



# The Dallas/Fort Worth MUSICIAN

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April - June 2006

## The President's Message

# Opera Orchestra is Under Attack

For every good, effective labor union there comes the day when an intransigent, belligerent, unreasonable employer is faced at the bargaining table – an employer that will attempt to achieve unfair ends and drastic concessions to quench the thirst for profits or to compensate for inept management. That is the time that a Union must be a Union. For some unions, it has been their finest hour.

For the Teamsters in 1996, it was United Parcel Service that sought to gut their employee pension funds and increase part-time work at the expense of those regularly employed. I remember walking with the striking drivers on the picket line in Denton and was almost run down by a UPS truck driven by a management replacement. The Teamsters fought hard, won public opinion, and prevailed in a broadly supported nine-week strike.

For Local 802 in 2003, it was the League of American Theatres and Producers that challenged the pit orchestras on the Great White Way, demanding an end to house minimums that have preserved the legacy of the Broadway experience for generations, threatening to use the dreaded Virtual Orchestra Machine to replace pit musicians. That great Union, led by Bill

Moriarity, organized a coalition of unions including the stagehands and actors who joined Local 802 in a strike that effectively shut down Broadway. The owners and producers caved a week

later, agreeing to retain house minimums. Those great musicians went back to work in the Broadway orchestra pits, jobs intact.

Here in Dallas-Fort Worth, in 2006, it is The Dallas Opera. The opera company is seeking to forever dismantle a wonderful orchestra of 59 talented musicians who have been the single consistent feature – the crown jewel – of a company that gives the appearance of economic and managerial inconsistency.

*(See PRESIDENT'S MESSAGE on Page Two)*

## Airport's compilation CD features 8 Local 72-147 Artists

When the Dallas Fort Worth International Airport Board wanted something special to promote its new looks at International Terminal D and its new Skylink high-speed airport train, the Airport marketing department came up with a novel idea – produce a compact disc featuring homegrown DFW artists that could be distributed free throughout the world.

The Union's website, [www.musiciansdfw.org](http://www.musiciansdfw.org) provided the Airport with the perfect musical one-stop shop to find the musical raw material for the production. Over 150 Local 72-147 musical artists are available online for browsing talent buyers to choose from.

"We went to the union's website, browsed the bands, listened to their music clips and picked the groups we wanted. The best bands are at the union," said Casey Caldwell, Creative Services Director of DFW International.

Eight popular Local 72-147 artists were selected for inclusion in the DFW Airport's



*Oprah Winfrey talent show winner ANNAGREY, at left, was one of eight Local 72-147 artists picked from 150 talent postings at [www.musiciansdfw.org](http://www.musiciansdfw.org) for inclusion in DFW Airport's new compilation compact disc entitled, *A TASTE OF TEXAS*.*

CD, entitled *A Taste Of Texas Music*. Each artist is represented on the CD by an original song recorded by the artist. All musicians received the appropriate Local 72-147 Limited Pressings session fee and AFM pension contribution for the recordings.

Included were cuts by 3 Fools on 3 Stools, Annagrey, Tommy Alverson, Maiden Texas, Dave Millsap, Maren Morris, Brian Houser, and Smokin' Joe

*(See CD on page Six)*

### 2006 DUES REMINDER

#### SEMI-ANNUAL DUES

- \$55.00 if paid in July
- \$60.00 if paid in August
- \$65.00 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

# THE PRESIDENT'S MESSAGE

(Continued from Page One)

Formed in 1989 following the relocation of the Dallas Symphony Orchestra from Fair Park to the Meyerson Symphony Center, the Dallas Opera Orchestra has won praise from critics everywhere as an ensemble that rivals the very best US opera orchestras.

We went to the bargaining table on May 17 with a simple, reasonable proposal and a willingness to bargain in good faith. They came at us with a total rewrite of the contract – a verbatim lift from the Houston Grand Opera – that is tantamount to a death warrant for the orchestra.

Here are some of the outrageous features of the proposal that the opera company borrowed from the Houston Grand Opera:

- Reduce the Core Orchestra from 59 to 48 musicians.
- Pay all musicians on a per-service basis and eliminate all weekly salaries.
- Eliminate annual pay and service guarantees (now 17 weeks).
- Subs and extras would receive a per-service rate amounting to 26% less than that proposed for Core players.
- Opera company seeks the right to sub-contract out orchestra services.
- Documentary film and compact disc releases without compensation.
- Revisions of audition committees to increase management control and reduce player input.
- Elimination of Artistic Advisory Committee and player Board Representative – to restrict orchestra communication with Music Director and opera company board.
- Subs and extras hired through semi-annual open auditions (now selected by principals), with management's decision final in selection process.
- Over 200 new regressive contract provisions directed at every interest of the orchestra.
- 5 year term, long enough to cover the initial two seasons in DCPA.

You get the picture. Toss in the toilet 15 years worth of blood, sweat and tears that the orchestra has spent building themselves into a world-class ensemble and treat them as freelancers. And all of this drama directed toward an orchestra that struck the opera company in October 2001, just a few short weeks after 9-11, rather than accept the sub-standard wages and conditions that were then being offered.

So why would the opera company's newbie General Director Karen Stone and her Board of Directors want to tangle again with the toughest orchestra in town? *And why now?*

We were informed at our initial session by opera company president John Cody that more productivity was necessary from the orchestra. *Horse Hockey.*

The real answers lie somewhere in the netherworld between the opera company's mythical financial tailspin (a \$3 million accumulated deficit was retired last year) and its

murky dealings over the cost and operation of the new Dallas Center for the Performing Arts (DCPA) and its main showroom, the 2200 seat Margo and Bill Winspear Opera House. All are currently under construction in downtown Dallas and scheduled to become the opera's exclusive venue in 2009.

Groundbreaking ceremonies were held for the \$275 million Dallas Center for the Performing Arts on November 10, 2005. "The ceremonies have sent a vital message to the world that Dallas is emerging as an important cultural community," said Howard Hallam, Chairman of the Board of Directors of the Dallas Center for the Performing Arts Foundation and Dallas

Mayor Laura Miller's appointed coordinator of the Dallas Arts District.

Yeah, buddy, read it again. That's \$275 million Texas buckaroos. *The Ballpark in Arlington cost \$174 million.*

Oh, and coincidentally, DCPA Chair Howard Hallam *also serves on the Board of Trustees of The Dallas Opera.* And what about John Cody, the opera company president who wants more productivity from the orchestra? *He serves as a member of the DCPA Board of Directors.* Looks like one big happy family, doesn't it?

During the 9-year campaign to raise money to build the Center, 77 families and organizations donated \$1 million or more to a fundraising effort that "may be the largest private sector commitment of this kind in the

history of American philanthropy," said Bill Lively, DCPA President and CEO. To date, gifts and pledges totaling \$200 million have been committed to the campaign.

Once completed, proponents say the Center will annually infuse \$170 million into the Dallas economy and create up to 2,000 new jobs in Dallas' arts and hospitality industries. The Center will become the location for main stage productions of the Dallas Opera and Texas Ballet Theatre.

Sounds great, doesn't it? Great for everybody except for the professional musicians who'll work there. With all that money flying around, you wouldn't think those folks would load up and take aim at an incredible orchestra that is performing at the top of its game, would you? But that's what they're doing.

Of course, the DCPA hype fails to disclose that the opera company itself has shrunk to an annual budget of \$9.9 million, down from \$12 million in 2001. Current opera rental

(See *PRESIDENT'S MESSAGE* on Page Four)



Ray Hair



The Dallas/Fort Worth  
**MUSICIAN**

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www.musiciansdfw.org

# COLLECTIVE ACTION:

## The Organizing Event

The best organizers of collective action by workers are employers.

By saying this I am not underestimating the abilities of many individuals throughout this industry and others who tirelessly and skillfully represent their colleagues year-after-year in seeking fair wages and working conditions. They lead their units in many successful collective actions ranging from simply voting on a single rule change to full-scale work actions.

And there are obviously also dedicated, effective union organizers who motivate people to stand up for what they believe in, and who have educated generations of workers in the ways of collective action. These organizers are experts in public speaking, writing, negotiating, and labor law, and are committed to improving the lives of workers. They put themselves forward as examples in how to organize and share the risk of collective action. Our union has a rich history of labor leaders and we continue to learn much from them, whether they came before us or are among us still.

But, even so, there's nothing quite as effective at organizing workers than when an employer does something so profoundly unacceptable to the bargaining unit, and so personally egregious to the individual members, that it makes even the most mild-mannered Clark Kent ready to walk, turning him into Superman.

This is what I like to call The Organizing Event.

Organizing Events come in all shapes and sizes, and may not always be immediately obvious. A seemingly benign attempt by the management to bend the contract could follow a long string of violations over a number of months or years, with the management simply ignoring work rules because it can, and it finally pushes the employees to say "enough." Or an employer comes to negotiations while things seem to be pretty stable and amicable, and pushes an outrageously regressive or provocative contract "proposal" across the table, demanding wholesale concessions. In that moment, when reaction and action by the workers is almost pre-determined, lies the Organizing Event.

The main thing about Organizing Events is this: Timing is Everything (which is ironic considering the business we are in...) And this part you can't always predict. What might have been the catalyst to organize a group of workers before may not have the same impact the next time. Or, what triggered employees in a certain company to unite in action may not do the



**Karen Schnackenberg**  
Local 72-147 Vice President

same in another company where the workers do the same type of job. Poor timing on one side of the table becomes perfect timing for the other.

There are many examples in labor history of the events that have sparked workers to act: injury or death of a co-worker on the job due to unsafe conditions; discrimination or abuse against a certain segment of the employees; unfair terminations; repeated efforts to extract concessions; threats and intimidation; discretionary raises to some workers at the expense of others, to name a few. It's always amazing to me how some employers will treat their employees horribly (or illegally) for years, and then be surprised when the workers resist. Even worse, the company will then blame the employees for the fight!

One of the most visible Organizing Events in the DFW area occurred in 2003 when pilots, flight attendants and ground workers at American Airlines accepted deep concessions as part of a \$1.8 billion labor cost reduction to help keep the company from going bankrupt. It wasn't until the regressive contract was being ratified that American Airlines and its parent company AMR disclosed that the CEO, as well as other top executives, would receive large bonuses and retirement packages in exchange for securing the concessions from the unions. When the workers threatened to re-vote on the package, and rejection of it seemed likely, the company apologized for the late disclosure and canceled the bonuses. But the damage was done. Only after the CEO was forced to quit and the unions were able to renegotiate better terms, did the precarious deal go through without a re-vote.

Another highly-visible case is working its way to trial, that of *Dukes vs. Wal-Mart Stores, Inc.*, in the largest civil rights class-action suit in history. Alleged systematic abuses of women throughout the company in wages, lack of training, promotions, and job assignments have led these women to come forward against all odds to fight for fair treatment. The lead plaintiff is Betty Dukes, a Wal-Mart worker in her mid-fifties, who watched one too many times while younger, male employees who had not been with the company as long, were given raises, training, and better jobs than she despite her hard work, experience, and excellent performance reviews. She is the tip of the iceberg. The class of 1.6 million women was certified two years ago, and now

*(See COLLECTIVE ACTION on Page Five)*

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.

# PRESIDENT'S MESSAGE —

(Continued from Page Two)

costs in Fair Park amount to about \$200,000 yearly. According to Karen Stone, the opera's DCPA rental costs in 2009 will approach \$1 million per year.

To make the move into Lively's big new house, pay his expensive rent and play more shows, the opera company would probably have to double its annual budget to \$18 million or more, which would seem to be an impossible goal in three short years.

Impossible anywhere but Dallas, where ex-SMU Band Director Bill Lively and Budweiser/Ben E. Keith Co./Budweiser president Howard Hallum can snap their fingers, blow a whistle and get tens of millions marching through the door.

And when you compare the names on the boards of directors of DCPA and the opera company, the heavy hitters are members of both.

They see to it there is plenty of green

for the big guys' annual salaries - Lively (\$260,000) Music Director Graeme Jenkins (\$251,000 to conduct three operas) and Stone (\$200,000). But the current seasonal salary of \$14,861 for the orchestra's musicians and the protections of their contract have become too heavy a cross to bear.

Or have the DCPA and its principal tenant and beneficiary, The Dallas Opera, teamed up and decided that they are now high and mighty enough to beat up on their orchestra musicians and free up enough operating capital to service the rent tab in the new joint?

Over the next few weeks, you will see this Union bargain in good faith - harder that it ever has - to preserve, protect and defend the livelihood of the talented musicians of this orchestra. We have a great negotiating team - Kristin Van Cleve, Stewart Williams, Forest Aten, Joe Ferraro, Jimmy Clark, renowned Dallas labor attorney Bill Baab and me.

To expand the information network among our other local orchestras, I have asked orchestra committee members from DSO, FWSO and RSO to participate in our sessions and to transmit regular updates directly to their orchestras.

We will use every available means and take advantage of every opportunity to persuade the opera company to abandon its goal of destroying an orchestra that has given such joy to the world.

We will insist that the company treat our musicians in a manner consistent with the artistic power they bring to the orchestra pit each time a service is performed, and we will make every effort to reach a constructive agreement that will serve the orchestra, the opera company and the community from the season's opening night, Friday, November 10, and thereafter.

We will never agree to any proposal that would rob our members of their pride, or the dignity and self-respect they have so rightly earned, and that they so justly deserve. We will be reasonable, but we will be exceedingly tough.

We will make it crystal clear to the opera company that by destroying the lives of their professional musicians, they are destroying themselves.

The situation we face with The Dallas Opera may eventually require that this great Union demonstrate to the opera company, the DCPA, the local community and the rest of the world that we are a Union of professional musicians in the truest sense of the word.

The day may soon come when I will ask you to join us in defense of this precious orchestra. Should that happen, we would need every member on deck to provide assistance and a helping hand, and to effectively project this Union's power. If we allow these atrocities to succeed now, then who among us will be next?

In the words of Lew Waldeck, who was one of the greatest organizers in AFM history, "An injury to one is an injury to all." The opera company's actions are an offense to the entire Union.

In 2001, the orchestra struck the opera company not only for themselves, but also for all of us. In 2006 there will be no better calling for every member of this Union than to get involved and, if needed, to come to the aid of our talented members.

Please stand by.... this is no drill.

## Waco Symphony Orchestra

### Announces Auditions for

Section Violin  
Cello

**Saturday, August 26**

in Meadows Recital Hall in McCrary Music Building  
on the Baylor University campus.

**Auditions will start at 10:30 AM**

**Call the WSO - 254-754-0851**

or e-mail:

[info@wacosymphony.com](mailto:info@wacosymphony.com)

for repertoire, information and to register



Las Colinas Symphony Orchestra

The Las Colinas Symphony Orchestra announces openings  
in the following positions:

*Concertmaster*

*Principal Clarinet*

*Principal Bassoon*

**Auditions will be held August 15 & 16 from 7:00 PM until 10:00 PM  
in the Theater at The Lofts at Las Colinas.**

**1050 Lake Carolyn Parkway**

**Irving, Texas 75039**

*For more information, please call the LCSO office at  
972-252-4800*

*Resumes may be faxed to: 972-252-4877 or by e-mail at  
[info@LasColinasSymphony.org](mailto:info@LasColinasSymphony.org)*

# COLLECTIVE ACTION —

Continued from Page Three

the world's largest retailer must go to court and defend its unfair practices. Oddly enough, since the class-action suit was allowed to go forward, the multi-billion dollar company has begun promoting more women and raising their pay to be more commensurate with the men.

It's hard to imagine these companies could not have foreseen that such treatment of their employees would eventually cause the workers to unite, and possibly even cost the company billions of dollars. This is key, though. Such a lack of awareness, or even hubris, can be part of the great divide between powerful employers and their workers, and create situations in which the management does not always understand why the employees have rallied around a specific issue. In such cases they also routinely underestimate the resolve of their workers.

Perhaps, as the employer, they think they should be able to make whatever workplace regulations they want. They might try to impose work rules unilaterally because they don't like unions and think that the workers should have no say in running the business. They might simply not understand why an issue is so important, because they have never done the job and can't know what it takes to do it. Or, they might make so much more money in their own jobs they can't relate to the plight of the workers. I have seen orchestra managers many times scratch their heads when the players got really upset over something they (the employer) thought was no big deal.

None of these reasons, of course, is much of an excuse. Managers and boards should learn about the workplace issues in the businesses they run, not to mention the laws of the US, and, in an industry like ours where 99% of the symphony orchestras have union contracts, they should get over the idea of trying to bust the union and get down to negotiations. By law, these must be bilateral agreements, and imposing regressive conditions on the players unilaterally is not considered bargaining in good faith. It's bad form, and it's not legal.

Of course, many managers are not stupid, so they are perfectly able to orchestrate an Organizing Event if they choose. Sometimes the event is fabricated by the employer to get a desired response from the bargaining unit – a strike, for example – and then the oldest trick in the books is to blame the unit publicly when it goes out. I'm not suggesting a bargaining unit should accept an outrageously bad contract; in those cases there may be no choice but to strike. I'm just suggesting that your bargaining unit try to discern the underlying cause for the employer's actions and be ready for the ensuing psychological battle that always accompanies the labor dispute. Maybe the employer wants you to be so grateful for a status quo settlement down the line that they are willing to cause quite an upheaval at the start to get you to take such a contract. Maybe the employer really does want to shut down the business, but wants to be able to put the onus of that decision on the orchestra. Maybe they think a strike or lock-out will save them some money in the short term, so they make an untenable proposal they know you will reject.

Whatever the reason, remember that your Organizing Event can be used to great effectiveness. Exaggerating poor conditions or making up employer abuses in an effort to spur

your group into some action can only hurt you in the end, and the unity will fall apart like a house of cards. But, when the company hands your unit the inspiration and motivation to act, use it wisely as leverage to negotiate the best terms possible. Truth, resolve, and right are on your side.

Employers are the best organizers of collective action. That will be our little secret.

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Sources: USAtoday.com, Seattle-pi.com, CNNmoney.com; and *Selling Women Short: The Landmark Battle for Workers' Rights at Wal-Mart* by Liza Featherstone (Published by Basic Books, 2004)

## NEGOTIATIONS ROUNDUP

### *A capsule view of talks in Progress*

**Richardson Symphony Orchestra.** The Union's negotiating team met with RSO representatives on three occasions in June, settling several non-economic issues but remaining open on major economic items. The atmosphere has improved substantially with the addition of George Landis as RSO Executive Director. The current agreement expires August 31, 2006.

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**Waco Symphony Orchestra.** Talks between Local 72-147 and WSO continued in June toward a prospective three-year agreement.

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**The Dallas Opera.** The opera company has proposed a complete revision of the orchestra's collective bargaining agreement. Over 200 new provisions seek to change employment from 17 seasonal salaried guaranteed weeks currently, to per-service pay with no guarantee. The Union is bargaining hard to protect the livelihood of the orchestra musicians. Please see the President's Message, page one herein.



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*Scott Stratton is a freelance trombonist and is proud to have been a member of the A.F.M. for 15 years.*

# Union Saves Hotel Gig for Katrina Evacuee

Keyboardist/arranger Jim Moore left New Orleans last fall and relocated to Dallas. He had no choice – Hurricane Katrina had destroyed his Crescent City home and most of his possessions.

After months of wandering through FEMA's bureaucratic maze of disaster relief, Jim finally landed his first steady gig at the Adams Mark Hotel. He had negotiated and signed a contract for four weeks, seven days per week with the hotel's food and beverage director.

He needed the pride and the income of a decent job. His heart sank when the hotel's general manager contacted him as the gig was set to begin, saying they wouldn't need him.

"Two managers met me in the lounge on opening night and told me that the person that hired me had been fired and was never authorized to contract any entertainment. I was depending on that gig," he said. Frustrated, he turned to Local 72-147 for help.

"It really upset me to hear that a big expensive downtown Dallas hotel like the Adams Mark would treat a talented musician like Jim Moore worse than a hotel maid," said Local 72-147 president

Ray Hair. "And he was a Katrina victim trying to get back on his feet. I remembered playing Jim's fabulous Lab Band charts at school in Denton. I decided that the hotel was either going to honor their contract with him or they'd burn in hell," he said.

On Friday afternoon June 2, Local 72-147 sent a fax and a certified letter to the hotel informing management that a lawsuit would quickly be filed unless Jim's contract was honored in full. On Monday June 5, Jim Moore received an email and a phone call from the hotel asking him to report to work as contracted. He was assured that he would be paid for the nights that he hadn't performed due to the hotel's attempt to breach the contract.

"This one incident alone was worth the 40 years I've been in the Union," said Jim. "They thought they could blow me off, but now they know there are consequences if you're in the Union."

Jim and his wife escaped the tragedy of Hurricane Katrina with luck and help from some very good friends. With the killer storm approaching, the Moores were like thousands who did not own a car and were unable comply with evacuation orders to flee New Orleans.

Left to ride it out in the storm, they watched in horror as the category 4 winds and driving rain blew the roof off their apartment building and drenched every inch of their home. The day after the storm, it became apparent the levees had burst. They had no water, no electricity, and no car. With no passable roads, there was no way out. There were looters on their street, roaming around their neighborhood and in their apartment parking lot breaking into cars and homes. Jim and his wife were afraid for their lives.

"We were eventually able to make our way to a regional airport 80 miles northwest of town where Steve Howard picked us up in his private plane and flew us to Denton. We stayed at the La Quinta in Lewisville for two weeks, then with relatives in the area until we found an apartment in North Dallas. Being a Katrina evacuee had a stigma to it. We had to put up a \$3000.00 security deposit because I had no references and no job."

Jim was no newcomer to Dallas-Fort Worth or Local 72-147. He attended North Texas State University (now the University of North Texas) from 1969 to 1972, performing in the internationally renowned One O'Clock Lab Band conducted by Leon Breeden. His compositions were recorded by the band and were released on *Lab '70* and *Lab '71*. After school, he moved to New Orleans, leading his own band, *The Urbanites*, performing at the New Orleans Worlds Fair in 1981 and regularly at Snug Harbor. After stints in Paris and New York City, he eventually returned to New Orleans, where he lived and worked until Katrina hit.

The Moores gradually began to put their lives back together in Dallas with help from Jim's old friends. "Ken Boome gave me some sub work. Frank Hames let me borrow a keyboard and an amp, and Johnny Bryant and Bobby Breaux kept passing my name around. Ken introduced me to the Adams Mark Hotel food and beverage director and in May, I contracted with them for the entire month of June, seven nights per week."

"We were still dependant on FEMA assistance so I was really thankful to get my first sit down gig here. When I finally got to work steadily in the hotel, they liked me. I feel like I finally got my foot in the door. I can thank the Union for that," he said.

(C) Continued from Page One

Kubek.

"We believe a CD with great local talent is a unique way to attract attention to the Airport and to showcase the musical art and culture of this area. We're giving the CD's away, and we think the music will help people remember DFW," Caldwell said.

Local 72-147 president Ray Hair signed the Airport to the Limited Pressing Agreement, collected the session fees and pension contributions for the musicians and drafted the master use licenses that govern the use of the songs and recordings.

Under Local 72-147's Limited Pressings Agreement, producers are permitted to press and distribute up to 10,000 units of product for session fees that amount to about 50% of the rates found in the AFM's Sound Recording Labor Agreement, applicable for major label releases. If more than 10,000 units are pressed, the signatory producer is obligated to



**TOMMY ALVERSON**, shown above, was one of eight Local 72-147 artists picked from 150 talent postings [www.musiciansdfw.org](http://www.musiciansdfw.org) for inclusion in DFW Airport's new compilation compact disc entitled, *A TASTE OF TEXAS*.

upgrade the session payments to the major label rates.

"The DFW Airport has done a great thing for our musicians and for our Union, and I'm glad they like us," said Ray Hair. "A compilation CD organized by a musicians' local is a first for the AFM. It will promote our members worldwide," he said.

# LIFE LINES

**Robert Lee Taylor**, 102, of natural causes February 1 in Panama City, Florida. Robert was a self-taught alto and tenor saxophonist who attended the University of North Carolina playing gigs on a borrowed horn to pay his tuition. He had been a professional Big Band musician since the early 1920s. He performed with the Interludes of Panama City after retiring from traveling in 1980. He played his last formal engagement in 2003 at his 100th birthday party. He was a 32nd degree Mason and a life member of Richmond Local 123 as well as of Local 72-147. He joined Fort Worth Local 72 on May 9, 1945.

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**Pat Montenegro**, 87, of natural causes February 18 in San Angelo. Pat was an acoustic bassist who for many years owned and operated a stringed instrument sales and repair shop in San Angelo with his wife, Jo. He retired and

sold his business in late 2003 after his wife passed away.

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**George Moore**, 84, of heart failure March 22 in Fort Worth. George was a popular combo pianist and was a retired FWISD music teacher. He was a World War II Army Air Corps veteran who served in Guadalcanal and in the Solomon Islands as a member of the ground maintenance teams for the B-25 bomber. He was a life member of Local 72-147.

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**W. F. "Bill" Vitovsky**, 99, of pneumonia March 23 in Kaufman. Joe grew up in the Kemp area and moved to Dallas as a steel guitarist. He resided in Canton during the past 30 years.

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**Harold "Feathers" Yelton**, 83, of heart disease March 28 in Corsicana. Feathers was a retired member of the Dallas Symphony Orchestra where he

served as a Horn player for twenty five years. His career included performances for President Johnson in the White House, with Glenn Miller and his Orchestra at Radio City Music Hall in New York, and with the US Army Band. He joined Dallas Local 147 in 1949 and was a life member of Local 72-147.

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**Vaughn Sinclair**, 79, of cancer May 14 in Frisco. Vaughn was a trumpet player and a 1960 graduate of Kansas City Dental School. He practiced orthodontics in Kansas City until his retirement in 1984. He was also a member of the trumpet section of the Kansas City Philharmonic. As a Big Band trumpet player, he toured with Henry Busse, Raymond Scott, and played on the TV version of Your Hit Parade in the 1950's. He also worked in the backing bands of Mel Torme, Sammy Davis, Jr. and Louis Armstrong. He joined Local 72-147 in 1998.

## OFFICIAL BUSINESS

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- Powell, R. Carlton ..... 903-593-7793
- Robinson, Nate ..... 214-477-7377
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- Cello**
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- Heyl, Belinda ..... 817-346-9757
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- Nosow, Robert ..... 214-488-2166
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- Banks, Keith ..... 214-438-2818
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- Emmick, Marc ..... 817-303-9866
- Heffley, Cooper ..... 817-966-9824
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- Key, Matthew ..... 817-274-5010
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- Morgan, Jimmy ..... ..
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- Weise, Peter ..... 940-206-7727
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- Sullinger, John Thomas ..... 214-504-8332
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- Ivery, Marchel ..... 214-943-6866
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- Saxophone, Tenor**
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- Snytkin, Aleksandr ..... 785-318-1017
- Trent, Stirling ..... 469-226-2828
- Vocalist**
- Allen, John D ..... 817-294-8621
- Atwell, Linda ..... 940-241-2526
- Boudreaux, Lisa ..... 972-395-0817
- Byrd, J. R ..... 940-367-8973
- Emmick, Julie ..... 817-303-9866

# Wage scale meeting set for August 13

The Union's proposals for 2006/07 and 2007/08 minimum wage scales and conditions, including new requirements for pension contributions on Show and Cultural Engagements, will be considered at a membership meeting set for 1:30pm Sunday, August 13, 2006 at Union Headquarters in Arlington. Proposed changes to single engagement and show engagement scales and conditions shown below, if adopted by majority vote, will become effective January 1, 2007. Changes to cultural engagement scales will become effective September 1, 2006. All other scales and conditions will remain unchanged. Member-driven sub-committees that included Karen Schnackenberg, Mike Medina, Fred Nichelson, Cindy Horstman, Stewart Williams, Barbara Allen, Richard Murrow, Bregget Rideau, Sonja Ryberg, Brian Brown and Chrystal Stevens were instrumental in developing the proposals.

## Wage Scale Proposals

### Single Engagements (non-cultural, non-continuous)

	Now	2005/06
Rehearsal, per hr., 2 hr. min.	\$ 35.00	\$ 40.00
3 hr. performance	\$110.00	\$125.00
4 hr. performance	\$130.00	\$150.00
Overtime, per ½ hr.	\$ 26.00	\$ 31.25
Rehearsal overtime, per ½ hr, after 4 hrs	\$ 26.25	\$ 30.00
Transportation allowance, per mile	.315	.45, or IRS rate, whichever greater

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### Show Engagements (star policy and industrial)

	Now	2005/06
2 hr Show	\$130.00	\$150.00
3 hr Show (minimum scale for 1800 seat venues)	\$165.00	\$180.00
Overtime, per ½ hr, after 3 hrs	\$ 41.25	\$ 60.00
Pension contribution (applicable on 3 hr shows)	N/A	10%

### Cultural Engagements

	Now	9/1/06	9/1/07
2 hrs (P/S)	\$110/115	\$112/117	\$113/118
3 hrs (P/S)	\$125/130	\$128/133	\$130/135
Rehearsal (P/S)	\$ 45/ 43	\$ 46/ 44	\$ 47/ 45
Overtime per ½ hr (P/S)	\$ 29/ 25	\$ 30/ 26	\$ 30/ 26
Pension Contribution (minimum % of scale)	N/A	4%	4%

### Church Worship Service

A worship service is defined as any service within the regular religious calendar of a church that takes place during a customary church event (Sunday morning or evening, Wednesday evening, church holiday, Mass or similar) that is less than 1 hour and 15 minutes length, and during which there are prayers, offerings or sermons.

	Now	9/1/06	9/1/07
1 ¼ hrs	\$ 95	\$100	\$103
OT ¼ hr.	\$ 25	\$ 26	\$ 27
Reh/hr.	\$ 35	\$ 37	\$ 38
Local radio one play	\$ 23	no change	\$ 25
Local TV one play	N/A	\$ 35	\$ 35
Additional services	\$ 55	\$ 57	\$ 58

### Wedding Services

	Now	9/1/06	9/1/07
1 hr	\$100	\$105	\$110
Additional hour	N/A	\$ 43	\$ 45
OT ¼ hr.	\$ 20	\$ 20	\$ 22

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### ONE-YEAR PART-TIME UTILITY VIOLIN (two positions) Per Service Rate: \$132.65

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E-mail: [auditions@fwsymphony.org](mailto:auditions@fwsymphony.org)

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