



The Dallas/Fort Worth MUSICIAN

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Aug.-Sept. 2005

Follies Caves Under Union Protest

A 100% non-union version of *The Will Rogers Follies* presented by Casa Manana at Bass Hall September 6-11 collapsed on opening night under the weight of an aggressive campaign of concerted action by Local 72-147 and a thumbs-down review from a Fort Worth newspaper critic.

Casa presented the show with a reduced musical score played by a small non-union pit band despite assurances in April that Casa's regular orchestra members would be employed.

In a rare overnight pan on September 7 by *Fort Worth Star-Telegram* theater critic Mark Lowery entitled "Must the show go on as it is?", Lowery wrote, "The show is hopelessly dated and unsophisticated...as dull as a failed rope trick...its star, Larry Gatlin, sorely lacked in the charisma department...a wasteland of unfunny jokes, missed cues and low energy."

Throughout the run of the show, it

seemed that Fort Worth theater-goers had taken a cue from Local 72-147 leaflets distributed to the crowd before shows of

Bass Hall ever," wrote Lowery.

With dozens of Union musicians picketing and leafleting prior to each *Follies* performance and with the show's unfavorable review as informational background, Casa's hoped-for throngs of ticket buyers never showed up.

"The public had heard that the show was a fraud," said DSO tubist Matt Good, one of several rank and file union members who joined with Casa orchestra members in picketing action. "It was like a ghost town out there. They didn't have enough people in the audience for a checker game," he said.

"I distributed only two dozen leaflets at the 4th and Calhoun entrance during the Saturday matinee," said Ronnie Wilson, a trombonist in the Casa orchestra. "There was nobody there," he said.



CHRIS DULIN, a horn player with the Casa Manana Orchestra protests the non-union performance of *Will Rogers Follies* at Bass Hall September 10 in Ft. Worth.

Hello Dolly August 23 through 28, two weeks prior to *Follies*, that urged patrons to "avoid Will Roger Follies."

The *Star-Telegram* review characterized the show's draw as "sparsely populated...this must have been the lowest attendance on opening night for a tour at

chestra. "There was nobody there," he said.

The non-union tour of *Will Rogers Follies* was produced by Phoenix Productions, a Maryland-based outfit that has refused to bargain with the actors', stagehands' and musicians' unions.

Touted as a 'Broadway extravaganza,' the Phoenix version is a cheap imitation of the original Broadway hit. The tour employs a band of ten musicians traveling with country singer Larry Gatlin in the title role. Ticket prices were the same as *Hello Dolly*, presented by Casa with 24 musicians in the pit just two weeks earlier.

The original *Follies* production featured a pit orchestra of 26 musicians on Broadway. The same show played Dallas Summer Musicals in 2003 with Gatlin as Will Rogers and with 18 Local 72-147 musicians in the pit.

The Union's protest was an effective public display against Casa's recent trend

(See FOLLIES on page Four)

FWSO Still Playing, Talking

Local 72-147's negotiating team had scheduled more sessions with Fort Worth Symphony Association representatives in October in an attempt to improve management's September 20 contract offer that was overwhelmingly rejected by the orchestra.

The orchestra is working under the terms of an agreement that expired last season.

Wage and working condition issues remained unresolved, with many musicians pointing to a crowded calendar with too many nine-service weeks as a cause of concern.

"The Fort Worth orchestra is one of the hardest working bands in the business," said Local 72-147 President Ray Hair. The balance between their difficult work schedule and the wage improvements offered should be further refined."

THE PRESIDENT'S MESSAGE

Your Union – In the face of Disaster

Hurricane Katrina slammed ashore during the early morning hours on Monday, August 28, virtually destroying the city of New Orleans and the entire Mississippi Gulf Coast.

The center of the 32-mile wide eye of the storm moved on shore at Waveland, Mississippi - a coastal town straddling the Louisiana – Mississippi state line - as a category 4 hurricane with winds in excess of 145 mph. There, enormous the storm surge was estimated at 35 feet, completely obliterating member Vince Vance's three-story beach bungalow.

Vince was away and on the road in the mid-west with the Valiants at the time. Later after the storm had passed, he headed his tour bus toward Houston and gave a free show to Astrodome evacuees.

The storm's deadly northeast quadrant laid waste to the scenic Mississippi beachfront that had recently surpassed Atlantic City as a casino entertainment destination and become a fertile job base for professional musicians.

As Katrina's eye moved inland, it proceeded slowly toward the northeast, wreaking havoc on the college town of Hattiesburg, Mississippi, 60 miles up from the coast, and then passed over my hometown of Meridian, 85 miles further, as a Category 3 storm with winds of 95 mph.

In New Orleans, the deluge of water from the storm broke through an aging system of Lake Pontchartrain levees and overwhelmed the city with salt brine floodwaters that city pumping stations that usually keep New Orleans dry had no chance against.

One million people in and around New Orleans were left homeless in the wake of the storm. Folks who were too sick or too poor to escape stayed to weather the horrible wrath and emerged from shelters to find a toxic cesspool and a city that had quickly plunged into chaos.

One thousand of our union brothers and sisters, members of New Orleans Local 174-496 and Mississippi Coast Local 777 were affected, all without jobs, many without instruments and homes, and some without much more than the clothes on their back.

The State of Texas, many of our Local 72-147 members and the AFM all opened their hearts to provide a safe haven for the storm victims.

Texas provided food, shelter and medicine to more than 230,000 evacuees with ground and airlift operations in Dallas and Houston.

Local 72-147 member Steve Howard, who cut his teeth decades ago as a trumpeter in New Orleans with Patti Labelle, Dr. John and Edgar Winter, flew his private plane onto a suburban Baton Rouge airstrip just days after the storm and plucked famed UNT ex-one o'clocker saxophonist and arranger Jim Moore from the disaster and flew him to

Lake Dallas. Our member Bobby Breaux quickly provided an old truck for Jim to use.

Over at the Tarrant County Central Labor Council, Operating Engineers Union Secretary Mac Bennett took a crew of union members and trailered his boat into the New Orleans area and launched it from an I-10 exit ramp into the floodwaters in a effort to rescue some of those still trapped in the calamity.

A local police officer at the scene advised Mac and company to wear bulletproof vests and carry firearms on the expedition. Mac said the gunfire they encountered was so prevalent that he and crew quickly withdrew from a scene akin to urban warfare.

Christy Price, our receptionist here at Local 72-147, is a New Orleans native and still owned her family home there that she continued to maintain as investment rental property.

Her parents and close relatives, 20 folks in all, fled New Orleans ahead of the storm to ride it out in her Grand Prairie two bedroom apartment. Like most evacuees, they brought just enough clothes, cash and medicine for two or three days – like a weekend trip.

By Wednesday, the scope of the disaster had become clear – Christy's New Orleans home and those of her family were under 20

feet of floodwaters, and with no phone communication, five family members who stayed behind were still unaccounted for (they were all later found and evacuated to Atlanta.)

Christy and her family had to deal with the total loss of their property, at a distance of 500 miles and with few resources.

Very quickly our own Mike Kennedy made an announcement at Grace Lutheran Church in Arlington about the plight of Christy's family and appealed for help. A box was set up outside the sanctuary to collect living essentials and miraculously, two church members donated a vacant 4-bedroom house – rent-free for three months.

Christy's displaced family moved right in to their donated temporary digs and then joined the thousands of evacuees seeking help in the clogged bureaucratic morass of the Red Cross, FEMA, and the insurance companies.

(See THE PRESIDENT'S MESSAGE on page Four)



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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 KEN KRAUSE, *Secretary/Treasurer* CHRISTY PRICE, *Receptionist*
 MIKE KENNEDY, *Casual/Club Date Organizer* www.musiciansdfw.org

NOTES FROM KEN . . .

What we can learn from Katrina

A century after our country began to understand the danger, not to mention the sheer inequity, in having great wealth and power

concentrated in the hands of a few; we seem to be returning to the days of the Trusts. A time where the “haves and have mores”, whom President George W. Bush once called his constituency, have ever more power and riches while the rest continue to have less. Slipping away are the more progressive ideas of President Theodore Roosevelt (a Republican) and President Franklin D. Roosevelt (a Democrat) that resulted in a more equitable society. The notion that we are all in this together seems to have been all but forgotten. As I heard Garrison Keilor once say, “I’ve got mine, now you get yours”, seems to be the attitude of the day.

Recent catastrophic events like Hurricanes Katrina and Rita have reminded us of the need for, and the power of, collective action, and the consequences for creating a climate in which collective action is discouraged. It is painfully obvious that our government was not ready to respond to the tragedy that befell the victims in Louisiana and Mississippi. Unfortunately the current administration in Washington mirrors our society’s move toward the idea of individualism being the preferred method for making our society a better place in which to live.

While many took it upon themselves to get out of town before the storms hit (pulling themselves up by their own bootstraps, as the saying goes) others were forced to stay behind to weather the storm simply because they had no means for escape. In their case, they had no boots to begin with. That many people without the means to afford any kind of transportation out of town, not to mention a place to stay, is a sad statement of the inequities that currently exist in our country. Something is wrong with this picture. We live in the richest nation on earth so to say we can’t afford it is a poor excuse. We have weakened our government’s ability and willingness to respond to the needs of the many in favor of the ambitions of the few.

Then, all of a sudden, we show once again the power of collective action by sharing of our individual resources (primarily monetary in this case). Great sums of money have been collected by various organizations and groups of people for the purpose of helping the unfortunate victims of



KEN KRAUSE

these tragedies. We are reminded of what can be accomplished by combining our efforts and our resources for a common goal.

Why not have this attitude all of the time? Might we not only be better prepared for unforeseen tragedy (thus costing us less in the long run), but help create a society where all share in the wealth of this great nation. Perhaps some of New Orleans’ poorest citizens would have been able to help themselves if they were better off. I am not just talking about sharing financially with those who have less, but more importantly, creating a political climate that results in greater equality and opportunity for all. Then perhaps, more people can afford boots for themselves.

Is making government weaker, and subservient to the needs of the few, really the answer? Or could making it stronger and more responsive to the needs of the many be a better answer?

Among the many people displaced and put out of work as a result of Hurricane Katrina are, of course, professional musicians – fellow AFM members who live and work in the Gulf coast region. If you would like to make a contribution to help those brothers and sisters you may do so by sending a check or money order to:

AFM Gulf Coast Relief Fund
1501 Broadway, Suite 600
New York NY 10036

Give to the AFM’s Gulf Coast Relief Fund

In the wake of the devastation from Hurricane Katrina and Rita, the American Federation of Musicians has established a special Gulf Coast Relief Fund to provide assistance to AFM members and their families who have suffered serious financial hardship. Contributions are tax deductible.

Many AFM members have suffered tremendous losses and have been forced to evacuate their homes. Others have lost their jobs and will suffer from the resulting economic impact on their communities. Some fear unexpected medical bills or need to provide housing or other assistance to relatives who have suffered losses. It is our hope that financial assistance from the AFM’s Gulf Coast Relief Fund will enable those members and their families to get back on their feet in the aftermath of this tragedy.

We are asking our members and friends of our community to contribute what they can. Checks should be made payable to the AFM Gulf Coast Relief Fund and be mailed to the American Federation of Musicians, 1501 Broadway, Ste. 600, New York, NY 10036.

THE PRESIDENT'S MESSAGE —

(Continued from Page Two)

Meanwhile, the AFM's International Executive Board wasted no time immediately approving a Gulf Coast Relief Fund that will provide financial assistance to AFM members who have suffered from the effects of Katrina and Rita.

New Orleans Local 174-496 Assistant Trustee Kim Forman estimates it will take at least two years for the city to regain its economic footing and begin to provide employment opportunities.

The local has established an electronic bulletin board at its website, www.neworleansmusicians.org for its members to check in and provide contact information while away.

Both Kim and Cass Acosta, President-Secretary of neighboring Shreveport Local 116, say that members' extensive loss of instruments from the flood is causing a major problem.

Local 72-147 is accepting donations of musical instruments for the benefit of those who lost the tools of their trade in the storm and flood.

Gerald O'Neil, president of Local 777 in the Mississippi coast, says it will be years before the casino showrooms and lounges will be rebuilt and reopened for business. When they are, they will likely return as land-based rather than floating "dockside" casinos.

In the meantime, there are tremendous losses - loss of time, energy, property, loss of jobs, and for some, loss of loved ones.

For many the damage is irreparable. Christy Price's family will stay in North Texas, preferring the dynamic D/FW economy to the despair of New Orleans. Christy says they feel blessed by the outpouring of help, but in other ways, they say their nightmare is only beginning.

But, of all of the million plus people who've been effect by those violent storms, we musicians are indeed the lucky ones. As we continue to survive this catastrophe, our talent will not only survive, it will grow and prosper.

Musicians from Louisiana and Mississippi will surely channel the effects of their losses into the expression of their music. Not only physically, but artistically, the landscape of the Deep

South will be forever changed.

I hope you will join me in our efforts to provide relief to the victims of Hurricane Katrina and Rita. Here's what you can do:

1. Give to the AFM's Gulf Coast Relief Fund. Contributions are tax deductible. Checks may be sent to AFM Headquarters, 1501 Broadway, Ste. 600, New York, NY 10036.

2. Donate a musical instrument to the New Orleans local. Bring your old horn or equipment to Local 72-147. We will transport the instruments to New Orleans when Local 174-496 reopens.

The AFM and members of Local 72-147 came forward in the midst of

tragedy and gave their best in the relief efforts.

The Dallas Symphony Orchestra performed a benefit for the Red Cross on September 29. Vivian Potts collected over \$3100 from FWSO musicians and their friends. Vince Vance did a free show for evacuees in the Astrodome. Steve Howard flew to Baton Rouge on a rescue mission. Bobby Breaux donated a truck. Mike Kennedy helped find a safe haven for a family of twenty. The AFM will provide cash assistance to its members.

If we can manage to look beyond the tragedy, for a minute, I hope that we can remember that it is our own love of music itself that has brought us together for good reason. It's like member Leon Breeden said, "It's the music. Music is our salvation. It can save lives."

FOLLIES — (Continued from Page One)

toward reducing its traditional fare of self-produced summer shows in favor of low-budget tours that have no union agreements and where musicians perform reduced scores under sub-standard conditions for ridiculously low wages.

Garland resident Larry Gatlin is a member of Nashville Local 257 and will be charged with violating AFM bylaws by crossing the Union's picket line at Bass Hall.

In an on-camera interview with KXAS-

TV's Bobbie Wygant during the show's Fort Worth run, Gatlin was asked to comment about the union's protest after a Local 72-147 leaflet was flashed onto the TV screen. "I may have made a mistake," he said.

After *Follies* closed in Fort Worth, a tractor-trailer containing the show's sets and props fell off a bridge and into a ravine, caught fire and burned on the way to Orange, Texas on September 12.

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FWSO Raised \$3K in Hurricane Relief

An orchestra-wide drive to bring financial relief to the musicians of New Orleans' only orchestra, the Louisiana Philharmonic, raised \$3,138.00 in contributions during September.

Violinist Vivian Potts spearheaded the effort, collecting \$778 in anonymous cash contributions from FWSO members as well as donations from FWSO Executive Director Kate Akos, General Manager John Toohey and Music Director Miguel Harth-Bedoya.

The contributions were forwarded by Local 72-147 to AFM Headquarters in New York for deposit in the AFM's Gulf Coast Relief Fund. Contributions are tax deductible.

A list of donors to the special FWSO drive benefiting the Louisiana Philharmonic Orchestra appears below.

- | | |
|----------------|--------------|
| Karen D. | Adrian |
| Katherine E. | Akos |
| Joni | Baczewski |
| W. David | Boddie, III |
| Deborah | Brooks |
| Laura | Bruton |
| Amy K. | Chapin |
| Christopher A. | Chapin |
| Eugene | Cherkasov |
| William | Clay |
| Jennifer J. | Corning |
| Marilyn H. | D'Auteuil |
| Janine S. | Geisel |
| John R. | Geisel |
| Valerie Ames | Guenther |
| Sorin R. | Guttman |
| Donna Nelson | Hall |
| Jeff | Hall |
| Karen | Hall |
| Kevin | Hall |
| Carol N. | Harlos |
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| Miguel | Harth-Bedoya |
| David L. | Hermann |
| Mark T. | Houghton |
| Scott | Jessup |
| Shelley | Jessup |
| David | Keith |
| Dmitry | Kustanovich |
| Don | Little |
| Shelia | Madden |
| John R. | Manry, Jr. |
| Deborah | Mashburn |
| Brooks | Morris, Jr. |
| Jane Dagnais | Owen |
| Cara L. | Owens |
| Brain N. | Perry |
| Jeffrey W. | Pollock |
| Vivian L. | Potts |
| Sterling D. | Procter, III |
| Daniel E. | Sigale |
| Rosalyn M. | Story |
| Preston E. | Thomas |
| John A. | Toohey |
| Judi A. | Toohey |

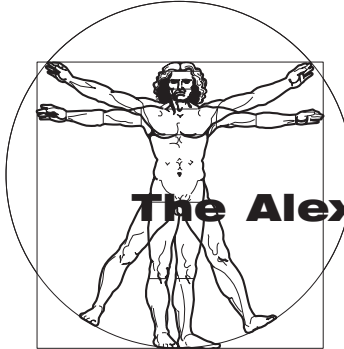
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| Kristin M. | VanCleve |
| Hsinyi | Wang |
| Stephen F. | Weger |
| John William | Woldt |
| Harriet | Woldt |



Vocalist, **BREGGET RIDEAU**, above, recently returned from a trip to China where she and her group gave performances, clinics and lectures in Jazz, courtesy of UNT faculty member Gene Cho. For additional information, please go to www.breggettrideau.com

AFM Member/Evacuees residing in the D/FW area

<u>Name</u>	<u>Instrument</u>	<u>Phone</u>
Louis Ford	Saxophone	985-817-1457
Jacques Gauthé	Soprano Sax, Cl	214-349-2541
Frank Mayes	Saxophone	214-232-6659
Jim Moore	Pno, Saxophone, Arranger	972-243-3030



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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.

NEW AND/OR REINSTATED MEMBERS AND THEIR PRINCIPAL INSTRUMENTS

Bass, Electric

Binder, Dennis 580-353-6099
Lewis, Donald 817-572-1667
Rose, Benjamin 469-878-7242
Stanmyre, Richard 512-565-5914

Bassoon

Purrington, David 972-423-7272
Wood, Tara 214-566-8957

Cello

Hitchcock, Michael 817-237-3559
Jacobs, Buffi 940-484-2384

Composer

Hodges, Jim 817-924-3368

Drum Set

Barbian, Jeffrey 214-632-4369
Dimon, Banks 214-350-8300

Guitar, Acoustic

Davis, Brad 903-886-3860

Guitar, Electric

Suhler, Jim 972-712-1712

Piano

King, Michael 214-649-3231
Young, Red 972-385-9809

Saxophone, Tenor

Campbell, Russell 972-731-6504

Trombone, Bass

Wallace, Noel 817-403-7277

Trumpet

McLaughlin, Paul 940-566-5480
Sanchez, Abel 972-956-8553
South, James 580-772-0122

Viola

Arthur, Mark 214-738-1973

Violin

Daubek, Tatiana 940-453-0612

Vocalist

Casey, Billy 817-927-1727
Cochran, III, Alexander 214-352-7721

**CLIP AND SAVE FOR
FUTURE REFERENCE**

NOMINATIONS MEETING

Sunday, November 6

1:30 pm – Union Headquarters

Election: Sunday, December 4

Noon – 6 pm – Union Headquarters

Local 72-147 bylaws provide for triennial (every three years) nomination and election of officers and convention delegates. During an election year, nominations for officers are held on the first Sunday in November and elections are held on the first Sunday in December for the following officers: President, Vice President, Secretary-Treasurer, and eight directors. The President and Secretary-Treasurer are the first two delegates to the AFM Convention and conference meetings by virtue of their offices. Nominations are held for an additional delegate and an African-American delegate to which Local 72-147 is entitled by AFM bylaws. Terms of office are for three years beginning January 1 of the year following the election.

Ballots will be mailed to all Local 72-147 members in-good-standing. Stamped and addressed envelopes accompany all ballots in order to return the ballots to the election judge.

If a nominee is not present at the nominations meeting, a signed statement from the nominee must be presented at the time the nomination is made stating that the person will accept the nomination and serve if elected. Any nominee wishing to withdraw their name must notify the President in writing by 5:00 pm on the Monday following the nominations meeting.

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.

LIFE LINES

MARRIAGE

Thad Borduris to Kathryn Sappington, August 21, 2005 in Denton. Thad is a freelance guitarist and leader of the classic rock band Fanatix.

DEATHS

Daral Rauscher, 69, of natural causes March 16 in Dallas. A native of Lancaster, Pennsylvania, Daral served three years in the US Navy and graduated from Oberlin College in Oberlin, Ohio. He served as trombonist with the San Antonio Symphony Orchestra from 1963 to 1966. He accepted a position with the Dallas Symphony in 1966 and performed continuously with that orchestra until his retirement in 1995. Over the years, Daral taught trombone privately to many aspiring musicians.

• • •

Billy Tom "Billy T." Robinson, 66, of a heart attack August 11, 2005 in Ottawa, Canada. Widely respected as a tenor saxophonist, composer and bandleader, and beloved as a warm, spiritual man, Billy once said he considered him-self a "music scientist," someone who explores music not just for knowledge but for the craft of it. Billy was the quintessential Texas tenor sax player. Born in Fort Worth in 1939, he studied piano

as a child and soaked up the music from late night jam sessions when folks from Count Basie's band, Buster Smith, and others would gather at the Robinson home after the elder Robinson's night club, the Jamboree Dine and Dance, closed down.

After a stint in San Francisco in the 1960s, Robinson wound up in New York City. There, he worked in a book factory by day and clubs by night until he landed a job with jazz great Charles Mingus. Billy moved to Montreal in 1970 to play at the Black Bottom. While there, Billy cut *Evolutions Blend* the first of four records to date (a new disc is to be released post-humously this fall with Billy Hart). The album has been described as showing the influence of not just Mingus, but fellow saxophonist Sonny Rollins.

By 1978, Billy had moved to Ottawa where, in addition to gigging, he eventually became an inspired music teacher. One of his student's, 17-year-

old Nathan Cepilinski, told the *Ottawa Citizen*, "He's the leading authority on harmony in Ottawa. In one lesson, Billy was telling me about the human equilibrium as he applied it to music. He said when you improvised, you could affect a person's equilibrium and kind of turn them on their side and then balance them again. You could affect their mental state."

Those interests led Billy years ago to study and practice music therapy. Blending studies in psychology at the University of Ottawa with his religious beliefs (he converted to the Muslim faith in the late 1960s) Billy composed musical pieces to accompany his therapeutic treatment, some of which he carried out in New York City with a holistic doctor.

"You have to be able to feel your own personal expression" Billy used to insist, said Cepelinski. "You have to not only be able to play the thing, but to feel it, too."



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GOLFER/S ELBOW)
- DEQUERVAIN'S SYNDROME/
STENOSING TENOSYNOVITIS



DSO wins coveted International Award

The Dallas Symphony Orchestra was the recipient of *Gramophone Magazine's* Editor's Choice Award September 30, 2005 in London for its recording of the Rachmaninov piano concertos with Stephen Hough, pianist. The orchestra was directed by Andrew Litton.

Long regarded as the Oscars of the classical music world, this year's *Gramophone Awards* were attended by leading artists, members, the media and record industry executives as well as the nominees.

Gramophone Magazine editor Michael Jolly called the Rachmaninov Concertos, "a set that was waiting to be recorded."

The DSO's award winning recordings are available from Hyperion Records at *Borders Books and Music*, Tower Records, and Virgin Megastores.

NOLA Musicians Need Instruments

The wind and floodwaters from Hurricane Katrina destroyed thousands of dollars worth of musical instruments, compounding the problems faced by AFM members from the disaster area who are struggling to find gigs and reorganize their lives.

Local 72-147 is asking its members to donate idle horns, stringed instruments, amplifiers, drums, or any other musical equipment in playable condition for use by New Orleans musicians who have lost their working tools to the storm.

"I can guarantee that everything from banjos to bass drums will be put to good use," said New Orleans Local 174-496 Assistant Trustee Kim Forman.

The New Orleans local is operating temporarily from a ranch in Lafayette, Louisiana, but will resume business at their Headquarters building on Esplanade Avenue in the French quarter once curfew restrictions have been lifted.

Until Local 174-496 reopens in New Orleans, members are requested to bring or send donated instruments to Local 72-147 headquarters in Arlington.

The instruments will be transported to the New Orleans Local as soon as possible.

CLASSIFIED

HELP WANTED:

Keyboard Player Needed. Are you ready for a platform that will have lasting benefits throughout your professional music career? Must be serious, well-trained, proficient sight-reader able to play and improvise in a variety of styles. Work with world class musicians, represent the U.S. Air Force and travel world wide (short tours - U.S. & Intl.), position includes full benefits and paid vacation. For more information call 404-641-4406 or email Kathysmith.bridgeproductions@comcast.net.

FOR SALE:

Selmer Tenor, balanced action, (#26, 000 series, 1932) with contour SKB case and extra silver-plated neck. \$3000 or best offer. Owner: Bob Stanton. Call Ann, UNT, 940-565-3768 for complete information.

Radio City May Hire Replacements

Despite record profits and a decades-long relationship with AFM Local 802, Radio City Music Hall informed the union on October 6 that it intends to replace the professional orchestra in its 2005 Christmas Spectacular with non-union scabs from all over the United States.

Radio City Productions, which operates the Music Hall and produces the Christmas show featuring the Rockettes, has new owners who are making their anti-union attitudes clear.

Radio City has indicated that it will call music schools throughout the U.S. to enlist students to serve as scabs to replace Local 802 members in the Music Hall Orchestra.

Information obtained by Local 802 has suggested that Radio City is attempting to contact unemployed musicians from the hurricane-blighted Gulf Coast, including members of the Louisiana Philharmonic, to serve as replacements.

If you or anyone you know has been asked to perform for or with the Radio City Christmas Spectacular in New York, please call the union office, or contact Local 802 at 212-245-4802.



The Dallas/Fort Worth
MUSICIAN

Dallas-Fort Worth Professional Musicians Association

Local 72-147 American Federation of Musicians

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