



The Dallas/Fort Worth MUSICIAN

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July, Aug, Sept. 2003

Lawton Philharmonic Cancels Season, Silences Orchestra

Over four decades of continuous service to the Lawton community by its orchestra ended September 11 when the Lawton Philharmonic Society voted to cancel the 2003/04-concert season.

The shutdown was touted by the LPO as a response to the failure of its negotiations with Local 72-147 over a successor collective bargaining agreement. The Union's LPO contract expired August 31.

Despite a \$30,000 surplus over the past three years and an 80% increase in pay for its Music Director, the LPO demanded cuts from its musicians ranging from 9% in its opening proposal to 5% in its final offer, made less than 24 hours after the Lawton City Council voted to contribute \$30,000 in taxpayer funds to balance the LPO's "projected" deficit.

On August 27, when the cuts were not unconditionally accepted by the Orchestra, the LPO canceled its September 6 season opener.

On September 4, one day after the first rehearsal of the season would have been performed, the LPO asked the Union to agree

(See CANCELS SEASON on Page three)



SEE AND HEAR WESTERN swing siblings Bonnie and Nick Norris at www.musiciansdfw.org. Click the AFM Entertainment button, click the link to our current roster and go to the Country and Western index button. Click there and then click on Bonnie and Nick Norris. For more information about getting a page for your group, contact Holly or Mike in the Union office

Freelancers: Get Pension Benefits with Single-Engagement CBA

Casual-club date musicians can now build pension benefits from freelance employment through the use of Local 72-147's new single-engagement CBA contract form.

For use on practically any engagement, the new contract form converts any freelance engagement into one covered by a Local 72-147 collective bargaining agreement for the duration of the engagement only, and facilitates the transmission of pension contributions to the AFM-EP fund on behalf of each musician performing the engagement.

The single engagement CBA contract forms differ from regular union contract forms by the inclusion of optional pension fund participation provisions which are

(See FREELANCERS on Page four)

About the AFM Pension Fund

Publisher's note: This message originally appeared in Vol. 6, No. 1, January-March, 1997 of *The Dallas-Fort Worth Musician*. It is reprinted here with adjustments to reflect benefit increases which became effective following the original publication date.

I was reminded recently that an issue or two ago in this column I promised to discuss the AFM's Pension Fund, known more formally to employers and participant musicians throughout the country as the American Federation of Musicians and Employers' Pension Fund (AFM-EP Fund). The AFM-EP Fund is a wonderful byproduct of collective bargaining and I have sought to negotiate fund contributions into Local 72-147 collective bargaining agreements wherever possible.

If you are employed by the Dallas Summer Musicals, Casa Mañana Musicals in Fort Worth, or if you are a full or part-time Fort Worth Symphony musician, a full-time Dallas Symphony musician, or you are engaged to perform with the Garland/Las Colinas Symphony Orchestras, Lewisville Lake Symphony, The Richardson

(See PENSION FUND on Page four)

THE PRESIDENT'S MESSAGE

Credit Union Can Help in Difficult Times

I can clearly remember where I first learned about Musicians Federal Credit Union. It wasn't long after I'd moved to Denton to try my luck with a master's degree at North Texas late during the Lyle Mays era.

In those days, there were jam sessions everywhere, day and night, in practice rooms on campus and off campus in small dilapidated frame houses and apartments all over town.

One of those funky little places was Ken Boome's three-room garage apartment on Scripture Street, close to school. When I arrived at Ken's place for the session, I found I could barely set up and play because of the new 5-foot Howard grand piano that occupied most of the room.

I marveled at the fact that Ken had the vision and resources to do something that few student musicians in Denton could possibly have done - he'd purchased a new instrument of enormous value, both musically and monetarily, and was busy improving his own worth financially and as a musician - despite the setting of a little bitty ramshackle apartment.

The value of the piano was obviously worth more than that of the house it was in. It looked good and its great sound contributed positively to the session experience.

When I could no longer contain my curiosity, I asked Ken how he managed to obtain the beautiful instrument. "I got a loan from the Credit Union over at the Musicians' Union," he said. "They're great to work with."

Ken would later remark that he returned to Musicians' Federal Credit Union for help in financing electric pianos, racks, PA systems and other musical equipment. "The Credit Union was always user friendly. They provided the support I needed to reinforce and propel my career forward at a critical time in my life."

We all have those "critical times" as musicians, and it wasn't long after the Ken Boome session that I would ask the Credit Union to play the same supportive role for me.

Bob Parr, Ken Rarick, Lee Kornegay and I had packed up and were headed home to Denton in my blue VW microbus on Stemmons Expressway after we'd closed many weeks of a seven-nighter jazz gig at the LeBaron Hotel in Northwest Dallas. Fully loaded with drums, amplifiers and PA equipment, we were plodding along on I-35E near Valley View when we were rear-ended by a speeding Dallas cop, off-duty and drunk.

We were shook up but okay. The bus was a complete loss, and without transportation, I wouldn't be able to earn a living as a professional musician.

I turned to Musicians' Federal Credit Union. My anxiety quickly gave way to relief as I explained the situation to my sympathetic friends at the Union. The cop's insurance company had come up with a generous settlement check

which would serve as a down payment on the new Chevy wagon I wanted, but where would I get the \$5000 loan to finance the deal? As a musician and a student with very little credit, Denton banks were reluctant to finance me.

Not so at Musicians' Federal Credit Union. What little credit I had was good, and I was able to provide excellent references from my teachers at UNT, who were all Union members, of course. I got the loan, got the new wagon, and never missed a gig.

The Credit Union, located in the Union office, really came through for me. Not only did those folks keep me rolling, they helped me feel better. I remember thinking that because I had a reliable new car, I had an advantage other musicians didn't have. It was a wonderful feeling.

By the way, you can hear cuts from Ken Boome's new compact disk, *Life Lessons*, on 107.5 KOAI (The Oasis). Its one of the most positive contemporary jazz records I've heard lately. Perhaps one of Ken's financial "life lessons" was learned from his experiences early on with Musicians' Federal Credit Union.

Ken's recording includes production assistance from Local 72-147 members John Piper and Rob Wechsler, and musical

support from Noel Johnston, John Adams, George Anderson, John Bryant, Sean McCurley and James Driscoll. Go to www.kenboome.com for further information.

Musicians' Federal Credit Union made a big difference in my life, in Ken Boome's and in the lives of over a thousand other Local 72-147 members and their families. Don't just take my word for it, see for yourself what the Credit Union can do to help make your dreams come true. Call the Union office at 817-469-6040, 1-800-635-0072 and ask for Credit Union manager Rose Mathews, or go to www.musiciansdfw.org and click on Musicians' Credit Union. Take advantage of the special low loan rates in effect during October, November, December and January. The low rates won't last long but the effects may be long lasting.

There's something special about finding help from people who take pride in helping you. The next time you find yourself in a crunch and need a hand, try Musicians' Federal Credit Union. It belongs to you.



Ray Hair



The Dallas/Fort Worth
MUSICIAN

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MIKE KENNEDY, *Casual/Club Date Organizer* www.musiciansdfw.org

NOTES FROM KEN . . .

Is Management Worth More?

The economic climate in this country is pretty grim right now, at least when compared to the previous decade. As a result, arts organizations are struggling more than usual. For those arts organizations that have been managed properly over the years, the storm may seem severe, but they will survive. For those that have not been well managed their collapse may be inevitable.

Where do we fit in all of this?

When times are hard should musicians – and artists in general – expect less in their workplaces when it comes to wages and working conditions? And if there is a burden to bear, do we deserve to bear the lion's share of that burden? Or should the burden be equitably shared by both management and musicians? When times are tough, does this mean we automatically should assume that management would not be able to keep up without sacrifices from us? Or are we worth at least as much as those who manage us?

The atmosphere for bargaining throughout the land is much more difficult right now. There are places in this country where the right to organize into a union is being stripped away, or simply ignored. If you think I'm overstating this fact may I suggest that you check out a recent article by David Moberg, *Labor Fights for Rights*, reprinted elsewhere in this newsletter.

We all saw what happened at American Airlines, when management desperately sought concessions from its employees due to hard times, only to turn right around and give increases to themselves. There was a tremendous outcry from labor within the company. American Airlines is high profile enough that even the general public weighed in on that one. But what if the unions within the company had not complained, or not existed in the first place? Would the results have been the same? In this case, management clearly saw themselves as more valuable to the

company than those who fly and service their airplanes.

We have recently seen an orchestra in our area shut down because its musicians refused to take a pay cut. The excuse from the Board of Directors was hard times. And yet, **this orchestra was making money.**



KEN KRAUSE

What's more, they were giving management and their conductor enormous raises, while asking for pay cuts from the musicians. The musicians stood firmly united throughout. It is one of the most impressive things I've seen within this Union since I've been a member.

Some of those musicians gave up their only musical performance outlet to stand up for what is right. My hat is off to them! This was a not so subtle case of the Board of Directors seeing musicians as being of less value than those who manage them.

We have another suburban orchestra within our jurisdiction which has not always managed itself well in the past, facing tough times. Yet they had no problem with recently increasing management salaries and benefits, while seeking a freeze from the musicians. The musicians are being told it is the only way the orchestra can continue to survive. Once more, even if on a slightly more subtle scale, we have a Board of Directors that sees its musicians as being worth less than those who manage them.

It is tough sledding right now during bargaining sessions. But we mustn't let up in our willingness to organize and demand fair treatment. Were it not for our Union and the many collective bargaining agreements we have in place within our Local's jurisdiction, we could be facing an even more perilous situation.

In times like these we must stick together. We must continue to do our homework, and not accept at face value everything we are told by those who manage us. And we will not achieve fairness by confronting management as individuals. As the old saying goes, "Either we all hang together, or we will all hang separately."

CANCELS SEASON –

(Continued from Page One)

to a two-year wage freeze as a condition for a resumption of services.

The Orchestra voted to accept the freeze provided the LPO settle the issue of back pay for the cancelled season opener, which was seen as punitive and unnecessary. The LPO's guest artist for the canceled concert, pianist Diane Walsh, received her full \$3,500 fee.

The LPO refused to settle the orchestra's back pay and canceled the season.

Although the Philharmonic Board attempted to place the blame for the shutdown on the Union, poor ticket sales were a primary factor.

"The society has struggled the last several years to sell 600 to 700 season

tickets each year. Ticket sales have provided less than 1/3 of the income needed to produce a concert. The Board has worked extremely hard to raise the funds needed, but in these difficult times, the response to these efforts has not been sufficient," a LPO press release stated.

Orchestra member Sue Ann Allen believed the Board was determined to fold the season and was using the negotiations as an excuse. "They would have shutdown the season anyway because they couldn't sell their tickets," she said.

For more information go to www.musiciansdfw.org and click on *Orchestras in Crisis*.

PENSION FUND –

(Continued from Page One)

Symphony, The Wichita Falls Symphony, The Texas Chamber Orchestra, The Fort Worth Fat Stock Show, if you perform a Trust Fund engagement, if you use the new Local 72-147 Single-Engagement CBA with pension option, or if you are engaged as a recording musician pursuant to an AFM electronic media agreement, then your employer is required to pay an amount equal to a percentage of your scale wages . . . up to 10 percent, depending on the particular agreement . . . into your AFM-EP Fund account.

Let's look for a moment at the history and the benefits now available from this extraordinary retirement program for professional musicians.

A Pension Fund For Musicians

The AFM-EP Fund was created in 1959 by AFM President Herman Kenin who negotiated it as part of a new five-year agreement between the AFM and the phonograph record industry. By mid-1960, pension coverage was extended to network radio and television, pamphlet B touring engagements, and the AFM's jingles contract. In July of 1961, symphony orchestras, arrangers, orchestrators, and copyists became eligible for inclusion in the AFM-EP Fund.

The concept of a pension fund for musicians, most of whom are casually employed for many different employers in the course of a year, a month, or even a week, would have to address the issue of portability. With the AFM-EP Fund, musicians would be able to build individual pension credit from different employers.

All employer contributions are made directly or through the AFM Local to the AFM-EP Fund, which is administered separately from the AFM. The Pension Fund has an independent administrator and a Board of Trustees having equal representation from the AFM and industry.

It's Quicker Than You Think

The vesting period for participation in the AFM-EP Fund is only five years. Being fully vested means that a participant has earned a right to a regular pension that cannot be forfeited. A musician may accrue the five years on a ¼ year, ½ year, ¾ year or full year basis as follows:

- ¼ year credit for \$375 in covered earnings;
- ½ year credit for \$750 in covered earnings;
- ¾ year credit for \$1,125 in covered earnings;
- 1 year credit for \$1,500 in covered earnings.

Of course, the more work you do under contracts which have pension provisions, the greater the benefit you will receive when you retire. But, these quarter-year vesting provisions are necessary for musicians who may only do one or two shows at Casa, for example, making it easier to become vested in the pension plan and to secure a guaranteed pension benefit.

Don't Worry, the Pension Fund is Safe

The AFM-EP Fund's assets are managed by investment advisors who invest the fund in bonds, stocks, government issues and real estate. As of March 31, 2002, fund assets stood at 1.5 billion. The fund is insured under U.S. law by the Pension Benefit Guaranty Corporation, which guarantees most vested retirement pensions.

AFM-EP Fund Means Big Benefits

The current regular pension benefit from the AFM-EP Fund consists of monthly payments to you based on (1) total

contributions credited to you, and (2) your age on the effective date of your pension.

The regular pension benefit is generally paid as a life annuity with guaranteed amount or as a husband-and-wife pension. Currently, monthly payments under the life annuity are calculated according to the following table:

AGE	Monthly Amount per \$100 of Contributions
65 or older.	\$4.65
64	4.46
63	4.28
62	4.09
61	3.91
60	3.72
59	3.44
58	3.16
57	2.88
56	2.60
55	2.33

Under the husband-and-wife pension, monthly payments will be lower because the payment period is expected over the remainder of both you and your spouse's lifetimes. The exact amount of adjustments will depend on the age difference between you and your spouse.

For example, let's say you retire now, in 2000, at age 64. Contributions by your employers total \$28,000. Your monthly benefit in the form of a life annuity with guaranteed amount is \$1,248.80 (\$28,000 in contributions divided by \$100 multiplied by \$4.46). If you were to receive a husband-and-wife pension with your spouse, who is 58, your monthly payment would be \$1,050, and if your spouse were still alive at the time of your death, your spouse would receive monthly payments of \$525 for the rest of his or her life.

Currently, age 55 pensioners are paid at a rate of \$2.33 per \$100 in the participant's account. That's an annual return of 27.96% at retirement. At age 60, the current rate is \$3.72 per month per \$100, which equals an annual return of 44.64%. At age 65, the current rate is \$4.65 per month per \$100, which equals an annual return of 55.8%.

If you have questions concerning your eligibility for participation in the AFM-EP Fund, please call my office. And if you work under one of the many contracts negotiated by Local 72-147, you might wish to support the bargaining of pension contracts during the next round of contract negotiations. If you are currently participating in the AFM-EP Fund and you would like to check the status of your account, you can contact the pension fund directly at 1-800-833-8065.

FREELANCERS –

(Continued from Page One)

acknowledged by the employer, the Union and the leader of the engagement.

Use of the new single-engagement CBA form for miscellaneous employment can help members enhance their individual pension fund accounts and improve annual vesting credit. Converting single engagements into CBA employment covered by pension contributions can mean greater benefits in retirement.

Members interested in using Local 72-147's new single-engagement CBA for freelance engagements are encouraged to contact the Union office for more information.

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

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

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

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

Local 72-147 is now offering its members the opportunity to post music and video files, photos, song lists, and bios of their groups at the Union's web site to enhance the booking and referral process.

To take advantage of this unique new e-commerce opportunity, members are

encouraged to send a CD-ROM to the Union office containing the following data:

1. MP3 music files in Wave or AIFF format, mono, 30 seconds or less in length, maximum of five files.

2. Photo in jpg format, 100k maximum file size, 300x200 pixels maximum resolution.

3. Song lists and biographical information in Microsoft Word.

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



SEE AND HEAR TOMMY OVINGTON at www.musiciansdfw.org. Click on AFM Entertainment, view our current roster and go to the World Music index button. Click there and then click on Tommy O. For more information about getting a page for your group, contact Holly or Mike at the Union office.

PLEASE NOTE

new email addresses:

- rhair@musiciansdfw.org (Ray Hair)
- kkrause@musiciansdfw.org (Ken Krause)
- mkenedy@musiciansdfw.org (Mike Kennedy)
- jsims@musiciansdfw.org (James Sims)
- rmathews@musiciansdfw.org (Rose Mathews)
- dfweb@musiciansdfw.org (Holly Brewer)
- info@musiciansdfw.org (general information)

NEGOTIATIONS ROUNDUP

A Capsule View of Talks in Progress

Lawton Philharmonic Orchestra: The LPO Board voted to cancel the season on September 11, 2003. All services have been suspended.

...

Richardson Symphony Orchestra: A contract extension until October 15 has been reached in order to allow the parties further time to finalize a successor collective bargaining agreement.

...

Garland - Las Colinas Orchestras: After four meetings, the Union has yet to obtain a new contract with the Robert Carter Austin Orchestras. Meetings are expected to continue up to the first seasonal services, scheduled for October 26.

...

Texas Chamber Orchestra: The parties have scheduled a bargaining session for October 9, and expect to conclude an agreement prior to the beginning of the season in mid-November.

Let Your Credit Union Help Make Your Holiday Wishes Come True

MUSICIANS FEDERAL CREDIT UNION SPECIAL LOAN PROMOTION

OCTOBER 2003 THRU JANUARY 2004

SIGNATURE (UNSECURED) LOANS

Amount: \$5,000.00 Maximum
Term: 36 months
Rate: 11.50%APR

NEW & USED CAR LOANS

Amount: New-100% of Dealer Invoice
Used-NADA Trade-In Value
Term: New-Up to \$25,000 - 5 years (60 mos.)
Over \$25,000-6 years (72 mos.)
Used-Up to \$20,000 - 4 years (48 mos.)
Over \$20,000-5 years (60 mos.)
Rate: 5.50% APR (both New & Used)



This loan promotion is open to all current and new credit union members who qualify. Only terms and rates are changed during this period.

Conditions remain the same.

For further details, please contact Rose Mathews at your credit union.

Phone # (817) 469-6040

MEMBERSHIP MEETING

November 22, 2003 •

1:30 pm

Union Headquarters

U.S. Workers Have Lost the Right To Organize. A New Effort Aims To Get it Back.

Labor Fights for Rights

By David Moberg

Sadius Isma came to the United States from Haiti looking for freedom and opportunity. But he found little of either when he and fellow workers at the Point Blank Body Armor factory in Oakland Park, Florida, decided to form a union. After 85 percent of the 350 workers had signed cards to join UNITE the clothing and textile union, Isma led co-workers to the plant manager's office on July 18, 2002, asking the company to recognize the union. The manager told him that it was illegal to form a union, Isma recounted, and shortly afterward called in sheriff's department, locked out the workers and had Isma arrested – then fired him.

Over the following months, the company fired two more leaders, threatened mass layoffs and offered some workers wage increases to stop them from joining a strike for union recognition – a six-month struggle under police and security-guard surveillance. Despite a rare court injunction and a National Labor Relations Board (NLRB) judge's decision that it had violated labor laws, Point Blank continues to fight the union, even as it expands operations with growing us military contracts. Isma had simply wanted better working conditions – respect, clean toilets, air conditioning, a lunchroom – and a boost in his \$6.25-an-hour pay, he said. "I didn't expect the company to treat us like animals."

Isma is not alone. When workers throughout the United States try to organize unions, they nearly always face systematic employer opposition, both legal and illegal, that intimidates many union-friendly workers, encourages anti-union hostility from other employers and creates a political climate that makes union organizing extremely difficult. "Virtually all academic research shows that employer opposition – legal and illegal – is the key factor in unions not organizing," says Rutgers University professor Adrienne Eaton.

This has been known for some time. But now key union leaders have decided that they – with as many allies as they can enlist – need to escalate their efforts dramatically to change the overall public climate for organizing. The AFL-CIO and individual unions will step up efforts to educate and mobilize union members and labor-backed political candidates to fight for the right to organize, and they have launched a new organization – American Rights at Work (ARAW) – that will recruit sympathetic organizations and individuals outside the labor movement to win broader public support for workers' rights. The labor movement hopes to make freedom of association at the workplace – the right of workers to organize unions and to bargain collectively – a civil right as sacrosanct as voting, and to make the pervasive anti-union campaigns of employers as illegitimate as Bull Connor's attacks on voting rights in the 1960's.

The problem is not just a few bad apples, like Point Blank, but the vast majority of

American businesses, from Wal-Mart to hospitals owned by religious groups doctrinally committed to worker rights. When workers try to organize, employers typically hire anti-union consultants (in 75 percent of organizing campaigns), force employees to attend anti-union meetings (92 percent), threaten to close the plant if the union wins (51 percent overall, but in 72 percent of manufacturing workplaces, where threats to move overseas are potent) and call in federal immigration agents (in 52 percent of campaigns involving undocumented workers). One-fourth of private-sector employers fire at least one worker for union activity during organizing campaigns. Nobody knows how many workers are fired each year for trying to organize, but the federal Dunlop commission reported in 1994 that the NLRB each year reinstated about 2,000 illegally discharged workers – a gross understatement of the total illegally fired. But even by that standard, one worker was fired for every forty-eight who voted for a union, compared with one fired for every 689 who voted for a union in the early 1950's. By a broader measure, according to a Human Rights Watch study, 24,000 workers proved in 1998 that employers had illegally discriminated against them for engaging in union activity. The consequences are huge. After roughly five decades of union slippage as a share of the work force, only 13.5 percent of all workers (and 8.5 percent of private-sector workers) belong to unions. But if workers didn't face a war against their right to organize, surveys indicate, upward of 44 percent of workers would choose to belong to a union.

Most Americans say they think employer anti-union activity is illegitimate – but they also don't realize it's happening. Only 44 percent of Americans (and only half of union members) think that employers oppose workers' efforts to form unions, according to a February survey by Peter D. Hart Research Associates for the AFL-CIO, and 58 percent said they would disapprove of such employer opposition. Americans overwhelmingly oppose tactics they think are rare but are actually quite common. For example, 92 percent of the public thinks it's unacceptable to fire workers who support the union, but only 17 percent think that employers often fire supporters; 78 percent think it's unacceptable for supervisors to urge individual employees to vote against the union, but only 20 percent think it happens often (it occurs in three-fourths of all campaigns).

Those employer tactics work. As the ratio of workers fired for organizing to the number voting for a union rose over the past five decades, the rate of union success declined. In one extensive study, 36 percent of workers who were opposed to a union – more than the critical margin in most elections – said they voted no because of management pressure. Overwhelmingly, they feared losing their job, a clear indication that employer "speech" is

coercive in these situations simply because of the power management has over workers' livelihoods. In the public sector, where managers rarely oppose unions vigorously, if all at all, unions win 85 percent of their elections, compared with the actively anti-union private sector, where unions win only about half their elections.

Although the NLRB election process nominally gives workers a chance to vote on union representation, employers can use the rules to turn the process into a "meat grinder" for workers who want a union according to the AFL-CIO's new organizing director, Stewart Acuff. Consequently, unions now do an estimated four-fifths of their organizing outside NLRB election supervision. They increasingly try through collective bargaining, political leverage, threats of strikes or legislation to neutralize managerial opposition, often with agreements that employers will recognize the union when a majority of workers have signed union cards. With such agreements, unions typically win two-thirds of organizing campaigns, despite widespread management violations of the agreements, according to research by Eaton and Jill Kriesky of West Virginia University, and they win nearly every campaign when there are no employer violations. "The key thing is neutrality," argues Tom Woodruff, executive vice president of the Service Employees International Union (SEIU). "Card check is just the method to gain neutrality."

Initially, after the National Labor Relations Act was passed in 1935, the NLRB required employers to remain neutral in organizing campaigns (though obviously not all did so), and nearly all unions were recognized simply through a card check, not election. But the 1947 Taft-Hartley Act permitted employers to oppose unionization and to demand that an election be held. Although some unions have found ways to negotiate or pressure for individual deals to neutralize employers, they have so far done much less to block anti-union attacks across the board. Ultimately, unions want to move back to the original spirit of the 1935 legislation which still states that it is national policy to encourage collective bargaining. Republicans, on the other hand, are trying to make it even harder for unions to keep employers neutral. For example, Republican Representative Charles Norwood of Georgia has proposed banning card-check recognition, and Bush's NLRB is challenging to California law that prohibits businesses from using state funds to fight unionization.

Early last year a small group of unions – eventually including the SEIU, UNITE, the hotel and restaurant employees (HERE), the Teamsters, the Communications Workers (CWA), the Laborers and public employees (AFSCME) – began discussing formation of an independent group that would protest employer abuses and defend the right to organize, much as the employer backed National Right to Work Committee has worked against union rights. "Somebody has to get up every day thinking about how we make the rights of workers to organize in America a civil rights issue," said UNITE president Bruce

(See *LABOR FIGHTS* on Page eight)

LIFELINES

BIRTHS

Boy, Quincy Earl, to Tony and Nell Baker August 6 in Denton. Tony is a professor of trombone at the University of North Texas and performs as principal trombone in the Richardson Symphony Orchestra.

DEATHS

Ford "Newt" Hoeffner, 82, of cancer July 21 in Waco. Newt was a clarinetist and was a retired furniture upholstery salesman. He was a life member of AFM Local 306 Waco, prior to that Local's merger with Local 72-147 in 1996.

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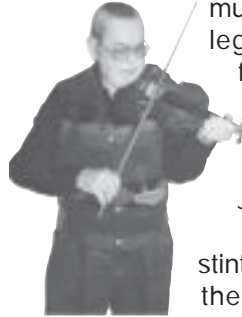
Virgil C. Davis, 88, of natural causes August 1 in Amarillo. Virgil was a guitarist and was a retired railroad locomotive engineer. Prior to joining Local 72-147 in May 2000, he had been a life member of AFM Local 532, Amarillo.

• • •

Robert J. "Buddy" Ray, 82, of natural causes September 3 in Waskon, Texas.

Buddy a fiddle player and got his start in Shreveport in 1937 playing on a noon radio program on KWKH with the Modern Mountaineers. From there, he

went on to California and pioneered the development of Western Swing. He performed and toured with Tex Ritter, Shirley Burnett, Jimmy Wakely, and the T. Texas Tyler Band. He appeared as a



musician in a number of legendary Hollywood films including The Benny Goodman Story, Giant, A Star is Born, and Jailhouse Rock.

Buddy enjoyed a stint with Bob Wills and the Texas Playboys in 1945, but his favorite gig

was backing Nat King Cole at the Harrah's at Lake Tahoe.

Buddy survived by his eighth wife, Peggy.

• • •

John H. Nelson, 59, of heart failure September 16 in Richardson. John was a trumpet player and was a member of the Fort Worth Symphony Orchestra. During his long career as an orchestral musician, John performed with the New Orleans Symphony Orchestra, Fort Worth Opera Orchestra, Dallas Symphony Orchestra, and Festival Brass. John taught theology and world

religions at Richland Community College, and was an active member of the North Haven United Methodist Church. His son, Brandon Nelson, is an accomplished bassist and a member of Local 72-147.

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B.D. Griffin, 70, of lung cancer September 28 in River Oaks. B.D. was a colorful Precinct 4 Tarrant County Commissioner from 1975 to 1986 and was a fiddle player who pioneered western swing music. He began playing the fiddle at age 4 in the old Crystal Springs Ballroom in Fort Worth and later became friends with Willie Nelson, Roger Miller, Billy Walker and other country music personalities when they began their careers in Stockyard bars.



He played the fiddle at the Grand Ole Opry in the 1960's and performed in the Opry Traveling Band, performing with George Jones and other country stars. B.D. was honored as a hero of the Cowtown Society of Western Music in 1999 and received similar honors in 1995 from the Western Swing Society of Sacramento, California. After graduating from North Side High School in 1950, B.D. attended Weatherford College, where he became a middleweight state boxing champion. He also boxed in the Marine Corps. In the 1970s B.D. received a bachelors degree in law enforcement from the University of Texas at Arlington. He was an investigator for the Tarrant County Sheriff's Department and district attorney's office before being elected commissioner. He often campaigned for Democratic candidates with a band he called the Democats. B.D. was Past Master of River Oaks Masonic Lodge 1131, a member of the Moslah Shrine Temple and the Moslah Band. He was a life member of local 72-147, having joined in October 1960.

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LABOR FIGHTS — (Continued from Page six)

Raynor. "It has to be broad not just organized labor but Academics, intellectuals, entertainers, athletes." Former Representative David Bonior has agreed to chair ARAW, the organization that emerged from these discussions. The AFL-CIO – after overcoming initial shock at the implication of the federation wasn't doing enough to fight for worker rights – agreed to contribute \$1 million for the first year, and the initiating unions will together put in roughly \$2 million, but the group will soon be under control of a board composed mainly of individuals and organizational representatives from outside the labor movement. "The less involvement this has of labor unions, the stronger it may become," argued SEIU president Andrew Stern. "It is an issue of how big corporations have way to much power in the workplace."

ARAW will focus on persuading the general public to support the right to organize, attacking corporate wrongdoers and keeping the heat on politicians. "All these Democrats who ask for money but won't support the right to organize will bin in our bull's eye," said the group's national director, Jonathan Tasini, former president of the National Writers Union. "But even among progressives and the liberal community, there is still a blindness about the importance of unions and even a disdain for unions, which I find outrageous.... I want all the elite opinion-makers and liberals who are willing to get arrested protesting apartheid to put their lives on the line the same way for the right to organize."

Meanwhile, the AFL-CIO – which has had difficulty defining its role in organizing – has greatly expanded its own Voice@Work project, which will be more directed toward educating and mobilizing union members to support organizing and enlisting them in efforts to drum up public support for specific campaigns. Voice@Work will attempt to make "every organizing campaign a community referendum on whether workers have the freedom to form a union in this country," according to its director, Andy Levin. "Instead of having a war behind closed doors with employers, we have to reach out to religious, political, environmental and civic leaders, and we have to empower workers to tell their story and ask for support."

A central part of the plan is educating and mobilizing union members to combat employer attacks on the right to organize, working in grassroots crusades such as those mounted for many years by Jobs with Justice, a nationwide network of labor-community coalitions that sponsor "workers' rights boards" to highlight workplace abuses. "The key thing is we need to mobilize our own members," argues CWA executive vice president Larry Cohen. "If 12 million union members get active, that will change things. But most union members don't realize how bad the crisis is. "Building a long-term campaign for federal labor-law reform, Voice@Work will push for more state and local initiatives to facilitate organizing and educate candidates at all levels about business sabotage of worker rights. "We will have to have action that is strong enough to interfere with business as usual," Acuff said. "There as to be some moral outrage. At the end of the day, it can't be an economic fight. It has to be a moral fight."



THE N'AWLINS GUMBOKINGS perform regularly at The Duck Inn in Lake Dallas. Shown above are Local 72-147 members Steve Howard, Brian Herring, Bobby Breaux, Brian Piper, Mike Sizer and Kirby Stewart. Check out their webpage at www.musiciansdfw.org by clicking the AFM Entertainment link.

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