticket prices for the shows, from \$25 to \$72, are practically the same as for Casa's self-produced edition of *Hello Dolly*, set to play in Bass Hall a week earlier with eighteen Local 72-147 musicians in the pit.

Casa Manana and Phoenix Productions are betting they'll line their pockets with a smaller, cheaper orchestra, using Gatlin's draw to sell tickets to a public unaware that a bargain basement pit will have their ear.

The fact that Larry Gatlin, a thirty-year member of Nashville Local 257 would tour with a non-union, low budget orchestra is unconscionable.

What's worse is that Casa's recent assurance that our regular compliment of musicians would be performing in the pit for the Phoenix/Gatlin Follies was a prime factor in our agreement to extend Casa's collective bargaining agreement from April 20, 2005 to October 31, 2006.

We are confronted by a local signatory employer presenting a non-union tour that has engaged musicians under conditions that are unacceptable, and that undermine our negotiated area standards.

For the *Follies* performance, Casa Manana and Phoenix Productions have violated our standards and conditions. They are threatening the livelihood of our members and their families and they are deceiving the theatergoing public.

These are developments that no self-respecting union can ignore. If we let Casa's *Follies* go by without a fight, we will be hard pressed to deter similar challenges in the weeks, months and years ahead. It's time for the Union to take a stand.

We will embark on a campaign of protest against the September 6 - 11 performances of *Will Rogers Follies* at Bass Hall in Downtown Ft. Worth. We will urge the public to refrain from attending the performances and we will

form primary picket lines and distribute leaflets to inform the public of the nature of our dispute.

I am asking every member of this Union to get involved and participate in these protest activities. Help your Union clearly demonstrate that to violate our standards, to hurt our musicians and to deceive the public will have adverse consequences at the box office.

Protest actions will occur at 7 pm nightly, one hour prior to performance, Thursday, September 6 to Sunday, September 11, and at 1 pm Saturday and Sunday afternoon, September 10 and 11, prior to the matinee performances.

I hope to see you there.



Ray Hair



THE DALLAS/FORT WORTH MUSICIAN is published quarterly by the Dallas/Fort Worth Professional Musicians Association, Local 72-147 American Federation of Musicians, located at 1939 Stadium Oaks Court, Arlington, Texas 76011. For newsletter inquiries and submissions, please call 817-469-6040. Fax 817-469-1448. All rights reserved. Reproduction use of contents without written permission from the publisher is prohibited.

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AFM Convention Report

By Karen Schnackenberg

Local 72-147 Executive Board

Labor is having no easy time of it these days. A split from the AFL-CIO by the Change to Win Coalition representing millions of members has forced a painful reality check for a movement doggedly trying to maintain the status quo while steadily losing numbers and power in the workplace. Attacks on the wages, benefits and working conditions of unionized workers will likely become more frequent and virulent as corporations push to exploit a perceived weakness or disharmony in labor. Clearly, the status quo is not working and the labor movement must find new ways to not only become unified, but also to protect the rights of workers.

Even though I have been active in the union for many years, this July was the first time I had ever attended the AFM convention. From my perspective as a first-time delegate, it was all too obvious that our union is struggling with similar challenges to our unity and strength. External forces have certainly contributed to fewer total members and difficulty holding the line in the workplace against concessionary bargaining and loss of protections. But it's the internal issues that can so dangerously divide us and sever solidarity in favor of one group over another, in the end weakening the whole. This convention's election showed just how contentious our internal differences can be, and highlighted our own need to unite and move forward. In the end, I was heartened to see that, despite the differences, the body of delegates worked very hard for both those it represents and the larger organization to which we all belong and enact positive legislation. Balancing these two responsibilities is the business of the convention and the duty of the delegates, and I was honored to be part of the process.

According to long-time delegates, this year's convention had more resolutions (proposed changes to the policies and bylaws of the federation) than ever before. These addressed a

wide range of issues – everything from the length of time between conventions to the voting power of locals. One very important group of resolutions that passed was submitted by the AFM Futures Committee and includes the



Karen Schnackenberg

development of one or more resource centers around the country to assist locals. The goal is to harness the expertise of officers in different areas, funnel it through the resource center(s), and disperse it to those locals who request assistance. One local may have experience dealing with symphonic contract negotiations but not in creating an online referral service; another local may deal almost exclusively with casual club date musicians, but need help with a local music theater contract. Through the use of electronic communications and minimal office space that already exists in local offices, the federation plans to streamline the flow of information and assistance for more effectiveness without spending more money.

One other major legislative change now requires the IEB (International Executive Board, to which our own local president, Ray Hair, was re-elected) to develop and propose a financial package prior to each convention, so

that the delegates and the entire membership are fully educated about the AFM's future plans prior to attending the convention and voting on resolutions. The delegates felt this was a good check-and-balance. And, this way everyone knows what's going on right from the beginning so delegates can make more informed decisions on behalf of all members.

A unanimous resolution was passed for the Federation to use any and all means to fight the insidious kudzu-creep of The Virtual Orchestra, and to protect live music and musicians. This "machine" first threatened our industry on Broadway but was fought back with a successful strike. It has now resurfaced and will keep doing so until we eradicate it.

There were some notable highlights at this convention: a keynote speaker was Linda Chavez-Thompson, Secretary-Treasurer of the AFL-CIO, who gave a powerful message about the need for labor unity. The memorial service to remember those no longer with us paid special tribute to former Symphonic Services Director and visionary union organizer Lew Waldeck, as well as deceased Emeritus Vice-President From Canada J. Alan Wood. Representatives from each of the Players' Conferences, for the first time ever, addressed the delegates about the relationships between and within those conferences and the AFM. Finally, there was a moving and heartfelt resolution of thanks to departing Secretary-Treasurer Florence Nelson delivered by Brian Rood (ICSOM) on behalf of the Players Conferences and many locals, for her years of tireless service as an organizer, elected representative, negotiator, head of SSD, and in her last Federation role as an International Officer. She will be missed greatly and we wish her very well.

The AFM has a hard and busy road ahead. While AFM membership is over 90,000-strong, it has been steadily dropping overall. Financial difficulties continue to plague the Federation's efforts to offer comprehensive services to all of its members. The natural groupings within our union have recently become more like

(See CONVENTION REPORT on page Four)

CASA'S FOLLIES — (Continued from Page One)

travel with a non-union orchestra instead of engaging and employing Casa's orchestra for the Fort Worth engagement.

The late development was seen as particularly disturbing in light of a recent agreement to extend the Union's contract with Casa, based primarily on Casa's promise that its pit orchestra would be employed for upcoming summer and spring 2006 musicals, including *Will Rogers Follies*.

It was also seen as a by-product of Casa's recent trend toward reducing its traditional fare of self-produced summer Broadway extravaganzas in favor of cheaper, low-budget touring shows that have no agreement with either the actors

union, (Actor's Equity) or the musicians' union, and where musicians perform reduced scores under substandard conditions for ridiculously low wages.

Casa will be presenting *Hello Dolly* starring Michele Lee August 23 through 28 at Bass Hall with a local pit orchestra compliment of 19 musicians. Minimum pay per musician for eight performances plus rehearsal is about \$1,500.00 plus a 10% pension contribution.

Non-union theatrical road shows typically offer musicians \$500 per week plus \$300 per week per diem, far less than what is considered acceptable under union agreements.

Country music star Larry Gatlin resides

in Garland and is a member of Local 257, Nashville.

"It's disgusting that a star like Larry Gatlin would tour with a scab orchestra," said Local 72-147 President Ray Hair. "You can bet he's not traveling from town to town for the chump change that Phoenix is offering his musicians." he said.

Despite the lower production costs associated with low-budget tours, local promoters do not appear to be passing along any savings to the ticket buyer.

Ticket prices range from \$25 to \$75 for Casa's self-produced version of *Dolly*. Tickets range for \$25 to \$72 to see Gatlin in the low budget *Follies*.

Please go to www.musiciansdfw.org for the latest information on this dispute.

NEGOTIATIONS — (Continued from Page One)

2000 of Miguel Harth Bedoya, who replaced John Giordano as FWSO Music Director.

Of significant concern to the orchestra are the restrictive leave policies that were instituted in 2000 to provide the new conductor with consistent workplace attendance for the purpose of evaluating

artistic progress.

As with the recently concluded agreement with the Dallas Symphony Orchestra, FWSO representatives are claiming that the increased costs of providing health care must be addressed before any economic settlement can be achieved.

The Union has retained the services of a health insurance consultant to assist the Union in evaluating the FWSO's health benefit plan currently provided to all full-time musicians.

The union's negotiating team includes Pam Adams, Dennis Bubert, Adam Gordon, Kevin Hall, Ed Stephan, Ray Hair and Bill Baab, counsel to the Union.

VACATION PAY — (Continued from Page One)

members. The current agreement expires August 31, 2005.

Under the proposed one-year extension, wages and benefits, now \$874.18 section, \$961.60 Associate, and \$1046.02 Principal per week, plus 5% pension and \$60 per week health and welfare for 16 weeks will extend through the 2005-2006 season.

A new provision in the extended agreement will guarantee that each member of the orchestra will receive as vacation pay an amount equal to his or her weekly salary, including health and welfare payments. Pension benefits will be paid on the vacation pay on behalf of each musician.

The opera company may elect to

declare one week each season as a vacation week with pay, for a total of 17 weeks pay, or it may utilize the orchestra for 16 continuous weeks and pay the vacation week to the musicians as salary at the end of the season. The extension is subject to ratification by a majority vote of the orchestra. Local 72-147's negotiating team included Forest Aten, Joe Ferraro, John Holt, Jimmy Clark and Kristin Van Cleave.

CONVENTION REPORT — (Continued from Page Three)

divided factions: symphonic and casual club-date musicians, those under collective bargaining agreements and those not, large locals and small locals, musicians doing live performances and those doing recording, those employed and those unemployed. Like other progressive labor unions, the AFM must find new and innovative ways to organize and protect musician workers, so that we can all lead lives of dignity and productivity in the profession we have chosen.

I want to acknowledge my fellow delegates – long-timers Dick Cole and Marjorie Crenshaw, and another newcomer, Matt Good. It was a pleasure to represent Local 72-147 with you all. And on behalf of our 1,704 members, I want to recognize and thank former local president Dick Cole for his many years of service to the musicians of the Dallas/Fort Worth area as he retires from his union duties.

GENERAL MEMBERSHIP MEETING

*Saturday,
September 3, 2005
1:30 PM
Union Headquarters*

Directory, wage scales now online

Local 72-147's membership roster is more current and more convenient than ever before, and is now available online through the new private members' area located at www.musiciansdfw.org.

Any Local 72-147 musician in good standing can access the Union's alphabetical listing of members, instrument listings, or view current wage scale information by opening a web browser, going to the Union's website, clicking on the "Members Area" button and following the log-in instructions.

After completing the simple registration procedures, members are allowed access to the membership directory and online library sections of the Union's website.

Members can search the private online directory sections for any other Local 72-147 member in good standing by last name, by instrument, or both. Listings for each member in the directory section display the current primary phone number, address, instrument listing and email address as provided to the union by each member.

Only Local 72-147 members in good standing are listed in the new online directory. Suspended or expelled

members' listings are removed from the online file at the time of suspension or expulsion, but reappear upon members' reinstatement to membership in good standing. Local 72-147's new online directory is updated daily.

Any member directory search screen can be printed on your home computer printer by clicking the "Print View" button that will cause the information to be displayed in a print-allowable format.

Members who do not have Internet access may request a printed version of the current alphabetical membership file by calling the Union office.

In Local 72-147's new Online Library section, members may browse a .pdf file containing 2005-2006 wage scale information that was adopted in August, 2004.

More additions to the online library section are planned, such as current collective bargaining agreements, and electronic media scale information.

Living Opera May Be DOA

An attempt to establish a resident opera company in North Dallas may have fallen flat recently after ticket sales and subscriptions failed to adequately fund an initial presentation in Richardson at the Eisemann Center in June.

The Living Opera, a Garland-based non-profit organization headed by former Dallas Opera chorister Michael Chadwick, kicked off its inaugural season with presentations of Mozart's *Don Giovanni* June 22-25, accompanied by a 30 member Local 72-147 pit orchestra

contracted by Aaron Ming.

Plans for a July follow-up presentation, Donizetti's *Elixir of Love*, were drastically scaled back due to lack of funding. Instead of a pit orchestra, the opera company opted for a string quintet as accompaniment. The singers who performed the June and July productions have yet to be paid.

Due to the uncertainty that currently exists concerning the financial viability of the Living Opera, Local 72-147 is requesting that members first contact the Union Office before accepting engagements from the opera company.

NEW AND/OR REINSTATED MEMBERS AND THEIR PRINCIPAL INSTRUMENTS

Bass, Acoustic		Flute		Sarr, Alassane 214-375-5564	
Combs, Mikel 940-594-4775	Ragsdale, Deborah 972-540-2717	French Horn		Werth, Nathaniel 940-594-7266	
Foose, Daniel 940-390-6773	Guitar, Acoustic		Percussion, Latin		
Unzicker, Jack 940-595-1675	Harcrow, Michael 940-384-0116	Guitar, Classical		Zahner, Kevin 508-331-6854	
Bass, Electric		Guitar, Electric		Piano	
Davis, Chip 682-552-2447	Dawson, Devon 817-938-5527	Guitar, Classical		Harmon, Jerome 817-557-9515	
Deshazo, David 214-215-5424	Kane, Keith 703-812-8338	Guitar, Electric		Piano, Electric	
Lacy, Braylon 972-407-1182	O'Brien, Richard 817-447-0786	Guitar, Classical		Lassiter, Philip 817-284-1312	
Morris, Marshall B 972-487-9384	Guitar, Electric		Saxophone, Alto		
Bassoon		Gabriano, James 214-585-0602	Saxophone, Baritone		
Diekman, Susan 580-353-2574	Keyboard		Saxophone, Tenor		
Cello		Austin, Ray 817-573-0764	Trumpet		
Gefter, Igor 212-721-7032	Baker, Christopher 817-361-5870	Vocalist		Nasashima, Kazuki	
Raschen, Gudrun E 940-484-4294	Cofer, Wade 972-393-5883	Vocalist		Colvin, Earnest 817-460-4337	
Tullis, Beth 817-927-7651	Crews, Charles 817-472-7846	Vocalist		Monsch, H. David 214-370-3706	
Drum Set		Hildebrand, Jacob 210-410-5428	Vocalist		
Aponte, Jose 940-591-1402	Keyboard		Vocalist		
Dean, Ira 469-879-9129	Candler, Edward 972-418-8987	Vocalist		Foster, James (Jim)	
Pederson, Ross 701-866-6297	Rodgers, Glen 817-571-3966	Vocalist		Martin, Jennifer 972-393-1857	
Soman, Loren 214-363-0161	Percussion		Vocalist		
Euphonium		Eckert, Gary 972-202-0288	Vocalist		
Meixner, Brian 940-597-4863	Meehan, Todd 254-752-1207	Vocalist			

CLIP AND SAVE FOR FUTURE REFERENCE

It Takes Two (or More) to Tango “Concerted Activity” and Labor Law

By **Harvey Mars, Esq.,**

Counsel to Local 802, New York
(reprinted from *Allegro*, July/August 2005)

At the very heart of the National Labor Relations Act is Section 7, which states, in pertinent part the following:

Employees shall have the right to self-organization, to form, join or assist labor organizations, to bargain collectively through representatives of their own choosing, and to engage in other concerted activities for the purpose of collective bargaining or other mutual aid or protection and shall also have the right

to refrain from any or all such activities.

The labor movement in the United States owes its very existence to this statute.

Any activity engaged in by employees in furtherance of the objectives of this provision is considered “protected activity” and cannot be prohibited or sanctioned in any way by an employer.

However, not all union-related activities are protected.

An expressed requirement of the law is that Section 7 activities be “concerted.” In other words, two or more employees

must be involved in a given workplace action. One single person, by operation of this law, is incapable of participating in or initiating concerted activity.

Likewise, not all concerted activity is protected activity.

For instance, employees who engage in a strike in

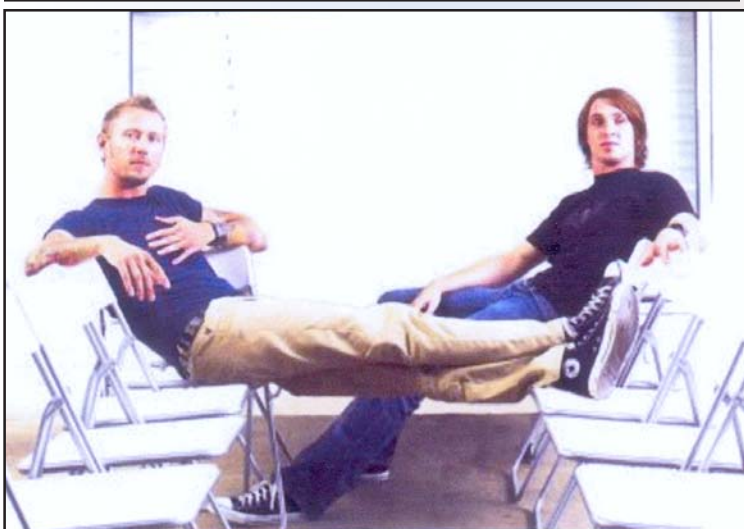
violation of their collective bargaining agreement’s no-strike clause, are not protected under Section 7 and may be subject to discipline or termination.

Furthermore, the Supreme Court has stated that employees who collectively engage in activity which disparages either their employer’s product or business policies are not engaged in protected activity. *NLRB v. Local Union No. 1229, IBEW, 346 U.S. 464 (1953).*

Hence, the court has affirmed on countless number of occasions that employees who participate in activities which are demonstratively disloyal to their employer are not entitled to protection under Section 7.

Often it may be difficult to discern the difference between some forms of concerted activity and activity which evidences disloyalty and it would seem that on some level, the two may intersect.

In summary, all employees must be ardently aware that while Section 7 accords powerful protections to them, these protections are not limitless. If they run afoul of Section 7 protected activity, then they run the risk of being disciplined by their employer without having legal recourse.



TED LEVIN above left, and **BRAD STEIGER** have had audiences in Sundance Square singing along to their upbeat acoustic romp this summer. As Ted and Brad, they perform their take of the best acoustic rock of the '70s, '80s and '90s. Go to www.musiciansdfw.org for more information

Waco Symphony Orchestra

Announces Auditions

Positions Available:

Section Violin
Section Viola
Section Cello

Sunday, August 28

in the McCrary Music Building
on the Baylor University campus.

Auditions will start at 2:00 PM

Call the WSO - 254-754-0851

or e-mail:

info@wacosymphony.com

for repertoire, information and to register

The Richardson Symphony 2005-2006 Season Auditions

September 10, 2005

The Richardson Hotel

Positions Available:

Section Violin
Section Viola
Section Bass
Section Second Trombone

Please Contact

Barbara Eidt - 972-234-4195
to schedule an audition.

You must also submit your resume to:

Richardson Symphony Orchestra
ATTN: Auditions
800 E. Campbell Road, Suite 122
Richardson, TX 75081
Fax to 972-238-7514

e-mail to info@richardsonsymphony.org

Audition repertoire will be provided upon receipt of resume.

Or

Website after August 1, 2005
richardsonsymphony.org

The Richardson Symphony does not furnish audition music.

Health Center sets September 5 – 17 as Union Appreciation Weeks

Chiropractor Kee Fedak and Performing Artist's Health Center, located in the Union's headquarters building in Arlington have set aside September 5 through 17, 2005 as Union Appreciation weeks.

During this special period, Dr. Fedak will provide an opportunity for any union member and their family members to undergo a complete health and chiropractic treatment at no cost.

Members who suffer with headaches, fatigue, problems with sleep, sinus and

COUPON

\$140 VALUE

Union Appreciation Week

Dr. Fedak invites you during the weeks of Sept 5th - Sept. 17th to receive a complimentary Exam, Consultation and Chiropractic treatment.

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LIFE LINES

BIRTHS

Girl, Allison Leigh "Oda Mae", to Jimmy and Brenda Tullos, March 25, 2005. Jimmy is a freelance orchestral trumpet player and Brenda is the Personnel Manager of the Fort Worth Symphony Orchestra.

DEATHS

Ed Estes, 86, of cancer June 14 in Dallas. Ed was a saxophonist and a retired band director for McKinney and Dallas public schools.

Ed was born in Quanah, Texas in 1919 and attended college at Texas Tech and at the University of Texas at Arlington. He received his bachelor's degree in music education from Texas Christian University in 1952. He married Frances Estes, an oboist and Local 72-147 member the same year.

Ed bought his tenor saxophone during high school and formed the Winston Estes Orchestra. Its nine members included his older brother Winston, who played piano. He played with the bands of Freddy Nagel, Charles Agnew and Clyde McCoy, and played for the Ringling Bros. and Barnum and Bailey Circus.

During World War II, he was stationed in Alaska, performing with the 38th Special Service Company. After leaving the Army he landed his first teaching job as band director at McKinney High School in 1952. He taught there two years before spending the rest of his career with the Dallas

Independent School District and Kimball High School. He retired from public schools in 1981. He joined Local 72 Fort Worth in 1949 and was a life member of Local 72-147.

• • •

Eugene Charles "Gene" Reneau, Jr., 79, of heart disease June 15 in San Angelo. Gene was a pianist and a retired petroleum industry worker. He served his country in the U.S. Navy and later was employed by Gulf Pipeline where he was a connection foreman. He performed throughout the West Texas area with his group, The Blue Notes. He was a life member of Local 361 San Angelo when that Local merged with Local 72 in 1986.

allergy problems, digestive problems, arthritis pain or carpal tunnel syndromes are urged to take advantage of this opportunity, worth up to \$150.

In addition, Phyllis Richmond, a certified Alexander Technique teacher will offer members an introductory lesson with evaluation of coordination, posture and movement, a \$65 value, at absolutely no charge. Don't forget to bring your instrument.

To take advantage of these opportunities, please call the Health Center office 214-587-0029, tell the receptionist you are a member of Local 72-147, and schedule an appointment. These services are offered at no charge to anyone in your family.

One of the greatest gifts in life is health. Please take advantage of this generous offer by Dr. Fedak and Ms. Richmond by scheduling your free appointment today.

The Name of the

Dallas Bach Society

was placed on the AFM's
**INTERNATIONAL
UNFAIR LIST**
on November 17, 2004

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

Guitarist's Trailer, Gear Stolen

The date was Wednesday, July 20, 2005. Local 72-147 member Billy McCoy, a guitarist for Country singer Janie Fricke, awoke to find his white Lowes single axle cargo trailer stolen from his Arlington driveway.

"It was pulled right out of my driveway, even though it was locked and chocked," Billy said. "Luckily, all of my guitars and amps were inside my garage." he said.

Billy lost two JBL M.R. series PA speakers, one Allen and Heath Mix Wizard 16 channel board, one Mackie 16 channel ULZ pro mixer, two Sure SM58 mics, one Sure Beta 58 mic, two Enhancer ported guitar amplifier stand/cabinets, one orange

U-Haul dolly and two bus boy type server stands – one brown and one chrome.

Anyone with information concerning the stolen trailer and gear should contact Billy McCoy at 817-706-0347 (cell) or 817-467-4090.

The American Federation of Musicians offers an "All Risk" Musical Instrument and Equipment Insurance Plan to protect music-related equipment wherever you go, up to the replacement cost for each item lost. Instruments and equipment are protected from vandalism, water, fire, lightning and theft.

Applications and further information about the AFM's equipment plan are available from the union office.

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FOR SALE:

Baritone Sax Super '80s, low A & high F#. Mint condition, Berg Larson metal mpc. \$5,500.

Call Dr. Charles Stewart,
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to try it out on a gig.

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AMOUNT: \$10,000. MINIMUM

TERM: 12 MONTHS

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FAX: 817-469-1448

RATE: 3.54% APR 3.60% APY

1939 STADIUM OAKS COURT
SUITE 110
ARLINGTON, TX 76011

This offer is for "new money" deposited by current or new credit union members and is available during the months of August and September.

Contact Rose Mathews, Manager,
for further information.

PLEASE NOTE

email addresses:

- rhair@musiciansdfw.org (Ray Hair)
- kkrause@musiciansdfw.org (Ken Krause)
- mkennedy@musiciansdfw.org (Mike Kennedy)
- jsims@musiciansdfw.org (James Sims)
- rmathews@musiciansdfw.org (Rose Mathews)
- dfwweb@musiciansdfw.org (Christy Price)
- info@musiciansdfw.org (general information)



The Dallas/Fort Worth MUSICIAN

Dallas-Fort Worth Professional Musicians Association
Local 72-147 American Federation of Musicians
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