



# The Dallas/Fort Worth MUSICIAN

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May - June 2007

## AFM Convention Report

# Convention financial measures may buy more pain than gain

BY RAY HAIR

The revenue enhancement package promoted by AFM President Tom Lee and adopted in June by delegates to the AFM's 97th Convention was sold as a cure for a structural deficit but was also seen as a retaliatory move against recording musicians because of political dissent. Consequently, the financial package may hurt the AFM more than it will help.

And if the Convention's election of International Officers is challenged through the Department of Labor, the cost of defending the challenge and re-running the election could more than offset any potential new income.

Touted by proponents as worth an estimated \$1.4 million in new money annually,

the Convention financial resolution rests primarily upon a special payments fund levy – a 2% work dues assessment – that seeks to raise \$1 million from Special Payment Fund royalties paid to recording musicians under the terms of the AFM's Motion Picture-TV Film and Sound Recording Labor Agreements. The big question is whether the musicians will pay it.

A similar but lesser levy instituted in 2003 worth an estimated \$700,000 led to institutional turmoil after recording musicians in Los Angeles and Nashville balked, saying they were convinced the new money would be used against them. They eventually paid the levy after the IEB recommended its repeal in 2005.

When the 2007 package was brought to the convention floor, Local 802's delegates  
*(See CONVENTION on page 4)*

## MEETING WILL DECIDE STUDENT MEMBERSHIP OFFER

A proposal to establish a Student Membership classification is slated for an up or down vote at a Local 72-147 general membership meeting scheduled for 1:30pm Sunday, August 19, 2007 at the union office in Arlington.

AFM Bylaws permit locals to create a Student Membership classification for musicians who are registered as students in an accredited school, college or

university. Local 72-147's Executive Board has drafted a proposed change to the local's Bylaws that will establish the new classification effective September 1, 2007.

If the proposal is adopted, Local 72-147 Student Members would be required to pay periodic membership dues at the same rate as regular members but would not be required to pay AFM and Local initiation fees when joining.

AFM Bylaws provide that Student Members have all of the rights and obligations that regular members have, and are subject to all AFM and Local rules, regulations and Bylaws. Musicians who join as Student Members remain in that classification until they are no longer students, at which time they become regular members with no additional cost.

Members present at the August 19 membership meeting will vote to accept or reject the proposed new membership classification. The text of the Board's proposal is as follows:

*Section 3 - Classification of*  
*(See MEETING on page 6)*

## Major Casa issues resolved

Just as the Union and Casa Manana appeared likely to square off and prepare for an ugly dispute, mainly over work rules for theatrical musicals presented at Bass Hall, the sides found enough middle ground at a June 6 bargaining session to provide the framework for a settlement and allow *Cinderella* to open in downtown Fort Worth July 10 without the prospect of concerted activity.

Final approval for any proposed new contract will hinge on a favorable ratification vote by the players on Casa's hiring list after all issues have been settled.

Improvements tentatively agreed upon at the June 6 session included a five-year

*(See CASA ISSUES on Page 6)*

### 2006 DUES REMINDER

#### SEMI-ANNUAL DUES

\$56.00 if paid in July  
\$61.00 if paid in August  
\$66.00 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

## Capital vs. Labor, part 3

# Fight Globalization with Internal, External Organizing

Globalization has been cited by the AFM with increasing frequency as a primary reason for negative effects upon the business of recording music. When the IEB recently approved new provisions for its videogame recording agreement that were much more favorable to the industry than earlier contracts, the consequences of globalization were to blame, the AFM said. Too much outsourcing to Prague, London and Bratislava.

I agree that there have been serious effects from globalization that have created new forms of wage and workplace competition and that have twisted the distribution of income in favor of the most well to do. It certainly has exerted downward pressure upon the costs of production in the recording of film, TV and videogame music.

But, I don't think globalization should serve as an excuse for musicians – "Labor" – to give employers – "Capital" – anything and everything it wants. Even if Labor gave Capital everything it says it needs, it would still want more. The needs of Capital are never fully satiated.

As a general rule of thumb, my experience has shown that unilateral concessions by Labor toward Capital yield nothing. You get nowhere. When you organize the workforce you can identify risks to Capital, and you can get somewhere.

The pressures toward labor-economic standards as a result of globalization are nothing new. It has been happening for centuries. There was the industrial age, the age of transportation, the atomic age, and now the age of informational technology, or IT age.

Today we are seeing market forces and technological development combine to increase the mobility of physical and financial Capital. In every stage of economic development, there is capital investment. Capital, with conservation and maximum profits uppermost in mind, will naturally seek its lowest cost.

An obvious labor-economic effect of globalization here in the USA is the rapid transformation of domestic manufacturing jobs which paid \$15/hr. and up into 33 cent per hour jobs in China. Entire factories are being dismantled and moved abroad, with tax credits from the US government. Levi-Strauss shut its last domestic factory in El Paso and moved to Mexico. Our trade deficit – the exportation of Capital abroad –reached the staggering proportion during 2006 of more than *\$2 billion dollars a day*.

Annual per-capita income in China is \$1000, vs \$37,000 in USA.

In that millenniums-old battle called Capital vs. Labor,

unions have been most effective when they have helped the workers in a given workplace become highly motivated to identify, articulate and prioritize their needs and to develop plans of action to address those needs. Teamsters' president Ron Carey did that when he led the highly successful 1996 strike against UPS, preserving the Union's pension plan and avoiding the company's efforts to convert full time jobs to part time.

Former IEB member and Local 802 president Bill Moriarity demonstrated those principles more effectively than any other AFM leader in decades, when he organized a coalition of unions including the actors and stagehands that joined 802's pit musicians in a strike that shut down Broadway. A week later, the producers caved and our members returned to the pits with their jobs and house minimums intact.

We, as professional musicians have a tremendous advantage in the fight against globalization because where *live music* is required, the labor-economic equation is simple – Capital risk is based upon supply and demand in a given market.

As our major signatory media employers – such as Sony - have consolidated vertically, they have become much more powerful. Available Capital has dramatically increased, with some invested toward the development of outsourced work away from our organized workplaces toward unorganized and purportedly more profitable environments, Capital-wise.

In the electronic media industry we are at more of a disadvantage, except where the efficiencies and originality of unionized talent outweigh the cost benefits of hiring under-qualified, inefficient unorganized non-union musicians. For Capital, everything in life is a cost-benefit ratio. If it costs less per hour but takes more hours to make, the prospect of reward may present an unacceptable risk.

Again, this is not a new trend. This has been the form and practice in labor-economics for centuries. Although there is risk to Capital, such as inefficiency, in the non-union media

(See *GLOBALIZATION* on Page 5)



Ray Hair



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# NOTES FROM KEN . . .

## 2007 AFM Convention

Just back from the 2007 AFM Convention in Las Vegas, Nevada, where believe it or not I managed not to lose any money. We're kept pretty busy with all of the business related to the Convention. Then again, because I'm not much of a gambler in the first place, I took very little risk. The average high temperature was around 105 degrees while we were there. And since I hate really hot weather I spent most of my time inside an air-conditioned hotel.

I found this year's Convention to be somewhat dispiriting. In my opinion far too much energy and finances is being wasted on internal squabbles. And I didn't see a lot take place that would convince me this might change any time soon. But, there were some highlights which I wanted to share.

For years the AFM Convention has been held on a biennial basis. A recommendation was passed that will now allow the Convention to take place triennially. Thus the next AFM Convention will occur in 2010. Consequently, all officers elected will now serve a three-year term. One of the principal reasons for this change would be the economic savings for the AFM. And there was some consideration of the idea that the AFM might benefit from having its elected officials serve longer terms.



**KEN KRAUSE**

Local 72-147 has a good many members who work under collective bargaining agreements. And one of the items that a good number of our members expressed interest in was a proposal to increase the work dues on all CBA's. This measure did not pass, and therefore those members working under a CBA will not see an increase in work dues.

There was however, passage of a measure to add another \$2.00 increase in per capita dues which will be assessed to the entire membership in 2008. But, unlike the two previous conventions this increase in per capita dues is only for one year. There will not continue to be additional increases in 2009 and 2010.

It appears there is going to be a greatly increased effort on the part of the AFM in the area of recruitment of new members. More emphasis and resources are to be placed here. Along with that, a measure was passed that will allow Locals to take in new members at a reduced rate when an entire band joins at the same time.

I had an opportunity to attend a presentation detailing the AFM's plans for a new and improved website. The new website should be greatly improved in its usefulness to members and in terms of the AFM's ability to keep it current. I was impressed with this presentation and am looking forward to its unveiling sometime this fall if all goes as planned.

And finally, but by no means insignificant, congratulations to our own President, Ray Hair, for being re-elected to the International Executive Board of the AFM. Clearly, the majority of the AFM has seen the benefit of Ray's strong and intelligent leadership at the national level by electing him to his sixth term.

## Bach Division boycotted by AFL-CIO, struck by UAW

The Vincent Bach Division of Conn-Selmer, Inc., in Elkhart, Indiana has been added to the AFL-CIO boycott list. The Division, a Conn-Selmer subsidiary, makes high-end trumpets, saxophones and trombones—largely for professional musicians.

The Local 72-147 Executive Board has unanimously endorsed the boycott. The instruments carry the "Bach" imprint.

On strike since April 1, 2006, the 230 skilled employees represented by United Auto Workers Local 364, are battling to protect their wages, job security and health benefits. The workers have voted down three successive company proposals—all of which include wage cuts, mandatory

overtime and substantial benefit changes. Four months into the strike, the company began hiring replacement workers.

The strike has been costly to the company. "By their own admission, the company lost \$1.8 million in the first month of the strike," according to UAW Regional Director Mo Davison. The company says if it cannot extract adequate givebacks from the workers it may be forced to shift its production overseas.

Because of the training and experience requirements necessary to manufacture the intricate musical instruments made in the Elkhart plant, many of which carry price tags of \$20,000 or more, replacement

workers have been unable to match the output of the plant before the strike began, Davison explained.

For the latest information about the strike, please visit [www.connselmerstrike.com](http://www.connselmerstrike.com)

Local 72-147 member **Maren Morris** is now touring the United Kingdom promoting her debut CD, *Walk On*, produced by **Steven Doster** (*Double Trouble*) and which includes appearances by Local 433 steel guitarist **Lloyd Maines**. Maren wrote ten tracks on the disc.



## CONVENTION — (Continued from Page One)

warned proponents that if recording musicians revolted against it, as was the case in 2003, the special payments levy would be largely uncollectible.

A smaller piece of the Convention's 2007 financial measure, worth just \$180,000, will boost per-capita dues for every AFM member by an additional \$2 in 2008.

Local 72-147 joined New York Local 802, Chicago Local 10-208 and Los Angeles Local 47 in voting against the proposal, which was eventually adopted in a roll call vote by a margin of 58% to 42%.

Why the plea for more money, you ask? A structural deficit, as some orchestra managers are prone to say during contract negotiations.

The AFM broke even in 2006 with revenues and expenses of \$10 million, largely due to one-time operational savings and market rate increases in interest and dividend income, but experienced a deficit of over \$800,000 in 2005.

The 2007 financial package was necessary, proponents said, to cover operational costs without using interest, dividends and other soft income that is subject to market fluctuations. When income from operations falls short of operational costs, you have a structural deficit.

As an elected AFM official familiar with the emotional intensity of the issues, I saw the AFM's money woes and the Convention's proposed solution from a different perspective – as being inextricably linked to chronic internal political problems between Tom Lee and recording musicians that were manufactured unnecessarily after the 2003 convention.

I opposed the package because I believe members are being asked to pay for the AFM's ongoing unresolved political conflict with recording musicians, despite the fact that the conflict itself represents a large reducible cost. If the conflict were to be eliminated, I argued, we could shake loose enough money from operations to preclude the proposed dues increases.

The struggle with members of the Los Angeles based Recording Musicians Association sharpened prior to the Convention with the filing of National Labor Relations Board charges by RMA president Phil Ayling against Tom Lee, a threat of decertification for film and TV recordings and the formation of guild that may seek to compete with AFM for representation of videogame and festival film work. Those developments were covered extensively in the June 2007 edition of the International Musician.

The hostilities revolve around the AFM's recent adoption of two additional videogame agreements that contain terms much more favorable to employers than the original agreement recommended by the RMA and adopted by the AFM in 2002. Musicians are afraid that the regressive new AFM videogame provisions will lead to a pattern of concessions in their TV, film and sound recording work.

The AFM maintains that the negative effects of globalization have seen too much music production outsourced to Prague and Bratislava, and that the adoption of more competitive videogame agreements may capture work for musicians that had previously gone overseas, or to other non-union venues.

Reinstating the failed levy on Special Payments Fund payments would attempt to draw most of the expected \$1.4 million from a small group of about 200 Los Angeles recording musicians who were vigorous political foes of Tom Lee. Many regarded a return to the special payments levy as an overt act of political warfare against those musicians.

While it is certainly appropriate that residual royalty payments received from AFM contracts should be subject to dues in some form or another, the levy's reappearance coincided with Hal Espinosa's run against Tom Lee for the AFM presidency. Hal is president of Los Angeles Local 47 and was a member of the International Executive Board. The timing of the special payments levy and extent of its imposition will no doubt be seen by recording musicians as punishment for opposing the policies and politics of Tom Lee.

Would the special payments levy have come about if that same small group of members – most from the LA chapter of the Recording Musicians Association – had

pledged an oath of undying loyalty to Mr. Lee? *No way, Jose!*

The AFM's financial problems are characteristic of its internal political problems. The AFM's political problems are directly related to its financial problems.

The effects of those unresolved problems have been disastrous, misdirecting precious time, dissipating our energy and scarce resources. Employers have benefited as well, exploiting the AFM's internal problems to their advantage.

The 2007 Convention financial package may create more problems than it solves. If, as a result, the AFM becomes weaker, smaller and more expensive, it will hamper our current efforts to move forward and address the organization's most serious problem – membership loss.

And if a pending protest of the conduct of the 2007 Convention election of International Officers is acted upon by the US Department of Labor, the cost of dealing with such a distraction will include additional legal fees, higher overhead, increased stress and negative attention.

Resolving the AFM's problems requires straight talk from those who possess the strength and ability to motivate this Union to redefine the way we act – *to act positively in support of each other.*

If I could make a wish, I'd have Tom Lee and the recording musicians stop their fighting and work together to improve the lives of all professional musicians. If my wish came true, we'd have more money, more members, and more organizational strength. I'd go all-in on that.

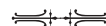
## Audition Notice



The Richardson Symphony will hold auditions on Friday and Saturday, September 7 and 8, 2007 for positions in the violin, viola and double bass sections. In addition, auditions will be held for bass trombone and for one-year positions as principal horn and associate concertmaster.



For additional information including location, specific auditions times and to obtain audition repertoire, call 972.234.4195 or check the Richardson Symphony website: [www.richardsonsymphony.org](http://www.richardsonsymphony.org)



RICHARDSON SYMPHONY ORCHESTRA

# GLOBALIZATION — (Continued from Page Two)

outsourcings that AFM has experienced in Seattle, Europe and elsewhere, the AFM has done little to amplify the risk to Capital, to make it more expensive and less profitable for Capital to run away from our organized labor.

A new wrinkle is that information technology – IT – has provided Capital with a perfect platform for lowering labor costs because IT has re-drawn the electronic musical workplace to include every laptop in the hands of every knowledgeable talented musician anywhere there is a broadband fiber-optic internet connection. Today, Don Was can take his laptop with pro-tools scratch tracks and fly from New York to Nashville to a hotel room, set up a microphone, overdub Delbert's vocals and fly back home the same day.

The cutting edge of electronic media IT is the new virtual recording session – the e-session – where musicians, songwriters and engineers collaborate with each other in real time via web interface in studios thousands of miles apart. No union atmosphere or workplace in any traditional sense.

And with every project made and played non-union, Capital exerts more pressure upon Labor.

Again, this is nothing new.

For the AFM, this is just a new age acceleration of a trend that began in the early 1970's when TEAC came out with the first portable 4-track simul-sync tape recorder that led to the home studio rage. The workplace has morphed exponentially since then, and if you look at the changes longitudinally, you can see the obvious patterns.

If you look closely, you will find that over the history of our Union, Capital has made it a high priority to finance changes to the workplace model that would impede or destroy any existing organizing models, promote dis-unifying competition among the remaining organized workforces, and make it more difficult to administer existing media agreements.

Many musicians who earn a living in the recording business are aware of certain industry-wide AFM signatory media employers that have attempted to walk away from even the most basic wage and fringe items contained in the applicable agreements. It was reported to me recently that one employer, Warner, has apparently decided to abandon its obligations and ignore altogether the new use provisions contained in our predecessor and current Sound Recording Labor Agreement, leaving the AFM to consider expensive litigation as a remedy.

When I was making a living as a professional musician years ago, I personally sued Warner for my share of profits on a hit recording, and I eventually settled in the hallway outside a Dallas courtroom a few minutes before we were to begin trial. I have been a plaintiff vs. Warner, and have taken them on with the best lawyers in Texas. I can testify from experience that there is no limit to their resources. It is a long haul and extremely costly. Litigation against a company like Warner will carry a hefty price tag.

The challenge for all unions - and Labor's ultimate answer to

Capital - is motivating and organizing the workforce. We are on the workforce side – the Labor side - of the equation.

Where work is required, there will always be a worker willing to do it, and always for an employer that will seek labor at the lowest possible cost. Unless we, as a Union, take the necessary steps to help the unionized workforce resist attacks by Capital, unorganized workers will follow the work and help Capital achieve its goal of lower standards in the workplace.

The answer to globalization is to organize – and to invest in organizing internally in our relationships with ourselves. We, as a Union, need to realize the value of promoting positive internal relations. We need to recognize the cost of dis-unifying internal conflict and take action to eliminate it.

Our job, then, as a union is to organize musicians by helping them to identify, articulate and prioritize their needs and to develop plans of action to address those needs. With those action plans, Labor must promote its originality, experience and efficiency while creating credible, unacceptable levels of risk to Capital.

If the AFM can motivate professional musicians to come together and address workplace issues from a position of solidarity and strength, globalization will become less of a threat.

Labor can adapt to balance Capital, but only by working together, in unison.



*The Quebe Sisters Band (pronounced kway-bee) performed a refreshing blend of Western Swing, hot jazz and swing standards at Valley Ridge Amphitheater in Cedar Hill June 22. The group features intricate triple fiddles and vintage style 3-part harmony vocals from Grace, Sophia and Hulda Quebe, shown left to right above, with guitarist Joey McKenzie, all new Local 72-147 members*

## *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.

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## CASA ISSUES — (Continued from Page One)

term, an immediate wage increase of 4% for services at Bass Hall

with minimum cost of living increases of 4% for each successive year, plus an increase in pension contributions from 10% of scale to 11% in 2008, and to 12% in 2009.

Local 72-147 agreed to modifications on minimum orchestral requirements at Bass Hall. For Casa's self-produced shows presented at Bass Hall, Casa agreed to employ the number of musicians called for by the largest licensed score published and currently available for the production, or eighteen, whichever is less. If a score calls for more than eighteen musicians and Casa wishes to reduce the score, the Union, via Casa's player's committee, will decide how any reductions are implemented.

As a condition for the Union's agreement on Bass Hall services, Casa agreed to a moratorium on the bargaining of Bass Hall minimums for ten years. In effect, Casa cannot ask for changes to the contract provisions regulating minimum numbers of musicians at Bass Hall until 2017. Such a provision is a first of its type

for the Union in this region.

Bargaining on all other outstanding issues including wage rates and minimum score requirements for Casa's Lancaster Street venue will resume during the summer.

Casa Manana Inc. is the exclusive presenter of theatrical musicals at Bass Hall in downtown Fort Worth, typically presenting a mix of self-produced and touring Broadway shows in one or two-week engagements.

In 2003, Casa renovated and re-opened its original aluminum-domed theater on West Lancaster Street in an effort to promote and profit from an alternative venue for Fort Worth theatergoers. That effort has been largely unsuccessful with only a handful of shows produced in the downsized 1100 seat theater over the past four years.

Casa musicians have not seen a pay increase since April 2004. The previous contract expired in April 2005 with the parties agreeing to an extension that expired in October 2006. Casa Manana operates on an annual budget of \$9 million and experienced a deficit of \$234,000 in 2006.

## ETSO says it will discuss CBA, but no meeting set

Representatives of the East Texas Symphony Orchestra Association say they look forward to meeting with Local 72-147's negotiating team to continue discussions toward a collective bargaining agreement, but have not agreed to a date, time and place for follow up talks.

ETSO Music Director Per Brevig, a Local 802 member and former Metropolitan Opera trombonist, had evaluated a non-economic proposal made during an initial meeting in Tyler on May 5 with a response expected as meetings resume, according to Buck Files, past ETSO president.

The Union has not yet advanced an economic proposal, preferring to gage the response to its proposed non-economic items to determine how agreeable the ETSO will be to provisions that have little or no cost.

ETSO, with net assets of nearly \$3 million and annual income of \$1.7 million in 2004 and \$1.2 million in 2005, employs a 60 member core orchestra to perform eight concert blocks annually at the Cowan Fine Arts Center located on the campus of UT-Tyler. Ninety percent of the musicians are members of Local 72-147 who reside in the DFW area.

## MEETING — (Continued from Page One)

### Membership

a). The membership shall be divided into ~~three (3)~~ four (4) classifications: Active, Student, Life and Honorary. Active, Student and Life members shall be entitled to all privileges of the Association. Honorary members shall be entitled to all privileges of the Association except the rights to enroll in any death benefit program of the Association, to vote and to compete musically. The board may bestow emeritus status upon a member for meritorious service to the Local.

Be it further resolved, to add a new sub-section b) to Article 1, Section 3 of Local 72-147 bylaws as follows:

NEW SUB-SECTION b). :

A musician who is registered as a student in an accredited school, college or university can join the Association as a Student Member by paying an amount equal to Local 72-147 annual dues in advance. Student

Members shall pay periodic dues at the same rate as Active Members but shall be exempt from paying Local and Federation initiation fees. When no longer a student, a Student Member shall be re-classified as an Active Member. A former Student Member who desires to reinstate after becoming suspended or expelled may be required to rejoin as a first-time Active Member.

Be it further resolved, that sub-sections b). and c). of Section 3 in Article 1 of Local 72-147 bylaws be re-numbered as c). and d)., respectively, and further, that all proposed changes become effective September 1, 2007.

**GENERAL MEMBERSHIP MEETING**  
Sunday, August 19  
1:30 PM  
**Union Headquarters**



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# LIFE LINES

## DEATHS

**Gayle Ann Greer**, 51, of liver cancer March 31 in Dallas. Gayle was a violist and an orchestra librarian who passed away suddenly, just days after being hospitalized and diagnosed with cancer of the liver.

A native of Fort Worth, Gail attended the School of Music at Rice University in Houston and graduated with bachelors and masters degrees. After graduation, she performed with orchestras in Boston, Gratz, Austria, and for nine years with an orchestra in Regensburg, Germany. Gail relocated to Dallas-Fort Worth in 1991 and quickly became a popular freelance violist. She performed regularly with most of DFW's suburban symphony orchestras, including East Texas, Lewisville Lake, Garland-Las Colinas, and Shreveport. An accomplished orchestra librarian, Gayle served as staff librarian for The Dallas Opera for nearly a decade, a position she held until she died.

...

**Lynnwood Franklin "Curly" Broyles**, 84, of heart failure April 23 in Fort Worth. Curly was a popular trumpet player

during the big band era, a personable entertainer and a tireless promoter of Texas Christian University. A native of Goliad,



Texas, Curly taught himself to play several instruments and was eventually awarded a four-year scholarship to TCU and a spot in the marching band. After graduating in 1944, Curly headed for Hollywood and performed in several big bands there. He returned to Fort Worth in the late 1940's and formed his a big band that played regularly at the Lake Worth Casino Ballroom, the Pleasure Pier in Galveston, and other venues throughout Texas. In

1949, Curly began a long career at NBC television affiliate WBAP, now KXAS TV-5 in Fort Worth, first as a staff musician, then as host of the Curly Broyles Show. He retired from KXAS as sales director in 1975 and spent the next three decades with

his friend Louis Bull in the specialty advertising business. He was inducted into the TCU Frog Band Hall of Fame. TCU's rehearsal hall is named in his honor. Curly joined Fort Worth Local 72 in 1941 and was a life member.

## OFFICIAL BUSINESS

### DALLAS-FORT WORTH MUSICIANS LOCAL 72-147 STATEMENT OF ASSETS, LIABILITIES, & FUND BALANCE for the year ended, December 31, 2006

ASSETS		LIABILITIES & FUND BALANCE	
<b>CURRENT ASSETS:</b>		<b>CURRENT LIABILITIES:</b>	
Cash in Guaranty Bank	\$ 94,287.99	Payroll Taxes Payable	\$ 4,263.52
Cash in Credit Union	3,374.98		
Cash in Credit Union		<b>Total Current Liabilities</b>	<b>\$ 4,263.52</b>
Strike Fund	722.35		
Cash in Credit Union		<b>Total Liabilities</b>	<b>\$ 4,263.52</b>
Strike Fund 1109-104	22,117.38		
<b>Total Current Assets</b>	<b>246,494.99</b>	<b>FUND BALANCE:</b>	
<b>FIXED ASSETS</b>		Fund Balance	385,878.21
Machinery & Equipment	18,163.32	<b>Total Fund Balance</b>	<b>385,878.21</b>
Furniture & Fixtures	58,774.94		
Building	152,466.74	<b>TOTAL LIABILITIES &amp; FUND BALANCE</b>	<b>\$390,141.73</b>
Depreciable Assets	229,405.01		
Less accumulated Depreciation	(135,760.27)	<b>FUND BALANCE, BEGINNING</b>	<b>\$349,861.19</b>
Fixed Assets Less Depreciation	93,644.74	<b>CURRENT EXCESS (deficit) OF REVENUES OVER EXPENDITURES</b>	<b>36,017.02</b>
Land	50,002.00	<b>FUND BALANCE, ENDING</b>	<b>\$385,878.21</b>
<b>Total Fixed Assets</b>	<b>143,646.74</b>		
<b>TOTAL ASSETS</b>	<b>\$390,141.73</b>		

### STATEMENT OF REVENUES & EXPENDITURES

<b>REVENUES:</b>		Maintenance & Repairs	12,585.80
Dues & Assessments	\$197,635.79	Meeting Expense	1,101.46
Work Dues	260,134.41	Negotiation Expense	1,672.95
Fees	13,480.00	Office Expenses	3,042.72
Advertising	260.00	Pension Plan	12,340.80
Administrative fees	16,424.15	Postage	10,126.01
Service fee	609.11	Printing	13,494.50
Interest Income	5,305.41	Rent, Equipment	1,890.09
Rent Income	35,699.00	Returned Checks & Cr. Cards	(87.50)
Other Income	1,801.30	Salaries	151,074.66
<b>Total Revenues</b>	<b>\$531,349.17</b>	Supplies	60.41
<b>EXPENDITURES:</b>		Taxes	29,195.83
Accounting	\$ 244.20	Telephone	10,758.39
Federation per Capita Tax	63,152.00	Travel-Convention	9,231.03
State per Capita Tax	1,000.40	Utilities	7,699.71
County per Capita Tax	1,570.20	Work Dues Transmitted	67,657.26
Conference Fees	8,676.00	Waste Removal	1,070.68
Initiation Fees A.F.M.	6,045.00	<b>TOTAL EXPENDITURES</b>	<b>\$496,163.08</b>
Bank charges	45.00	<b>EXCESS (DEFICIT) OF REVENUES OVER EXP. FROM OPERATIONS:</b>	<b>\$ 35,186.09</b>
Burglar Alarm	386.64	<b>OTHER REVENUES AND EXPENSES:</b>	
Business Agent Expense	5,975.04	Transmittal of funds (In)	16,494.53
Depreciation	8,670.96	Transmittal of funds (Out)	15,663.60
Dues & Subscriptions	1,866.44		
Employee Relations & med.	313.15	<b>CURRENT EXCESS (DEFICIT) OF REVENUES OVER EXPENSES</b>	<b>\$ 36,017.02</b>
Insurance	22,422.81		
Janitor, commons	3,320.48		
Life Ins. Members Benefit	25,776.16		
Legal & Accounting Fees	13,784.80		

# NEW AND/OR REINSTATED MEMBERS AND THEIR PRINCIPAL INSTRUMENTS

**CLIP AND SAVE FOR FUTURE REFERENCE**

**Bass, Acoustic**  
 Benoit, Daniell ..... 817-528-1377  
 Norwood, Bach ..... 318-547-2908  
 Phelps, Nathan ..... 940-597-9556  
 Stone, Daniel ..... 940-368-2253  
 Williams, Johnny ..... 940-383-1092  
 Zawodniak, Michael ..... 817-488-1699

**Bass, Electric**  
 Atkinson, Lyle ..... 940-735-2591  
 Clower, John ..... 940-566-3843  
 Couvillion, Ryan ..... 713-471-6284  
 Dyer, Russell ..... 817-919-8596  
 Geldon, Mike ..... 972-235-1130  
 Murrow, Richard Matt ..... 318-537-2262  
 Rigsby, Rick ..... 817-691-4529  
 Shepard, Robert ..... 817-861-1000  
 Stanmyre, Richard ..... 512-565-5914  
 Warren, Scott ..... 214-953-0161

**Bassoon**  
 Jones, Michael ..... 972-417-9018

**Cello**  
 Gonzalez, Antonio ..... 972-289-4005  
 Hamilton, Shawna ..... 940-367-0855  
 Leffer, Craig ..... 972-922-4878

**Clarinet, B-Flat**  
 Eudeikis, Michelle ..... 303-697-4317

**Composer**  
 Dominguez, Alberto ..... 214-969-9051  
 Still, Jonathan ..... 972-385-8310

**Conductor**  
 Buckhannan, Jack ..... 817-644-0780

**Drum Set**  
 Alexander, Jake ..... 214-335-3151  
 Begnoche, Steven ..... 210-438-8227  
 Cassel, Jerry ..... 972-758-0133  
 Dorsey, Russell ..... 817-267-5837  
 Gray, John ..... 817-420-0863  
 Greathouse, Mike ..... 817-723-1188  
 Konstantin, Dave ..... 858-775-0022  
 McCranie, Ronald ..... 817-473-0824  
 Nance, Brent ..... 972-235-5866  
 Pena, Tony ..... 817-714-1288  
 Prado, Danny ..... 817-424-2867  
 Tandy, Reno ..... 254-752-5831  
 Uehira, Hiroki ..... 940-391-2734

**Flute**  
 Book, Lisa ..... 817-656-3383  
 Ritchie, Ruth Ann ..... 972-417-9018

**Guitar, Acoustic**  
 Pilcher, Dale ..... 817-560-9091

**Guitar, Electric**  
 Ard, Brad ..... 940-383-4648  
 Balmer, Bruce ..... 845-321-5318  
 Clower, Stephen ..... 940-566-3843  
 Downing, Bill ..... 214-415-4452  
 Gray, Cody ..... 254-666-0875  
 Gray, Randy ..... 940-231-9110  
 Mays, Charles ..... 817-924-7846  
 Preer, Andrew ..... 773-704-3322  
 Rice, Scott ..... 817-372-9608  
 Skains, U.E. .... 915-465-4719  
 Streck, Cameron ..... 817-637-3488  
 Watson, Chris ..... 940-565-1030

**Keyboard**  
 Martin, Harold LaShaun ..... 972-230-8847  
 McCampbell, Charles ..... 469-867-8867

**Oboe**  
 Ramsey, M. Kaye ..... 214-234-0960  
 Sellmansberger, Kathryn ..... 214-680-5326

**Percussion**  
 Dugan, Greg ..... 214-722-7552  
 Zawodniak, Daniel ..... 817-488-1699

**Piano**  
 Barrows, Sandy ..... 817-430-4411  
 Booher, Christopher ..... 817-447-2854  
 Calero, Nelson ..... 940-383-0235  
 Hailey, Frank ..... 817-451-1984  
 Harmon, Jerome ..... 817-557-9515  
 Kakouberi, Baya ..... 972-392-1475  
 Redmond, Ross ..... 214-585-2941  
 Sinclair, Ian ..... 940-300-2143

**Saxophone, Alto**  
 Ledbetter, Charles ..... 972-768-2882  
 Robert, Sarah ..... 940-390-8470

**Saxophone, Soprano**  
 Lewis, Jock ..... 817-535-7100

**Saxophone, Tenor**  
 Auenson, Joe ..... 580-255-0851  
 Dudok, Roman ..... 214-887-0809  
 Holbert, Robert ..... 972-222-5543  
 Schilling, Jeff ..... 972-475-2360

**Steel Drum**  
 Ard, Mindy ..... 940-383-4648

**Steel Guitar**  
 Anderson, Maurice ..... 817-379-3730

Cox, Johnny ..... 214-476-9643

**Trombone**  
 Murr, Carl ..... 214-457-6938  
 Rosengaft, David ..... 214-938-5564

**Trombone, Bass**  
 Brady, Daniel ..... 214-629-8499

**Trumpet**  
 Bell, Micah ..... 214-684-4014  
 Belvin, Doug ..... 817-280-0698  
 Carpenter, Phil ..... 817-281-8793  
 Eby, Thomas ..... 630-776-6715  
 Mezei, Brad ..... 940-383-4358

**Viola**  
 Bastos, Raquel ..... 940-453-8655

Gearman, Mara ..... 503-957-5857

**Violin**  
 Bast, Johann ..... 561-210-5779  
 Dubin, Mark ..... 972-517-2362  
 Gan, Veronica ..... 617-290-5795  
 Schuck, Irina ..... 817-923-3223  
 Trevor, Chloe ..... 972-978-2089

**Vocalist**  
 Bardes, Maegan ..... 972-571-6596  
 Henricks, Rebecca ..... 817-692-0254  
 Skipper, Ernest ..... 817-732-3740  
 VanAuken, Daniel ..... 254-744-3696  
 Welch, Derek ..... 214-821-2797

## BAND DISCOUNT: Save \$\$\$ if you join all together

Musicians performing in self-contained bands or musical groups of two or more can avoid paying \$165 each in Local and Federation initiation fees if all band members apply together and join the Union at the same time.

A bylaw change at the AFM Convention in June has paved the way for locals to offer musicians a "Band Discount" if all band members join at once. To take advantage of the special group rate at Local 72-147, each band member pays annual dues in advance, plus dues for the current period. Local and Federation initiation fees are waived.

Musicians can download membership application information, pay with credit cards through Paypal and join online at [www.musiciansdfw.org](http://www.musiciansdfw.org), where affiliated groups can get their own free web page listing with photo, bios, and sound files for booking and job referrals.

Other important group membership benefits include assistance in the collection of local and traveling claims, low-cost equipment insurance, use of AFM engagement contract forms, access to online membership directories, and much more.

Spread the word – *Bands who join together save together.* Empowerment has never been more reasonable. For more information, call the Union office or visit [www.musiciansdfw.org](http://www.musiciansdfw.org) and click "How to Join."



# The Dallas/Fort Worth MUSICIAN

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 Local 72-147 American Federation of Musicians  
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