



The Dallas/Fort Worth MUSICIAN

Vol. 14, No. 4

The Dallas/Fort Worth Professional Musicians Association • www.musiciansdfw.org

Oct. - Dec. 2005



MORRIS PRICE and his band headlined at the 2005 edition of Cedar Hill's Country Day Celebration on October 8, 2005.

Agreement ratified by Fort Worth Symphony

Fort Worth Symphony musicians narrowly ratified an improved five-year contract offer on November 5 after rejecting a September 20 "final" offer made by management that was not endorsed by Local 72-147's negotiating team. "We recommended approval of the offer, but not enthusiastically" trombonist Dennis Bubert, a member of the Union's negotiating team, told the *Fort Worth Star-Telegram*.

Bassoonist Kevin Hall's comments about the nature of the negotiations revealed the disappointment shared by

many members of the orchestra. "Going into these negotiations, our team was under the impression that everyone - Board, management, musicians, artistic leadership - were all on the same page. We believed that everyone truly wished to build a world-class orchestra here in Fort Worth, but we were wrong. The Board abandoned us, and we feel betrayed. We won't be fooled again," he said.

By the time the agreement was ratified, the orchestra had been working without a contract for three months.

The new agreement will extend through August 1, 2010. The previous FWSO collective bargaining agreement, negotiated in 2000, expired August 1 of this year.

Minimum annual salary for full-time section players will rise from a current wage of \$52,915 to \$60,000 in 2010. Salaries will rise to \$67,500 for Associate and Assistant Principals, and \$75,000 for Principals.

Service rates for part-time players will rise from the current rate of \$127.20 per-service to \$144.24 per-service in the final contract year.

Each full-time and Contract A part-time musician received a \$400 signing bonus immediately after contract ratification.

Health and Welfare benefits for Contract A musicians will rise from \$12 per-service to \$14 per-service in the final contract year, regardless of the number of services worked during a season.

Employer contributions to the American Federation of Musicians and Employer's Pension Fund will gradually increase from 5% of scale to 6% in the 2010 season.

The Fort Worth Symphony Association employs 63 full-time musicians during a 52-week season. Nine additional musicians are classified as tenured part-time players and receive pension

(See **AGREEMENTS** on page Four)

\$106 Annual Dues for 2006

A \$2 increase in AFM per-capita dues which becomes effective January 1, 2006 will cause Local 72-147 annual membership dues to rise from \$104 to \$106 in 2006, if paid in January. Local 72-147 semi-annual membership dues will rise from \$54 to \$55 if paid in January and July.

The increases in AFM per capita were part of a far-reaching financial package adopted by delegates to the AFM's 95th International Convention in June, 2003, which was hoped would raise \$1.1 million in new money annually for the AFM beginning in 2004. The Convention's financial package required a reallocation of AFM resources toward improvement of services and assistance for casual and club-date musicians.

Effective January 1, 2006 and 2007 for all regular and life members, AFM per capita dues will rise \$2 each year. Local 72-147 annual membership dues will increase to \$106 and \$108 during those years, if paid in January. Semi-Annual membership dues will rise to \$55 and \$56 if paid in January and July during the same years.

Despite having operated in the black during the past few years, the AFM had expected to suffer a decline in income in 2004 and 2005 due to a stagnant economy that has crippled important segments of the entertainment industry and driven online piracy of recorded music to an all-time high.

2006 DUES REMINDER

ANNUAL DUES

\$106.00 if paid in January
\$111.00 if paid in February
\$116.00 if paid in March

SEMI-ANNUAL DUES

\$55.00 if paid in January
\$60.00 if paid in February
\$65.00 if paid in March

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

THE PRESIDENT'S MESSAGE

FWSO Negotiations: an Epilogue

Fort Worth Symphony Orchestra musicians Pam Adams, Dennis Bubert, Adam Gordon, Kevin Hall, Ed Stephan, Local 72-147 Counsel Bill Baab and I began our talks with management on May 25, 2005 toward a successor collective bargaining agreement.

We had approached the negotiations optimistically, due to the extensive goodwill we believed had been established between orchestra and management during the 5-year term of the previous agreement.

As I looked back on the bargaining that took place in 2000 for the expired agreement, it had occurred to me that the world then was a far different place to live, work and bargain in, that what it had become in 2005.

We had negotiated the orchestra's previous deal in the summer and fall of 2000 as the U.S. presidential election was going full tilt. The U.S. economy was robust, and a positive atmosphere prevailed in the FWSO workplace, both artistically and economically.

Bass Hall in downtown Fort Worth was still new, and still getting the kinks worked out. Construction on Cliburn Hall was being planned. Maestro Giordano was about to pass his baton to Miguel Harth-Bedoya. We bargained an expansion agreement that created 23 new full-time jobs over five years, and expanded the season to 52 weeks, a badge of honor for any orchestra.

Scarcely a year later, we endured the events of September 11, 2001 and its tragic aftermath. Financial markets tanked. U.S. forces invaded Afghanistan, and the "shock and awe" campaign descended upon Iraq in spring, 2003.

The natural disasters from the 2004 and 2005 hurricane seasons took an enormous toll upon the U.S. economy. The resulting disruptions in the energy markets spurred higher gas prices and have rekindled inflation.

In the struggling transportation industry, the rise in jet fuel costs related to Hurricane Katrina pushed Delta and Northwest Airlines into bankruptcy. This year, Delta abandoned DFW as a hub.

Throughout these wide and deep economic challenges, our 2000 – 2005 FWSO expansion agreement survived intact, and that it did so is a credit to management. Every contractual obligation was met.

And along the way, in spite of the negative economic flux, FWSO's endowment grew to more than \$20 million, or about two years of cash compared to an annual budget of \$11 million. By comparison, the DSO's endowment stands at about \$100 million, or four years of cash when viewed against its annual budget of \$22.5 million.

From an artistic perspective, the Fort Worth Symphony Orchestra evolved into a unit that is unrecognizable today from the group that existed in 2000. FWSO Concertmaster Michael Shih arrived in August 2001 and has led not only the strings but also the entire orchestra to an artistic level that prompted *The Dallas Morning News* to say on September 17, 2005, "the days when the Fort Worth Symphony Orchestra

was dismissed as a distant second to its Dallas counterpart are gone."

Leading up to the 2005 negotiations, there was no question that the orchestra had given management and music director all that had been asked of it, and more. In fact, the orchestra exceeded everyone's expectations. And as part of our makeup as musicians, when we perform well, we tend to expect good things in return.

So, despite the change in economic landscape, it was with a good deal of pride and a constructive attitude that our committee began discussions with management in May of this year. Our goals were to continue the expansion of the orchestra from 63 to 72 full-time positions, obtain wage and benefit improvements that would protect the orchestra from the risk of inflation during the contract term, and ease the excessive service requirements and personal leave restrictions that had been agreed to in 2000 as part of the expansion bargain.

To our dismay, by mid-summer it had become obvious that management's agenda – put any expansion on hold, play an ultra-conservative economic game, and make only modest changes to restrictive work rules – was diametrically opposed to ours.

To compound the situation, an artistic agenda promoted by the music director surfaced in the talks that proposed creating three new titled string positions, and that would likely result in re-seating for most of the full-time strings.

As you can imagine, the response from the orchestra was intense. We were dealing with a management offering not much new money, not much work rule relief, no expansion plans, and pushing the conductor's re-seating scheme, as if the existing compliment of musicians was somehow not good enough.

Then, at 2pm on Tuesday, September 20, after more than 20 sessions of hard bargaining and with tensions reaching the boiling point, management stopped the bargaining, threw its "final" proposal at us and told us to take it to the orchestra and "sell it." It was a 5-year deal, with annual wage increases of 2%, 2.24%, 2.4%, 2.7%, and 3.4%, pension increases from 5% to 6%, titled string positions to be added that would reseat many musicians, and modest work rule concessions. As the details of the proposal began to be disclosed during

(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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NOTES FROM KEN . . .

Final Thoughts for 2005

It is hard for me to believe that another year is almost history. To me, it seems like only yesterday that we entered the new millennium. 2006 is just around the corner, and as busy as most of us are this time of year it will be upon us before we know it.

Recent years have not been easy for organized labor, with 2005 being no exception. It seems as if the weather has mirrored the struggles for the working class. Right now we are experiencing drought conditions in North Texas. The same can be said for the recently concluded Fort Worth Symphony negotiations. Any gains made by the musicians were slim and extremely difficult to come by.

And of course, as we all know, too much rain has upended the lives of many of our brothers and sisters in the gulf coast region. The devastation brought about in that part of the world is mirrored in the working lives of its inhabitants.

During hard times, we have seen examples of the power of collective action this past year. Achieving even minimal improvements in the working lives of our fellow musicians is better than nothing, whether it be from concerted efforts at the bargaining table or sharing with those less fortunate. It gives us hope for better times ahead. And hope is a good thing.

We always like to look for new and better ways of doing things. In 2005 we managed to get the members-only portion of our website up and running. Now we have the Local 72-147 Membership Directory online, as well as other items of interest, such as current wage scales and Local 72-147 collective bargaining agreements. And we have plans to add more information to this portion of our website in 2006.

Also for 2006, we are looking into the possibility of setting up a system for online payment of dues. One idea would involve the use of Pay Pal as a means of allowing members to pay their dues, be it annual/semi-annual or work dues. We have had several requests from members for just such a service. We don't expect to have any sort of online payment method available at the start of the year, but we will inform the membership if and when online payment is available.

As a reminder, which can also be found on the front page of this newsletter, annual/semi-annual dues are due in January. The AFM has added an additional \$2.00 increase in per capita dues for each member in 2006. Thus, annual dues for Local 72-147 members are \$106.00, with semi-annual



KEN KRAUSE

dues being \$55.00 (January and July). Late fees of \$5.00 per month still apply.

We do not send invoices for annual or semi-annual dues, so you may want to clip the front page reminder from this newsletter and put it in your bills-to-be-paid file, if you are afraid you might forget.

And on that note here's wishing everyone a safe and happy holiday season, and a Happy New Year!

Get a page for your Band at
www.musiciansdfw.org

Local 72-147's booking/referral service, AFM Entertainment, can help promote your group through a web-based marketing tool located at the Union's website, www.musiciansdfw.org.

Go to www.musiciansdfw.org, click the AFM Entertainment button, click the band listings, select a specific style, and you'll find a list of bands offered for prospective engagements by the Union's booking/ referral service.

Potential music purchasers browsing the Union's roster are able to view photos, see and hear music clips of Union groups, view song lists and review biographical information.

Local 72-147 offers its members the opportunity to post music and video files, photos, song lists, and bios of their groups at the Union's website to promote and enhance the booking and referral process.

To take advantage of this unique e-commerce opportunity, members are encouraged to send a CD-ROM or an email to the Union office containing the following data:

1. MP3 music files, mono, 30 seconds or less in length, maximum of five files.
2. Photo in jpeg format, 100k maximum file size, 300x200 pixels maximum resolution.
3. Song lists and biographical information in Microsoft Word.

For further information about getting a page for your band, contact Christy or Mike at the Union office.

MUSICIANS FEDERAL CREDIT UNION

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MORE THAN MONEY"*

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ARLINGTON, TX 76011**

THE PRESIDENT'S MESSAGE —

(Continued from Page Two)

that afternoon's rehearsal, the reaction was negative. And then, at the end of the rehearsal, a strange thing happened.

Maestro Harth-Bedoya opened up his score, took out a sheet of paper, referred to it as a signed, undated letter of resignation and told the orchestra that he would hand it in anytime the orchestra saw fit.

For such a dramatic display to occur at the instant that management sought to push the orchestra into accepting an unacceptable contract proposal was not only provocative, but also abusive, in my opinion. What a power trip.

Harth-Bedoya's resignation act underscored for me what I had perceived all along from the employer during the negotiations. The artistic and economic needs of the talented, hard working men and women of the orchestra are seen as subservient to those of management and conductor.

And that brings me to the point of this entire process. We, as musicians, are worth as much as *they* are. Actually, in my own view, we're worth much more. But we are seldom ever treated in a

manner commensurate with the power of our craft, nor according to the ability of the employer to provide for our needs.

In Fort Worth, this was a clear example of an orchestra having played its heart out for a management and conductor over the previous contract term, expecting a fair bargain for it over the next, and extremely disappointed after seeing what was being offered.

Apparently, management and conductor would get what they wanted in the new deal, but not the orchestra.

More than a few members of the orchestra quickly came to the conclusion that a demonstration of displeasure from the shop floor was in order.

While in New York three days later on Friday morning, September 23 for an IEB meeting, I was advised that an imminent walkout was actively being planned and organized and not by our committee, which was a powerful statement.

We quickly advised the orchestra to stick together, stay unified, remain at work, and to channel their

demonstration toward voting down management's "final" proposal. We surveyed the orchestra in detail on a range of issues contained in that proposal, and we used the survey results to eventually improve management's position on most of those issues after the September 20 offer was overwhelmingly rejected.

With a \$400 signing bonus and additional work rule concessions from management, the orchestra ratified their new 5-year deal on November 5, with pay increases retroactive to August 1.

The orchestra, as a whole, had clearly communicated its views to management, and had done so without a work stoppage. In the end, they acted together, not individually, to make management improve their deal. In a volatile, emotional situation, FWSO musicians benefited from an orderly, concerted course of action. As a result, this great orchestra may now be better equipped to deal with the challenges that lie ahead over the next five years as we look toward the next round of bargaining.

None of this important work would have been possible without the time and energy given to the process by our negotiating team – Pam Adams, Dennis Bubert, Adam Gordon, Kevin Hall, Ed Stephan, and our attorney Bill Baab. Their contributions were absolutely outstanding and they were indeed a pleasure to work with.

On behalf of all the Officers and staff of Local 72-147, please accept my very best wishes for a pleasant and healthy holiday season!

AGREEMENT — (Continued from Page One)

contributions and health and welfare benefits.

Health insurance participation for full-time players will gradually increase from 1% of monthly premium to 7% in 2010.

Effective with the 2006/2007 season, the employer will create three new titled string positions – Associate Principal Second Violin, Assistant Principal Viola, and Assistant Principal Cello.

A number of other contract improvements were negotiated including provisions that provide for the loosening of restrictions on leave, fewer nine-service weeks, and guaranteed minimum numbers of 5-day seven service weeks.

Local 72-147's Negotiating Team included Pam Adams, Dennis Bubert, Adam Gordon, Kevin Hall, Ed Stephan, Ray Hair and labor attorney Bill Baab.

ELECTION RESULTS

The following officers were elected by acclamation at a nominations meeting held November 6, 2005:

Ray Hair – President

Karen Schnackenberg – Vice-President

Ken Krause – Secretary-Treasurer

Convention Delegates:

Matt Good

Karen Schnackenberg

African American Convention Delegate:

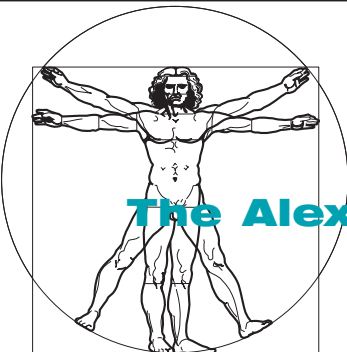
Margorie Crenshaw

Executive Board: Wayne Burak, Marjorie Crenshaw, Tom Demer, Matt Good, Mike Hayes, Sheila Madden, Mary Reynolds, Stewart Williams,

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The Alexander Technique teaches you how to change habits of poor body use, reduce unnecessary tension and effort, and improve posture, coordination, and breathing. Lessons are now available at Performing Artists Health Center in Arlington, next to the Union office!

GENERAL MEMBERSHIP MEETING

Saturday, January 28, 2006

1:30pm

Union Headquarters

COLLECTIVE ACTION:**Back to Basics**

Acting collectively. We do it all the time. In fact, we do it so often we hardly even think about it. We join political parties and cast votes. We give offerings to churches and make donations to charities. We invest our money in mutual funds and shop at certain stores. We become members of groups to receive lower prices on goods and services, and to influence our government.

Why is collective action so prevalent in every-day life? Because it works. And what does it do? It uses the power of the group to make a change or achieve a goal for the good of everyone in the group. One person can certainly influence others to change. One hundred people can influence others to change much faster. With one hundred thousand people, the possibilities are exponential. The support, or lack thereof, of a whole group of people – no matter the size – can have a major impact on others, and is one of the most effective ways to advance an agenda. Every politician and marketing expert knows this simple fact, and uses it to his or her advantage.

Of course, the type of collective action in which we regularly participate with our votes and funds usually leaves the face-to-face activism to professional lobbyists, stock-brokers, and boards of directors or negotiators. Unless we serve as officers or full-time activists, we entrust our message to others and often know little about the process. We rely on those we have elected to share information with us as needed and to call us to action when necessary. Our chosen leaders count on us to stand firm with them in exchange for their willingness to do the front-line work for the group and accept the risk of exposure for doing so.

Our membership in the American Federation of Musicians is collective action. As members, we are asserting our desire and legal right to affect change collectively in our workplace by standing shoulder-to-shoulder with 90,000 other people. Whether we perform in a string quartet, rock band, 100-piece symphony orchestra, or as a solo musician, we are all equal parts of the collective. We are a union – an organization of workers associated together for a common purpose. As a trade union, our purpose is to improve the lives of professional musicians by achieving and maintaining strong wages and benefits, safe and healthy working conditions, and having an effective voice in shaping our futures.

Through our collective actions – committee representation, negotiations, legal work actions including grievance procedures and work stoppages – we are able to collectively bargain with employers for minimum standards of pay and work rules throughout our industry. Many of the basic benefits we take for granted today only became possible because of our union's

strength in numbers and willingness to act collectively. Those who came before us didn't always have minimum wage scales for payment of live performances and recordings, limits on rehearsal length, regular breaks in rehearsals and performances, overtime provisions, or legal recourse if an employer didn't pay. Restrictions on how many hours of rehearsal and performance could happen in a week were non-existent, and employer-paid pension or health benefits were unheard of. Only the tireless collective efforts of earlier generations of musicians resulted in such basic rights and protections.

It is the same for American workers in other industries. Many of our accepted middle-class corporate working standards were achieved through collective bargaining – the forty-hour workweek, weekends, employer-supported health insurance, pensions, family leave, and basic health and safety protections. Without concerted collective action, none of these would be the accepted norm today. None would have become protected by federal law.

We have our forebears to thank for making the hard sacrifices necessary to gain improvements in the workplace. In 1786,



Karen Schnackenberg

1900s had made some gains in legal rights against exploitive employers, including the right to belong to unions and withdraw their services during disputes, they were still subjected to spying, interrogation, discipline, termination and blacklisting for such union activity. Widespread labor unrest through the depression, including violent clashes between workers trying to form unions and police and private security forces hired by anti-union employers,

led to the passage by Congress in 1935 of the land-mark National Labor Relations Act.

The NLRA finally codified the American worker's basic right to join labor unions, to bargain collectively, and the right to strike – without reprisal from employers. Section 7, Rights of Employees states: "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 and protection." The American workplace had been dramatically changed.

The right of a group of employees to act and bargain collectively and be protected from recrimination was hard-won – a result itself of collective action. Despite subsequent legislation in the 1940s and '50s

We are a union – an organization of workers associated together for a common purpose.

Philadelphia printers went out on the first worker strike in the US for shorter hours and higher pay. Printers in New York followed with their first strike in 1790. The seeds were sown and the first unions were formed in both cities in the early 1790s. It wasn't long before efforts to bust the printers' union were successful through a court injunction against a strike in 1806, and the unions struggled for the next 35 years. But the workers eventually prevailed; in 1842 worker strikes were legalized and 1850 saw the formation of the first national union.

Activists continued to fight against the imbalance of power between the employer and employee, and in 1886 the American Federation of Labor, with Samuel Gompers at the helm, instituted collective bargaining. Within the decade, Gompers invited musicians to become part of the AFL, and in 1896 the American Federation of Musicians was organized and chartered as a trade union. As early as 100 years ago, the AFM was setting minimum wage scales for performances.

Although American workers in the early

narrowing employees' rights, and constant pressure from those seeking to weaken the unions, the NLRA remains the law of the land today. As collective actionists, we must remain vigilant and do our part to make sure these rights continue to be protected. They are at the core of our ability to negotiate satisfactory employment contracts for the benefit of all AFM members.

Making the jump from participating in collective action through dues or votes within a large group to becoming involved in creating change within our smaller group or workplace is only a matter of degree. Speaking up, joining a committee, writing a letter, making phone calls, collecting funds, helping to organize the group, running for election as an officer – these are all legal ways in which we can assert our right as employees to organize, act and bargain collectively. There is no more powerful tool in the workplace.

Next:

THE FEAR FACTOR

OFFICIAL BUSINESS

NEW AND/OR REINSTATED MEMBERS AND THEIR PRINCIPAL INSTRUMENTS

Accordion		Piano
Rommell, Jim 972-390-1683		Williams, R.C. 214-282-5500
Banjo		Saxophone, Alto
Brewer, Michael 972-242-9738		Lee, Randy 214-948-9656
Bass, Acoustic		Saxophone, Tenor
Matlock, Daniel 440-454-1532		Monsch, H. David 214-370-3706
Bass, Electric		Trombone
Wrinkle, William 972-951-5593		Osborne, Robert 806-239-0338
Cello		Viola
Greening, Sheri 940-761-5066		Nunn, Chris 940-368-8698
Moore, Daniel 972-922-0834		Sweetman, Jennifer 214-793-5907
Drum Set		Violin
Iglehart, Raphael 972-296-3035		Fulenchek, Andrew 214-724-1967
French Horn		Johnson, Don 940-761-5066
Thayer, Heather 216-401-0151		Murray, Jennifer 972-814-9029

CLIP AND SAVE FOR FUTURE REFERENCE

FREELoader LIST

Individuals listed below have worked under Local 72-147 collective bargaining agreements and have refused to become or remain members of your union. *They're lurching on your deal.* They gladly accept all of the wages and benefits your dues have paid for, plus, they want a free ride. They dishonor the sacrifices you've made to promote dignity and fairness in the workplace. The next time you find yourself sitting beside a freeloader, send them a vibe and ask them to join.

Allen, Grant	Garcia, Liz	Lattanzi, Attilio	Ratciff, Nathan
Azamfirei, Bogdan	Garza, Eddie	Lawson, Michael	Redman, Robert
Baker, Kirk	George, Randy	Leszczynski, Marek	Riggins, Shawn
Barnes, Janet	Gifford, Byron	Linck, Rita	Rivers, Art
Barrett, Faye	Giffillon, Neil	Linder, Julie	Rodriguez, Daniel
Bartz, Page	Glava, Marina	Lufburrow, John E.	Rupert, Victor
Beavers, Gary	Glava, Tatiana	Lumpkin, Christopher	Rzhanov, Mykhaylo
Bell, Derron	Glava, Valeri	Lyons, Daniel	Sagan, Igor
Bethe, Matt	Glava, Victoria	Majernik, Jay	Schreibu, Klaus
Borchurko, Zoya	Golleher, Daniel	Marrufo, Robert	Schweig, Melinda
Cason, Clare	Gonzales, David	Matros, Alex	Sharp, Paul
Cason, David	Grier, Kim	McAllister, Gillian	Sheffler, Scott
Cernat, Radu	Griffith, Jonna	McGuire, Elizabeth	Shelton, Beth
Clark, Collin	Harder, Lane	McIlroy, Leslie	Singleton, Joseph
Cook, Dan	Hart, Rosalyn	Nilsen, Maureen	Snytkin, Alexander
Cortez, Luis	Hawkins, Cami	Nix, Amanda	Spiridono, Sasha
Davis, Robert L.	Heo, Jeong Yoon	Nudell, Matt	Steelman, Lyle
Davis, James	Heuer, Paul	Oakes, Robyn	Szabo, Gabor
Davis, Matthew	Highland, Shannon	Ohlson, Kristen	Trent, Stirling
Demian, Cornelia	Hilliard, Howard	Overly, Mauri	Trevino, Robert
DeShazo, Jeremy	Holland, Phillip	Page, Stephen	Turner, Jennifer
Diener, Elli	Hood, Arwyn	Pakk, Mari-Liis	Vandevryrer, Arenata
Dillahunty, Marisa	Hughes, Mark	Palmer, Dylan	Vela, Glori
Ding, Andrew	Hwang, Christine	Park, Kevin	Wang, Andrew
Dobрева, Dobrina	Hwang, Helen	Passmore, Rebekah	Ward, Sarah
Dossumova, Aisha	Inman, Randy	Pastyik, Edina	Watson, Becca
Dyer, Tatyana	Inman, Robert	Paul, Clay	Webb, Jody
Dyo, Vladimir	Ivanchenko, Myroslava	Pedeva, Ana	Weidman, Becky
Eaton, Brian	Keane, Jeff	Peiskee, Dean	Wheeler, Jennifer Lain
Effler, Rebecca B.	Kelly, Paul	Perevertailenko, Dimitri	Wildes, Bethany
Epperson, Mathew	Kim, Si-Hyung	Phinney, Jessica	Williams, John D.
Fels, Carl	Kim, Song Yonng	Plotkin, Michael	Williams, Chris
Fernandez, David	Kiselov, Nicholas	Priest, Emily	Wong, Lewis
Flores, Karina	Kitchen, Russel	Rael, Eliseo	Yaneva, Tania
Fontalvo, Rafael	Korotkova, Irina	Ramirez, Rey	Yang, Jie
Frey, Melissa	Krigbaum, Charles	Ramirez, Lynette	Youngblood, Pam
			Zanca, Ion

Suspended 11/1/05 for nonpayment of Semi-Annual Membership Dues

Banks, Keith	Emerson, Rex	McKinzie, Wayne
Bell, Don Clark	Foose, Daniel	Menikos, Thomas
Bookman, Michael	Gomez, Robert	Menikos, Timothy
Boudreaux, Lisa	Goodley, Jr., James T.	Multer, Kent
Boyce, Janet	Harper, Scott	Nance, Linny
Brown, Ryan	Heersink, Merna	Pederson, Ross
Bryan, Daniel	Howe, Jeffrey W.	Pope, Gordon
Burleson, Marqus	Jones, Eric	Selby, Thurston
Carter, Steve C.	Jones, Steven	Soman, Loren
Cento, Don P.	LaMarchina, Adriana	Sommer, Tone
Cisneros, Daniel	Langley, James	Walser, David
Davis, Chip	Levinson, Gary	Werth, Nathaniel
Denney, Darren B.	Maloy, Paul David	You, Wen-Yih
Doroff, Aram	Marshall, Marc	
Ellis, Ronald Glen	Martinez, James	

Expelled 11/1/05 for non-payment of Annual Membership dues

Allen, Ricardo	Holl, Delta	Ploszaj, Matthew S.
Barron, Ross T.	Hughes, Krista	Pointer, John H.
Bartula, Larry R.	Isaacson, Peter	Poling, Susan
Bassett, Ira P.	Jones, Christine	Powell, Dominic J.
Booher, Christopher W.	Jones, Timothy J.	Powell, Stephen Clark
Bowens, Roderick	Joseph, Jerrold Lee	Pruitt, Stephanie
Britt, Thomas	Knight, Rick Daniel	Raif, Thomas V.
Britt, Erica Helen	Knight, Scot	Randall, Curtis
Brown, Michael E.	Koch, Warren	Reams, Robert
Brown, Tammy	Krieg, Paul W.	Riese, Bobby
Browning, Michael	Landsberg, Leslie	Ross, Daniel J.
Buesking, Brian	Langfitt, Terry A.	Sadoff, Jennifer
Buntin, Bill	Langford, Robert Lee	Segler, Steve
Cabello, Adrian	Law, Phillip	Serrano, Angel "Eric"
Chambers, Leon	Laymon, Paul	Shandy, Dermmon E.
Chinwah, Maduku E.	Lewis, Jeffrey L.	Smith, Holland K.
Christian, Randall T.	Long, David Alford	Smith, Jon R.
Cockerham, Ryan	Lynch, Tim	Smith, Edward
Cook, James Daniel	Ma, Young-nim	Sorensen, Mary
DeHart, Randy	Marino, Mary C.	Spencer, David W.
DeWater, Jason	Marino, Robert "Bob"	Spicer, Thomas M.
Diaz, Luisa P.	Matros, Alexander	Stewart, Monte
Dietrich, Madeline	McCoy, Judy	Stout, Adam K.
Dixon, Bill	McCroskey, Lenora E.	Street, John
Donaley, Raymond L.	McWilliams, Sean T.	Strong, Clint
Dudok, Roman R.	Miller, Danny L.	Tillman, William
Earnhart, Jeremy	Miller, Jimmy Ray	Turnage, Fulton E.
Edwards, DeAwna	Moody, Mickey Don	Umbach, Keith A.
Fisher, Jonathan	Moore, James	Utz, Jr., Kenneth P.
Franklin, Gilbert P.	Morell, Jose	Vaughn, Paul
Friberg, Tammie	Morrell, Tom	Waggoner, Lisa
Garcia, Cody	Murray, J. Mark	Willats, Simon Charles
Garmon, Stephan R.	Neumann, Andrea A.	Williams, Cheryl L.
Garrett, Jay	Norman, Earl J.	Williams, Glenn
Garton, Janette	Palmer, Ryan	Williamson, John
Hankins, Terry L.	Pandya, Nikhil	Wilson, James
Harper, Cornelious	Perrin, Bryan P.	Young III, Dr. Phillip T.
Hatch, Larry G.	Petersen, Dane E.	Zhang, Kelin
Hein, Keith M.	Petersen, Darren	
Hickey, Kelly	Pierce, Ryan C.	
Hicks, Ken R.		

LIFE LINES

DEATHS

Grady Moss
Grady Moss, 91, of heart failure September 6 in Dallas. Grady was an acoustic bassist, vocalist and guitarist and performed with the Texas Tumbleweeds.

Ran Wilde
Randall Guiver "Ran" Wilde, 96, of heart failure September 26 in Dallas. Ran quit his California job during the Great Depression to form an orchestra for a



steamship cruise, and the move grew into a lifetime career as a band-leader. In 1937, his Ran Wilde Orchestra first played in Dallas at the new Century Room at the Adolphus Hotel. He was well received and frequently played in Dallas, where he settled

down in 1964. He became a staple of charity balls and society functions in North Texas. Ran was known for his smile, said his son, Tim Wilde of Dallas. "He was always smiling while he was playing," his son said.

Born in Ogden, Utah, Ran grew up in Oakland, Calif., where he graduated from high school in 1927. A piano player since childhood, his first band was a four-piece combo in 1925. He quit a job on the railroad to start a musical career in about 1930.

"The Dollar Steamship Line needed a band, and he went there and pitched it, even though he didn't have a band," his son said. Ran hired musicians and rehearsed enough tunes for an audition. "They got the job," his son said.

In about 1933, Mr. Wilde created a new sound by adding a harp and three violins to the standard mix of saxophones, brass and percussion. Ran played the piano while directing his group, which had arrangements by Russell Garcia, who became a film composer.

"Those who have heard the band insist it only takes one exposure to the music of Ran Wilde's musicians to become inoculated with the virus," *The Dallas Morning News* reported in its Dining and Dancing column shortly before his first engagement at the Adolphus.

The Ran Wilde Orchestra had spent its early years on the West Coast,

performing at the Sir Francis Drake Hotel and the swank Deauville Club in San Francisco as well as the Palm Room in Portland, Ore. Early on, the group performed six nights a week on NBC's western radio hook-up.

Ran came to Dallas in 1937 at the request of oilman E.E. "Buddy" Fogelson, who discovered the band while celebrating a Southern Methodist University football victory in San Francisco. Mr. Fogelson and a friend, Dick Andrade, had rented the Deauville Club in San Francisco, where the Ran Wilde Orchestra was playing. The Texans told Mr. Wilde that they wanted his band to come to Dallas. "We thought they were putting us on," Ran recalled in 1975.

He later performed for years at many society-type functions, exclusive clubs and openings, including that of the Kimbell Art Museum in Fort Worth, his son said. "He started slowing down and

just doing things where people said, 'Please, we've got to have you,'" his son said. Ran was a life member of Local 72-147.

• • •

Aneice Vanston, 88, of heart disease November 7 in Waco. Aneice was a vocalist and pianist, and began her career as a young singer on the radio in Fort Worth in the 1920s. She was a founding member of both the Unitarian Universalistic Fellowship of Waco and the Waco League of Women voters. She was a life member of Waco Hadassah, past secretary of the Democratic Party county convention, a member of the McLennan County Grand Jury Association, Library Planning Commission, and a former board member of the Waco Civic Theater. She was preceded in death by her husband, John Vanston, Sr., former President of Local 306, Waco. She was a life member of Local 72-147.

The Name of the Dallas Bach Society

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

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LPO removed from Unfair List, Looks toward 2006 Revival

The Lawton Philharmonic Orchestra will return to the stage in February and April, 2006 following a three-year stint on the AFM's International Unfair List.

The LPO ended 40 years of continuous service to the Lawton community on September 11, 2003 when its Board voted to cancel the 2003/04 season. The shutdown was touted as a response to the failure of its negotiations with Local 72-147 over a successor collective bargaining agreement.

Two LPO concerts will be conducted by Cameron University music professor Earl Logan on February 18 and on March 11, 2006 at McMahon Memorial Auditorium in Lawton.

The Lawton Philharmonic Society will employ 39 musicians for each of the two concerts under a Local 72-147 single engagement collective bargaining agreement that provides for principal and section pay of \$108 and \$90 per service, plus 4% AFM-EP Fund contribution.

Although there is no commitment from the Society to continue concert production beyond the two upcoming concerts, there is considerable support from Cameron University in the form of in-kind services to assure the Orchestra's survival.

"We've all missed performing with the Philharmonic" said John Moots, professor of Trumpet at Cameron and who serves as Principal Trumpet in the orchestra. "We're looking forward to putting the orchestra back together again," he said.

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Section Viola • Section Cello • Section Bass*

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email info@lascalinasymphony.org
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