



# The Dallas/Fort Worth MUSICIAN

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July - Sept 2006

## The President's Message

# Support and Understanding in the Opera Orchestra Crisis

Hard bargaining in our ongoing negotiations with The Dallas Opera led to the withdrawal on September 28 of many of the regressive contract terms the opera company sought to impose upon its orchestra. In the remainder of the proposal, however, we can clearly discern the unacceptable goals the opera company and the Dallas Center for the Performing Arts (DCPA) have in mind for professional musicians, and for this Union.

The company's proposed 5-year contract now aims toward reducing a seasonal 17-week salary (now \$14,861) for 57 opera orchestra musicians to a 12-week salary (\$11,132) for a smaller ensemble of 48 musicians in the fall of 2009, just in time to celebrate the grand opening of the \$275 million Center. After 12 weeks, musicians would be engaged "as needed" and paid on a per-service basis. No benefit increases are offered over the proposed contract term.

To understand what the company is

trying to do to the opera orchestra and why, we must look at what the opera company and the DCPA are saying to the public today, during the home stretch of the campaign to build the Center. The current assault upon the

livelihood of opera orchestra musicians, I believe, is a part of that campaign.

"The campaign's final phase, the construction phase, began on August 1 and will continue until the Center's grand opening in 2009," said Bill Lively, DCPA President and CEO. "The campaign to build the center is the largest and most ambitious cultural project in Dallas' 150-year history."

Ninety families and organizations have made gifts of \$1 million or more to the campaign to build the Center, now being promoted as an urban park  
*(See PRESIDENT'S MESSAGE on Page Two)*

## Union Forces Bar Owner to Pay Up

Jim Suhler is one of the hardest-rocking musicians around. He fronts his own all-union blues band, Monkey Beat, playing joints all over town when he's not on the road as lead and rhythm guitarist with George

Thorogood and the Destroyers.

On Friday night, February 3, Jim Suhler and Monkey Beat finished their gig at Hot Rods and Hoggs, a biker bar on Watson Road just south of Randol Mill in Arlington. Jim and his band were packing up and

looking to pick up their money when the bartender who booked the gig as well as a prior date played at the club in October 2005, told Jim there was a problem.

"The clubowner was with his biker buddies, motioned me over and said that he had decided to pay \$575 on Friday nights instead of the \$800 I was supposed to get. When I complained, he offered me \$400 and told me to take it or get out. It was an intimidating experience."

Jim called Local 72-147 on



**JIM SUHLER** and **MONKEY BEAT** forced an Arlington bar owner to pay up, with the help of Local 72-147. Shown left to right above are members Jim Suhler, Jimmy Morgan, Shawn Phares, and Carlton Powell.

## Join Local 72-147 for \$134.50 in October!

A special membership drive begun in September has been extended through the month of October 2006. New members can save \$165 and join the largest entertainment union in the Southwest for only \$134.50, which includes dues and fees through January 1, 2008. During this limited time, local and AFM initiation fees have been waived. Joining is easier than ever at [www.musiciansdfw.org](http://www.musiciansdfw.org) where applicants can join online by clicking the "How to Join" button. Prospective members can download application forms and pay online by credit card. Spread the word and urge your friends to join right away. *There's never been a better time!*

*(See PAY UP on page Seven)*

# THE PRESIDENT'S MESSAGE

(Continued from Page One)

destination.

Here is an excerpt from DCPA's recent newsletter that reveals its ambitious plan for the Dallas Arts District:

*Landscape architects Michel Desvigne and JJR are finalizing plans to create a lush, urban oasis surrounding the Dallas Center for the Performing Arts. The 10-acre Performance Park will weave together the newly designed Margot and Bill Winspear Opera House, Dee and Charles Wylie Theatre, Annette Strauss Artist Square, and eventually, City Performance Hall, establishing the most significant new performing arts center since New York's Lincoln Center.*

Yes, that's right, you heard right – they're building Lincoln Center – right here in the old hometown. And it'll be just like Big Apple, won't it? Featuring the DSO as the New York Phil on one hand and The Dallas Opera as the Met on the other – *the whole enchilada* – except when it comes to professional musicians.

But why, then, does the opera company say it will need a smaller orchestra for just 12 weeks per year to play Lincoln Center Lone Star?

The answer, I believe, lies in the implementation of DCPA's business plan as part of the final phase of its "campaign". The company looks for more efficiency in the opera pit by assailing the wages and benefits of the professional musicians who will work there – first by converting a seasonally salaried orchestra to a smaller, cheaper per-service ensemble, engaged "as needed", and then by inviting other organizations to compete against them for pit work at a lower wage.

As Jennifer Garner noted in her report to RSO musicians, such an agenda, if realized now, could eventually affect every musician in the area. If it is allowed to infect the magnificent new DCPA, it could spread next door to the Meyerson, to Bass Hall in Fort Worth, and everywhere else.

After our last bargaining session, Forest Aten, a clarinetist and member of the bargaining team said, "In 2001, we had no pension contributions and no health and welfare benefits. We had to strike to get those and we won three new positions for the orchestra. I'm not willing to give any of that up."

Indeed, the final chapter of the DCPA's campaign to build its remarkable venue may actually be the beginning of a concerted effort to destroy the labor-economic standards we have fought for and won across Dallas, Fort Worth and throughout the region.

Why does \$275 million buy more glory for the wealthy but more pain for professional musicians? That is a question that only those in charge at the top of the DCPA food chain can answer.

You can bet that the annual salaries of Lively (\$260,000), opera company Music Director Graeme Jenkins (\$251,000) and General Director Karen Stone (\$200,000) will soar over the next five years. If they stand to gain, then why shouldn't the orchestra?

These same philanthropic millions are now being used to force concessions and exert more "productivity" and control over the men and women of the opera orchestra, as if they were slaves.

For more than 15 years, the perfect performances from their hands, bodies and minds brought nothing but happiness to thousands of concertgoers who were moved to give such vast sums of money.

How can the opera company and DCPA managers reconcile the irreparable harm that their plans will have upon our musician's lives?

*Are not our lives, our dreams, our goals and our talents as important as theirs?*

While we will continue to bargain hard with the opera company and hope for the best, we are preparing for the worst. Elsewhere in this edition of *The Dallas Fort Worth Musician*, you will find Karen Schnackenberg's column, "Fighting the Good Fight." You'll read the updates that Matt Good, Dennis Bubert and Jennifer Garner have provided to their respective orchestras.

We are strengthening our internal network of support to sustain those affected in the event we are not able to resolve our differences with the opera company. In the event of a work stoppage, opera musicians will need to replace wages lost from struck work with other gainful employment or with additional income from related family

businesses.

As a special insert to this edition of *The Dallas Fort Worth Musician*, I have included a roster of the Dallas Opera Orchestra and regular substitutes with instrument listings and information about any other occupation they have. Please keep it handy.

If we are provoked to strike, please keep the opera orchestra musicians uppermost in mind when filling engagements. Patronize their businesses. Contribute to their Strike Fund at Musicians Federal Credit Union. Communicate with them. They are your neighbors and your friends. They are laying it on the line not only for themselves but also for each of our 1700 members. The ability to weather an attack upon their interests is of interest to us all.

Please bookmark our web address, [www.musiciansdfw.org](http://www.musiciansdfw.org) and click the special opera crisis button for news updates as we approach the season opening performance of *Nabucco* on November 10.



Ray Hair



The Dallas/Fort Worth  
**MUSICIAN**

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# COLLECTIVE ACTION PART IV:

## Fighting the Good Fight

The phrase “collective action” invariably invokes discussion of The Strike. It is the one potential situation that looms over all other possible work actions. Withholding services from the employer to resist devastating cutbacks or unfair treatment is an action that has been played out over and over through history. Movies, books, plays, and songs have all been written of true accounts, or fictionalized stories of such struggles, portraying workers from all walks of life in their fight to be treated fairly in the workplace. Many of the actual labor disputes from America’s industrial revolution in the early part of the 20<sup>th</sup> century were matters of livelihood and life, or despair and death, showing the workers standing up with great courage and bravery against unbelievable odds.

When we think of the possibility of a strike in our modern-day workplace, we perhaps imagine picket signs, headlines and the evening news — making an impact, showing people that what we do is important - *that we matter, that music matters*. And that we will fight back when necessary.

Nobody *wants* a strike. Strikes, especially long ones, are incredibly difficult and costly for everyone – both employees *and* employers. Workers don’t go on strike for fun, on a whim, or because they want to cause trouble. They shouldn’t strike just because they are angry about efforts by the management to enforce poor wages and working conditions. Strikes should only happen as part of a calculated strategy, after much thought, preparation and planning, and *only* when all other negotiating tools have been unsuccessful in reaching an acceptable agreement.

The Strike is your negotiating tool of last resort – when there is no other choice. But, it is still a negotiating tool. The entire purpose of a strike is to get a settlement – a better one than would be possible without such a last-ditch effort. And, depending on how it is prosecuted, a strike can be very effective in achieving that goal.

Being organized to withstand a work stoppage is your greatest leverage. If you are prepared personally and as a unit – financially, psychologically, and emotionally – you can afford to be strong and firm in your resolve to obtain a fair contract. Your employer will then have little success in forcing you to accept something less, because it will not be able to prey on fear or desperation. If you are unprepared, you have lost your best means to reach a successful end. In the midst of difficult negotiations the employer is watching your unit to see where the cracks in the armor might be. You can be sure they will find and exploit any that exist to their advantage.

As scary as the thought of a strike may be to the worker, don’t forget it’s terrifying for an employer as well. There are serious risks for a company trying to extract unfair terms from its workers. Unfavorable publicity, scrutiny of their financial books, and pressure from the public are all possible, as well as potential lawsuits if they engage in unfair labor practices. There are the added risks in our industry of cancelled performances, lost revenue, and audiences getting used to staying home on concert nights. All of these things can be, at the least, embarrassing and, at the most, cause long-term damage to the company’s credibility and future success, if not crippling it entirely. If an employer needs to make significant changes in the organization’s structure or budget, it would be wise to engage the workers in a meaningful and collaborative discourse towards a long-term plan that shares any hardship



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

between the managers and workers, rather than bullying and trying to shortchange the very people who produce the product.

There are a couple of very powerful things in your favor if you are a group of professional orchestral musicians contemplating a strike. These are things that poor orchestra managers often forget to take seriously, and are fairly unique in the workplace. First, as a member of a professional orchestra in the United States and member of the American Federation of Musicians, it is very difficult for you to be replaced during a strike by another orchestra. This is because most of the professional musicians in the US are members of the AFM and could not/would not take the work (the organization would be on the Unfair List); most stagehands are members of their own union and will support your action by refusing to cross a picket line; and the majority of orchestral soloists in this country are members of the AFM and will not perform for the organization during such a situation. The company cannot exactly hire a few student violinists plus a pianist and be able to offer the full product. The employer would literally be unable to produce performances.

The other important fact is that, as musicians, you not only have the talent and craft, but you also own the instruments. You control the production of the product. That doesn’t happen in too many other industries. Pilots? In order to fly, they need the planes the company owns. Nurses? They need the hospitals, medical equipment and supplies to care for patients. Auto assembly workers? They need the assembly line and auto parts. Factory workers? They need the factory.

As musicians, you are different. You carry your talent and tools with you, can play together or separately, and anyone in the world can be your audience, at any time. It’s an important concept to remember when feeling powerless to withstand an assault by your employer to cut your pay, your concerts, your health insurance ..... your dignity. Without you, they would have no job themselves.

If you are pushed into a fight by your management, and you have tried every other means to come to a fair settlement, then you may have to conduct a legal strike. If that is the case, then fight the good fight for the respect you deserve. Know what your bottom line is and be prepared to protect it. Be fair and reasonable, negotiate in good faith, and stay within the law. But also be clear, firm, strong, prepared and resolved – the message you send will be unmistakable and you will never ever regret it.

### *RSO approves four-year deal*

Richardson Symphony Orchestra musicians ratified a four-year agreement in September that will boost service rates by 21% over the life of the contract.

Section pay, which was \$95 per-service last season, will rise to \$100 in the 2006-07 season, \$105 in 2007-08, \$110 in 2008-09, and \$116 in 2009-10. Principal pay, which was \$114 per-service during the 2005-06 season, will rise to \$120 in 2006-07, \$126 in 2007-08, \$132 in 2008-09, and \$139 in 2009-10.

The Richardson Symphony will contract musicians to perform six subscription concerts each season. At least three concerts per season will be Masterworks concerts employing a minimum of 62 musicians.

Under the new agreement, employer contributions to the AFM’s pension fund will increase from 5% to 5.5% effective with the 2008-09 season.

“The new agreement represents a fair balance of interests,” said RSO violinist and Players’ Committee Chairperson Jennifer Garner. “With it, the Richardson Symphony Orchestra is poised to emerge as the premier regional symphony orchestra in North Texas,” she said.

# Opera Orchestra Crisis

## Committee representatives

**Dennis Bubert** has performed as Bass trombonist for the Fort Worth Symphony Orchestra since 1981. He has



performed with every major ensemble in the Metroplex, including the Dallas Symphony and Dallas Opera Orchestras. He taught previously at the University of North Texas and Texas Christian University, and is an

Assistant Professor of Trombone at the University of Texas at Arlington.

Dear FSWO Musicians,

As you are all no doubt aware, contract negotiations are currently underway between the Union and Dallas Opera. I'm sure many of you have read Ray Hair's column in the last Local 72-147 newsletter which covered these talks. At Ray's invitation, I attended the most recent session between opera management and the opera orchestra's players' committee, along with Matt Good (DSO) and Jennifer Garner (Richardson Symphony). Ray has asked those of us observing this meeting to update the membership of our respective orchestras as to the climate of these negotiations.

The Dallas Opera, which currently has a sixteen-week production season, is poised to move into a new 270-plus-million-dollar hall scheduled for completion in 2009. The Opera's most recent proposal seeks a five year plan which will "pave the way" for the move into the new hall and give it several years in that venue to establish the model for their revised view of doing business with the members of the DO orchestra. Their "new view" of the orchestra, as per their proposal, includes significant reductions in the size of the core orchestra, an increased disparity in pay between core players and per-service players, and the elimination of guarantees of both weeks and services. In the current offer, only principal players would receive any service guarantees.

According to Dallas Opera's CEO, Karen Stone, "we want to look at every opportunity we can to expand our season, and these measures allow us to do so in a cost-effective way." At the meeting I attended she went on to say "I don't view these as concessions, but there will be some players who will earn less."

When I went to this meeting I assumed that the opera's drastic economic proposal was no more than a strategic means to "soften up" the musicians' proposals in order to ultimately settle on a financial package that represented a compromise for both parties. I came away with a completely different picture. According to union counsel Bill Baab, "we are just in completely different universes." The opera management, by their own admission, is seeking to dismantle the current orchestra and rely more heavily on players drawn from the pool of talent in the free-lance community. The opera's proposal is clearly drawn from the Houston Opera agreement that saw a dissolution of a full complement of salaried musicians, and much of the language of the Dallas proposal is lifted verbatim from the Houston contract.

I can honestly say that while we in Fort Worth have been through some long, slow moving contract talks, we have not been subjected to proposals from our management that were regressive in terms of weeks, salary, or make-up of the orchestra.

The opera's proposal comes on the heels of a three-year settlement with their stagehands at three-percent increase per year, and — even more astonishingly — at the same time that both Ms. Stone and Artistic Director Graeme Jenkins have received significantly sizeable raises.

From an outside view, the future of the Dallas Opera must look very bright. In this, its fiftieth season, it can proudly claim enthusiastically reviewed productions such as Wagner's Ring operas and Berg's Wozzeck, as well as eagerly awaiting this season's Lohengrin and a concert version of Bartok's Bluebeard's Castle. And between now and 2009, when the opera hopes to move into its \$270 million hall, you can be assured that we'll all hear the words "world class" tossed around like loose

change. Karen Stone makes no secret of her hopes for the future: "I want to see a thriving company growing and doing more performances." The problem with her vision is, of course, that she wants to pay for it out of the pockets of musicians who are currently making \$14,000 a year, and for many of them, the future means being shown the door. For her part, Ms. Stone has obviously made peace with the stated need to gut the contract and eliminate guarantees and personnel.

Her own words say it best: "It's not my fault if someone chooses to play an instrument that we don't frequently need."

• • •

**Matt Good** has performed as Principal Tubist for the Dallas Symphony Orchestra since 1995. He is a graduate



of the Curtis Institute in Philadelphia and has performed with the Philadelphia Orchestra and with the New York Philharmonic. Prior to his

service with the DSO, he was Principal Tubist with the Jacksonville Symphony for eight years. He currently serves a member of Local 72-147's Executive Board.

Dear DSO Colleagues,

I am writing to you to bring to your attention a rather serious situation concerning the contract negotiations between Local 72-147 and The Dallas Opera. Earlier this summer, The Dallas Opera (TDO) responded at the bargaining table with a proposal to reduce the Core Orchestra of the TDO by 11 members, compensate TDO orchestra musicians at a per service rate (instead of the current weekly salary structure) along with regressive changes to audition procedure, the right to subcontract another orchestra for services and the elimination of Board Representatives.

## update their orchestras . . .

Karen Stone, the General Director of the Dallas Opera stated in an August 23rd meeting, "I don't view these as concessions, but there will be some players who will earn less." Ms. Stone also later stated, "It's not my fault if someone chooses to play an instrument that is not frequently used."

Almost in its entirety, the Opera's proposal has been based on the Houston Grand Opera contract. Imagine if the DSA in our next negotiation proposed that we accept all the terms of the current San Antonio Symphony contract. How would you react?

Our Local President, Ray Hair has invited me to attend several negotiation sessions so that I may update the membership of the DSO. Currently our Local is in a defensive mode and a labor action may be necessary. In our last DSO negotiation, we all witnessed how negotiating sessions moved at a snail's pace but to be honest with all of you, we were never exposed to such regressive proposals. This is well beyond posturing.

Attached is a copy of the President's Message from *The Dallas-Fort Worth Musician*, June 2006. I know many of you have read this but if you have not, please take time to do so.

Most of us in the DSO know TDO orchestra musicians. Many of them perform alongside us here in the Meyerson. Now is an opportunity for you to support another orchestra right here in our own Local. Please stay tuned.

In Solidarity,  
Matt Good  
Local 72-147 Executive Board

• • •

**Jennifer Garner** has performed as a violinist with the Richardson Symphony Orchestra since 2001. Prior to relocating



in Dallas, she served as Associate Concertmaster of the Baton Rouge Symphony and as Concertmaster of the Arkansas Symphony. A Fulbright Scholar, she is a graduate of Southern Methodist University's School of

Law, and is an attorney with the Kellett Law Firm in Dallas.

Dear RSO Members,

Negotiations are currently underway for a successor collective bargaining agreement between the Dallas Opera and the Union for the employment of the opera orchestra. At the Union's request, representatives of other orchestra negotiation committees, myself included, have been attending these sessions. I am reporting back to you to let you know how things are going for our colleagues.

The Union asked for our presence at these negotiations, I believe, for two principal reasons. One, the agenda being advanced by the Dallas Opera manage-

ment, if it were ever to gain traction, could depress the economics of every working musician in the Dallas-Fort Worth region, and, therefore, the outcome affects us all. Furthermore, this is a time when our peers need us to have their backs and to let management know that we will not sell each other out.

Management's proposal seeks to eliminate weekly salaries and convert salaried professional musicians into per-service freelancers. In addition, it wants to reduce the core membership and hire more substitutes and extras. Of course, these "regular substitutes" would be paid much less than the core. Nobody, core or non-core, would be guaranteed any level of employment under their proposal.

General Director Karen Stone insists that a "new model" is necessary for the move into the new hall. That is why she has tossed out the orchestra's bargain and replaced it with a contract that she pilfered from one of the most regressive companies around – the Houston Grand Opera. With this "new model," Stone is hoping to play the interests of individual musicians against one another. By pitting core members against non-core members and string players against wind and percussion players who "are not often needed," the company stands to line their own pockets and those of their bed-fellows while very efficiently reducing the cost of putting a world-class orchestra in the pit. Unfortunately, this tactic leads to a downward spiral of wages and job security for our entire community.

It has become necessary once again for us demonstrate our solidarity. Please stay tuned so that we can respond as unions do, now, at the bargaining table, and, heaven forbid, in the event of a work stoppage.

Jennifer P. Garner, Esq.  
Chairperson, RSO Players' Committee

### 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.

#### GENERAL MEMBERSHIP MEETING

Saturday, November 18  
1:30 PM  
Union Headquarters



# LIFE LINES

## DEATHS

**FRANK TODD**, 81, of a heart attack May 19 in Plano. Frank was born in Slaton, Texas and developed his musical expertise on piano, trombone, and as an arranger/composer in the Lubbock area. He served his country in World War II as a member of the Army's famed Black Panther Division, where he attained the rank of sergeant. During the US occupation of Europe, he formed dance bands and performed in European clubs for a year. Upon turning home from the war, he enrolled at North Texas State College (now UNT) where he received his Bachelors of Music degree. After graduation he began a lifelong career as a music educator that included service as Band Director in McKinney and Dallas High Schools. He was a popular pianist with Dallas area bandleaders for many decades. He was a life member of Local 72-147.

• • •

**DAVE BATTEY**, 70, of Alzheimer's disease September 17th in Hanover New Hampshire. Born in Chicago, Dave's wanted to be a drummer but his parents were not intrigued by this prospect and fortunately they all agreed that playing the french horn would be a much better choice. He studied with Chicago Symphony member Helen Kotas and served for four years in the Air Force band. After his service, he studied with Philip Farkas. In 1958 he attended the New England Conservatory where he met his wife Mary, a violinist. They were members of the Indianapolis (1959) and New

Orleans Symphonies (1960 to 1964) prior to joining the Dallas Symphony in the fall of 1964 - Dave as Principal Horn and Mary in the violin section.

Dave served on the faculties of Loyola University in New Orleans as well as SMU and Baylor. He was a wonderful teacher who could convey with equal enthusiasm and expertise the art and passion of music and the physical requirements necessary to master the horn. He co-founded the Dallas Brass Quintet in 1965 and throughout his playing career was much in demand as a commercial and recording session player. For three seasons during the 1970's Dave also worked as Operations Manager for the Dallas Symphony Association (a management position) where his considerable expertise in human interactions and problem solving helped the orchestra through a critical and troubled time in its history.

Dave stepped down as DSO's first horn in 1974 served as second horn with great distinction until his retirement in 1999. He served his fellow musicians as a trustee of the Orchestra's pension plan and served on liaison and negotiating committees, as well as on the Executive Board of the Dallas-Fort Worth Professional Musicians Association for nine terms.



## PAY UP -

(Continued from Page One)

Monday morning. "I had Jim go straight to the bank and cash the club's check, even though it was short," said union president Ray Hair. We sent a demand letter to the clubowner for the difference with a deadline of ten days to pay in full. When the deadline passed without payment, we filed suit against the club-owner of Hot Rods and Hogs on behalf of Jim Suhler and Monkey Beat." Hair said.

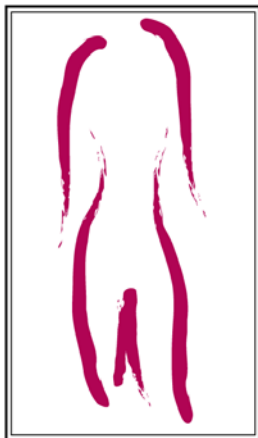
Judge Linda Davis set the trial for September 13 at 3:00pm in Tarrant County Justice Court No. 2 in Arlington. Local 72-147 member and attorney Pat Glynn represented Suhler. Just minutes before the trial was to begin, the clubowner who months before had refused pay the band as agreed, appeared and settled the case.

"He came in, opened up his wallet, pulled out the cash, signed Pat Glynn's papers, and walked out without a word," Jim Suhler said. "It was worth the wait. We never would have gotten our money without the union's help. I'll always be a member," he said.

## Member Services Directory available soon

Local 72-147 would like to encourage members to patronize member-owned businesses and services. We are preparing a special listing of services including phone and web address information about services that are currently available from Local 72-147 members and their families. For example, Dallas percussionist Greg White also teaches Yoga classes. Denton bassist Joe Holland owns a bicycle shop. If you would like to promote your business or service, please contact the union office at 817-469-6040, or e-mail [info@musiciansdfw.org](mailto:info@musiciansdfw.org).

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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.

# New wage scale feature – pension contributions!

Members ratified 2006/07 and 2007/08 wage scales on August 13 including new pension contribution requirements on certain Show and Cultural Engagements.

Effective January 1, 2007, services for star policy and industrial shows of three hours in length are subject to AFM-EP Fund contributions in the amount of 10% of scale wages. Local 72-147's three hour show rate is the minimum rate for services in venues of 1800 seats or more, such as Fort Worth's Bass Hall, Nokia Theater in Grand Prairie, or American Airlines Center in Dallas.

Effective September 1, 2006, Cultural Engagements (excluding church worship services or wedding services) now require minimum AFM-EP Fund contributions in the amount of 4% of scale wages.

A special Local 72-147 single engagement contract form is required for use by leaders and contractors for all engagements subject to pension contributions. Aggregate pension amounts are to be collected by the leader/contractor from the music purchaser/employer on behalf of each musician performing covered engagements for transmission to Local 72-147 and the AFM-EP Fund.

Rehearsal (P/S)	\$ 44/46	\$ 45/47
Overtime per ½ hr (P/S)	\$ 26/30	\$ 26/30
Pension Contribution		
(minimum % of scale)	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.

	<u>9/1/06</u>	<u>9/1/07</u>
1¼ hrs	\$100	\$103
OT ¼ hr.	\$ 26	\$ 27
Reh/hr.	\$ 37	\$ 38
Local radio one play	no change	\$ 25
Local TV one play	\$ 35	\$ 35
Additional services	\$ 57	\$ 58

### Wedding Services

	<u>9/1/06</u>	<u>9/1/07</u>
1 hr	\$105	\$110
Additional hour	\$ 43	\$ 45
OT ¼ hr.	\$ 20	\$ 22



**SHAZAAAAM!**  
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**Bill Cherry, Realtor**

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Professional Musicians

Association, Local 72-147

### 2007 Wage Scales

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

	<u>2007/08</u>
Rehearsal, per hr., 2 hr. min.	\$ 40.00
3 hr. performance	\$125.00
4 hr. performance	\$150.00
Overtime, per ½ hr.	\$ 31.25
Rehearsal overtime, per ½ hr, after 4 hrs	\$ 30.00
Transportation allowance, per mile or IRS rate, whichever is greater	.45,

#### Show Engagements (star policy and industrial)

	<u>2005/06</u>
2 hr Show	\$150.00
3 hr Show (minimum scale for 1800 seat venues)	\$180.00
Overtime, per ½ hr, after 3 hrs.	\$ 60.00
Pension contribution (applicable on 3 hr shows)	10%

#### Cultural Engagements

	<u>9/1/06</u>	<u>9/1/07</u>
2 hrs (S/P)	\$112/117	\$113/118
3 hrs (S/P)	\$128/133	\$130/135



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