



The Dallas/Fort Worth MUSICIAN

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

Oct., Nov., Dec. 2003

\$102 Annual Dues for 2004

A \$2 increase in AFM per-capita dues which becomes effective January 1, 2004 will cause Local 72-147 annual membership dues to rise from \$100 to \$102 in 2004, if paid in January. Local 72-147 semi-annual membership dues will rise from \$52 to \$53 if paid in January and July.

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

Effective January 1, 2004, 2005, 2006 and 2007 for all regular and life members,

AFM per capita dues will rise \$2 each year. Local 72-147 annual membership dues will increase to \$102, \$104, \$106 and \$108 during those years, if paid in January. Semi-Annual membership dues will rise to \$53, \$54, \$55 and \$56 if paid in January and July during the same years.

Another component of the June convention action that will affect some Local 72-147 symphonic musicians in 2004 is an increase in AFM symphonic work dues. Commencing January 1, 2004, for symphonic employment where ½% of scale wages is payable by Local 72-147 to the Federation, work dues will rise to .55%, an increase of .05%. Work dues for musicians who perform services in the Dallas and Fort Worth Symphony Orchestras will increase from 1.5% to 1.55%, which will amount to an actual work dues increase of from 50 to 75 cents per week.

Despite having operated in the black during the past few years, the AFM had

expected to suffer a decline in income in 2004 due to a stagnant economy that has crippled important segments of the entertainment industry and driven online piracy of recorded music to an all-time high.

2004 DUES REMINDER

ANNUAL DUES

\$102.00 if paid in January
\$107.00 if paid in February
\$112.00 if paid in March

SEMI-ANNUAL DUES

\$53.00 if paid in January
\$58.00 if paid in February
\$63.00 if paid in March

Help your Union achieve its legislative goals by including a \$5 TEMPO contribution when paying your dues. TEMPO assists deserving political candidates running for the U.S. Senate and House of Representatives who are sympathetic to the needs of musicians and the AFM.

**DUES ARE PAYABLE TO AFM LOCAL 72-147.
PAYMENTS MAY BE MAILED TO:
1939 Stadium Oaks Court, Ste. 110
Arlington, Texas 76011**



SEE AND HEAR jazz vocalist/pianist **Melani Skybell** at www.musiciansdfw.org. Click on **AFM Entertainment** and select the **jazz style index**. Talk to **Holly** in the Union office about how to get a webpage listing for yourself or your group at Local 72-147's website.

Nextstage, Samurai Sushi to Face Legal Action

Nextstage, the new 6000 seat theater owned by the City of Grand Prairie, and Samurai Sushi, a restaurant and bar located in far North Dallas will face legal action for refusing to honor agreements for employment of Local 72-147 members.

Samurai Sushi will answer charges in a Collin County JP Court brought by bassist George Anderson for early termination of an agreement to perform nightly during the month of September. Local 72-147 legal counsel will assist in making the claim for salary due.

At Nextstage in Grand Prairie, Local 72-147 attorneys will go to court in Dallas County to claim salary due a 17-piece orchestra hired to back a production of "A Charlie Brown Christmas" scheduled for December 9. When significant ticket sales failed to materialize, Nextstage contacted the contractor less than a week prior to the show and withdrew its agreement to employ the orchestra.

Nextstage and Samurai Sushi now join Sambuca's Jazz Cafes as targets of Local 72-147 legal proceedings intended to obtain justice for Union members whose employment agreements have been unfairly terminated.

THE PRESIDENT'S MESSAGE

Marking Time in a Tough Economy

Despite widespread reports that the U.S. economy expanded in November at the fastest rate in nearly 20 years, the North Texas economic outlook continues to languish with area unemployment levels ranging from 6.6% (Dallas County) to 10% (Hood County). The City of Denton posted a 7.5% unemployment rate in August.

The Texas Workforce Commission reported that the Texas unemployment rate dipped slightly from 6.6% to 6.5% in September because the number of job seekers fell faster than the decline in jobs. DFW unemployment was a mere 3.2% three years ago. Nationally, unemployment stands at 6%.

The economic slump across North Texas began in late 2000 with slowdowns in the telecom and information technology sectors, and was aggravated after September 11, 2001, by severe contraction in the transportation industry, a major component of the North Texas economy.

Twenty-five million square feet of office space is currently available in Collin County.

Even though analysts are encouraged by the nation's third quarter growth in employment after a whopping 37 months of decline, the ugly fact is that 2.8 million jobs have been shed in the U.S. since January of 2000. 180,577 of those lost jobs were in Texas, with Dallas-Fort Worth accounting for 95,576, or 53% of all jobs lost statewide.

Amidst this unfavorable economic environment, Local 72-147 has met and bargained with our members' employers this year in an effort to sustain and improve wages and other conditions of employment.

The tough North Texas economy has had a chilling effect upon the willingness of our employers to offer progressive improvements in the musical workplace. The lackluster economy has also hampered the ability of the Union to organize musicians to apply pressure for the purpose of obtaining deserved contract improvements.

In some cases, real workplace concerns about declining corporate contributions and slowing ticket sales have driven conservative employer approaches toward negotiations. In a few cases, employers with stable or even progressive balance sheets have sought to capitalize on worker fears of job loss by seeking concessions at the bargaining table.

Conservative employer attitudes at negotiations these days are met more often by professional musicians whose priority is simply remaining at work in a bad economy at the expense of economic progression.

Except for the shutdown of the Lawton Orchestra, our results have been mostly a marking of economic time in 2003 where contracts have opened for renegotiations, with non-economic gains substituted for status quo or moderately progressive money deals.

In labor negotiations, if you have to mark time, do it only for a short time, and then only as a bridge toward another opportunity for a better deal.

In 2004 we will meet again with the Dallas Symphony, the Richardson Symphony and the Texas Chamber Orchestra with a view toward improving the livelihood of professional musicians.

As North Texas struggles to crawl out of the most severe economic hole in its history, we will explore every avenue to preserve, protect and defend the livelihood of our talented professional

musicians.

On behalf of all of your local 72-147 officers and staff, please accept our best wishes for a happy and healthy holiday season.



Ray Hair

PLEASE NOTE new email addresses:

rhair@musiciansdfw.org (Ray Hair)

kkrause@musiciansdfw.org (Ken Krause)

mkennedy@musiciansdfw.org (Mike Kennedy)

jsims@musiciansdfw.org (James Sims)

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The Dallas/Fort Worth
MUSICIAN

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KEN KRAUSE, *Secretary/Treasurer* HOLLY BREWER, *Receptionist*
MIKE KENNEDY, *Casual/Club Date Organizer* www.musiciansdfw.org

NOTES FROM KEN . . .

End of the Year

It truly seems like 2003 just got started, and yet, here we are coming up on 2004. So, just a few thoughts as we get ready to wrap up another year.

As a reminder – there is a slight increase in dues for 2004. Dues are \$102.00 if paid in January, or \$53.00 in January and \$53.00 in July. As you may recall from an earlier newsletter this past summer, a \$2.00 increase in per capita dues throughout the AFM was approved at this year's AFM Convention.

Remember, we do not mail out invoices for annual/semi-annual dues. However, there is a dues reminder printed on the front page of each newsletter, including this one.

You might want to clip it out and put it in your bills to be paid slot, if you have trouble remembering to pay your Union dues.

Preliminary indications are that we

are on track to finish the year on budget, with no deficit. This is good news indeed, considering that more difficult economic times have not



KEN KRAUSE

entirely escaped our Local, and the resultant belt tightening that have accompanied this past year.

Another important piece of good news is that we have finished paying for the property here at 1939 Stadium Oaks Court. We own it free and clear.

What's more, it has been apparent for quite some time

now that the value of this property has increased dramatically in the last eleven years, since we purchased it in 1992.

We could not have made any better investment, when considering both the

price we paid and the location of the property for our offices. Of course we still have to pay property taxes, which have been on the increase the last few years here in Arlington. But, the elimination of that once a month building payment will help considerably.

Here is wishing everyone a wonderful holiday season and a happy new year!

Pension Lost on Dark Recording Sessions

Members who are increasingly benefited by employer contributions to their AFM pension fund accounts are getting ripped off by the producers of dark date recordings who refuse to file AFM recording contracts and make pension contributions. Losses from unpaid pension contributions on dark recording dates, if reversed, could substantially improve benefits payable to members at retirement.

AFM industry-wide recording agreements cover the production of TV and radio commercial announcements, TV and Radio ID's, compact discs and video promos, network and cable television, and all other electronic media services including Internet exhibition.

AFM electronic media agreements require producers to make payments to the AFM-EP Fund at the rate of 10% of scale on behalf of each musician.

Local 72-147 Limited Pressing agreements, which are used for audio or video products which will be manufactured in quantities of 10,000 units or less, provides for 10% AFM-EP Fund contributions.

Recording musicians are entitled to the retirement benefits contained in AFM and Local 72-147 recording agreements. Benefits payable as a result of electronic work dovetail naturally with benefits which accrue and are paid under all Local 72-147 symphonic and theatrical agreements and under Local 72-147 single engagement collective bargaining agreements.

For more information on how you can obtain pension credits for recording services, or if you believe you may be due benefits on unreported recording work, call the Union office at 817-469-6040.

NEGOTIATIONS ROUNDUP

A Capsule View of Talks in Progress

Fat Stock Show: A four-year agreement covering performances of Jack Cobb's 22-person orchestra from 2004 through 2007 at Fort Worth's annual Southwest Exposition and Fat Stock Show was reached in November. Pension contributions will rise to 10% of scale in 2005, and wage increases of 2.25% will become effective in 2006, and again in 2007. The Stock Show Orchestra is the biggest rodeo band in the world and is employed for thirty-two shows in January of each year.

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Texas Chamber Orchestra: A successor collective bargaining agreement extending through the 2003/2004 season was reached with TCO representatives in October. Wages will improve by \$5 to \$80 Section, \$90 Principal and \$120 Concertmaster, per service. Additional non-economic improvements include new provisions covering string reseating, search committees, Artistic Advisory committee, scheduling notification and mutual respect.

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Richardson Symphony Orchestra: A one-year contract extension covering the 2003/2004 season was ratified by RSO members in October.

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Garland/Las Colinas/Arlington Orchestras: A contract extension through January 1, 2004 was reached in October to permit negotiations to continue while working after the August 31 expiration of the prior collective bargaining agreement. Since the signing of the extension, management has refused to meet and bargain with the Union toward a new agreement. Three grievances are pending citing various violations of the extended CBA.

On a lighter note: Texans aid Iraq orchestra

By Anna Macias Aguayo

PUBLISHERS NOTE: This article is reprinted from the December 3, 2003 edition of the Fort Worth Star Telegram. Karen Schnackenberg is a member of the Local 72-147 Executive Board.

U.S. Air Force Col. Scott Norwood joined the Iraqi National Symphony Orchestra in Baghdad, playing the trumpet to relax after stressful workdays as senior military assistant to L. Paul Bremer, the top U.S. administrator in Iraq.

Norwood was impressed with the camaraderie of the 63-piece orchestra, an ensemble that once spent eight years "underground" after an Iraqi cultural minister banned them in the 1960s because he despised classical music.

"They are like a big family, highly spirited and love their music," Norwood wrote in an e-mail interview from Baghdad.

But he was astonished at the condition of the music library.

"Most of the music was in shambles," he said.

"The most recent print date was 1970, so the collection was largely held together by Scotch tape. Not wanting to be limited in their selection, the group had hand-transcribed large amounts of music.

"They were in obvious need of assistance, and I knew there must be donors out there who would help.

"The plea for help has been answered by music librarians from around the world. Leading the effort were Karen Schnackenberg of the Dallas Symphony Orchestra and Doug Adams of the Fort Worth Symphony Orchestra.

The two librarians are not ready to say how many sets of orchestral parts they gathered because they plan to surprise the Iraqi orchestra when it performs Tuesday at the Kennedy Center in Washington, D.C.

But the number is in the hundreds.

"At first I thought this was just simply about helping another orchestra that needed music," Schnackenberg said.

"But when I realized that it was a group that a few years ago rehearsed in hiding, I began to think that this was about freedom. People say that classical music is dying, but then you realize what the members of this group have done to keep it alive. This really matters. Music is a way to heal humanity.

"The INSO was formed in 1959. Two years later, the Iraqi government abolished it.

"The director took them underground," Schnackenberg said.

"They rehearsed in his home and helped each other with food, money and health care.

"In 1970, when Tariq Aziz, who liked classical music, rose in the ranks of the Ba'ath Party, the orchestra reemerged. But the past 23 years under Saddam Hussein have been difficult.

Members include college students and elders who were among the orchestra's founders. Most play traditional symphonic instruments, but a few play folk instruments.

The group plays Western symphonic and native Iraqi music.

Through Norwood, members expressed an interest in learning to play Christmas carols. Schnackenberg conducted a worldwide e-mail music drive, communicating with members



STAR-TELEGRAM/R. JEENA JACOB

MUSIC LIBRARIANS Karen Schnackenberg of the Dallas Symphony and Doug Adams of the Fort Worth Symphony searched worldwide for sheet-music donors for the Iraqi National Symphony.

of the Major Orchestra Librarians' Association.

The group set up collection points in Washington, D.C., London and Sydney, Australia, where the world's symphonies shipped donated sets of music, recordings and supplies.

Adams, of the Fort Worth symphony, cataloged the donations, which included selections on the Iraqi orchestra's wish list, such as Aaron Copland's *Fanfare for the Common Man*, Sergei Rachmaninoff's Piano Concerto No. 2 and a variety of secular and religious Christmas music.

The Fort Worth and Dallas symphonies both donated retired sets of music that have been replaced with newer editions, including works by Beethoven, Bach and Schubert.

"This donation will give the Iraqi orchestra the basics," Schnackenberg said. "They will have the major works of music that most orchestras around the world have, but it's still a rather small library.

"Schnackenberg said she was struck by the fact that the library being assembled for Iraq is not to replace a collection destroyed by war. It is to build a music archive that should have existed all along. She said she hopes that the Baghdad orchestra will lend some of its music to smaller groups throughout Iraq.

Norwood said that a few of the first donations have reached the Iraqis, who are very excited.

"Our first request to publishers was modest, about a half dozen pieces, so I was hopeful," Norwood said. "My reaction is, 'Wow!' Iraq now will have a national orchestral library they can enjoy for 50 years.

"Adams credited his Dallas colleague with the success of the music drive.

Schnackenberg "is really the brains behind this project," he said. "She's been carrying a huge burden, spending many, many hours e-mailing librarians all around the world. I was in a supporting role.

"Adams said it is not the first time that music librarians cooperated to help a needy organization. A few years ago, they gathered music donations for the Houston Symphony Orchestra after a flood destroyed its basement library.

"We Texans stick together," he said.

Thoracic Outlet Syndrome

Kee Fedak, DC

Many musicians experience problems associated with the neck, shoulder, arms and hands that can be sometimes frustrating and at other times scary and bizarre. One of the most misdiagnosed and often perplexing problems a musician may face is Thoracic Outlet Syndrome or TOS.

What is it?

TOS is a collection of symptoms produced when the blood and/or nerve supply that exits the neck and chest is compressed, irritated or interfered upon as it moves into the shoulder, arm and hand. It's a group of symptoms that are not only associated with the upper extremity but also the head, neck, shoulders and chest. These symptoms are produced by arm or neck positions that compress the brachial plexus, subclavian artery and vein, and sometimes the vertebral artery in the neck.

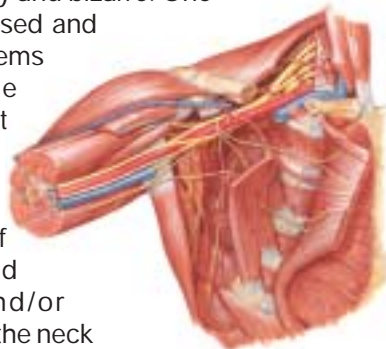
This compression can occur at any number of places. The pathway from the spine into the hand is a treacherous journey for the nerves. The nerves first exit through small holes in the side of the spine in the neck and then travel in between two muscles called the scalenes. From there they travel over the rib cage, under the collarbone, under the pectoralis minor muscle, through the armpit and then finally into the arm and hand.

It is definitely not easy for these delicate nerves to get to where they need to be.

What are the symptoms?

The symptoms of TOS are varied and numerous. Let's break down the most common symptoms according to the area of compression. Most individuals with TOS experience them in a wide variety of different combinations. Some of the symptoms of TOS consist of bizarre aches and pains in the arm pit, pain radiating down the inside of the arm, pain or aching on the inside of the forearm, tingling in the 3rd, 4th and 5th fingers. Tingling can occur in the shoulder and neck as well as sharp stabbing pains can occur in the back

between the shoulder blade and the spine. It is quite common for individuals to experience chest pain on either side of the sternum where the ribs attach. When an individual is experiencing numbness in the arms or hands and has a feeling of weakness, this can be attributed to possible compression in the subclavian artery. Swelling in the forearms as well as the wrist and fingers, a feeling of heaviness in the whole arm and a feeling of fullness in the hands is most likely caused by compression of the subclavian vein. When



the nerves of the brachial plexus are affected, a multiple of symptoms can occur such as upper extremity pain, weakness and numbness, clumsiness, and a feeling of coldness in the hands. Just lifting the arm up can cause a tired, heavy feeling as well as numbness in the arm or hand. A person can also experience other symptoms such as

headaches, dizziness, funny feelings in the face and ears, jaw pain, and ringing in the ear.

The symptoms are numerous and because there are multiple structures that are affected to varying degrees, a person could experience some or all symptoms in varying degrees and combinations. Sometimes a person notices that they are dropping things for no reason or they are having difficulty with fine motor control like in writing clearly or playing their instrument with fine dexterity, but don't have numbness or tingling. It is very common for a string player to notice that they are losing or have lost their vibrato and have back or chest pain. It is also common for person's hands and arms to fatigue quickly while engaged in normal daily activities and their shoulders and neck are tight and stiff. Coordination is directly affected by these compressions and in musicians especially, when the coordination between the pushing and pulling of muscles becomes out of sync,

(Continued on page 6)

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OCTOBER 2003 THRU JANUARY 2004

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Term: 36 months

Rate: 11.50%APR

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Used-NADA Trade-In Value

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Thoracic Outlet Syndrome — (Continued from Page 5)

secondary problems like tendonitis can occur.

The nature of these symptoms, the varying degrees of severity and the different combinations that they can occur in, make it difficult to interpret for many health care providers unless they are familiar with the symptoms and the physical examination of thoracic outlet syndrome.

What causes it?

Any type of prolonged physical stress can cause this problem, like playing an instrument for a number of years. I have found in my office that men and women are equally affected as well as students and seasoned pros. Whether your a pianist, string, woodwind or percussionist the whole range of musician seems to be affected. It does seem that some individuals are more predisposed than others and this may be due to training, sleeping habits or just the general anatomical make-up of that person. More likely than not this type of problem occurs over a long period of time and is rarely due to an accident or trauma. Sometimes severe physical trauma can be the "straw that brakes the camels back" and then suddenly a person starts experiencing bizarre symptoms.

How is it treated?

Depending on the exact source of the problem there are a variety of different ways of approaching this problem. Specific stretching and strengthening exercises of the neck, back and shoulders can help alleviate symptoms. If a structural problem exists with the neck or rib cage and it is causing the nerves to be irritated or the muscles to go into spasm, correcting the structural imbalance should be a priority.

Avoid sleeping on your side, especially if that is side that is bothering you. If you sleep on your side you are in affect compressing your shoulder and rib cage further into misalignment

Many patients ask me if there are any good exercises that they can do. I have

found that the best form of exercise is swimming. Swimming, especially the back stroke, is very helpful in building up the muscles in the back as well as stretching out the muscles in the front. If your going to to any stretching, concentrate on the muscles in the front of the shoulders like Pec. Minor.

Prognosis is usually good as long as there are no complicating factors involved that may require surgery.

If you have any further questions or would like information on specific stretches or exercises to prevent this problem in the future please contact my office and I would be happy to send you that information.

Dr. Kee Fedak is a Chiropractor and director of Performing Artists' Health Center and a member of Local 72-147. Along with specializing in the health care of performing artists, he spends a great deal of time educating musicians in the Dallas/Fort Worth Metroplex on performing arts injuries.



Kee Fedak

He has been guest speaker of the Dallas Symphony Orchestra, Fort Worth Symphony Orchestra, University of North Texas, Texas Christian University, Southern Methodist University, City of Arlington, Arlington Convention and Visitors Bureau, Siemens Electronics as well as many other organizations and businesses.

Dr. Fedak received his Bachelor of Musical Arts degree in Piano Performance at the University of Western Ontario; He has studied at the Royal Conservatory of Music in Toronto, and at the University of Montreal. He received his Doctor of Chiropractic degree from Parker College of Chiropractic in Dallas, TX.

Performing Artists' Health Center is located one block south of Ranger's Stadium in the Musicians' Union Building in Arlington, Texas.

Performing Artists' Health Center

1939 Stadium Oaks Court, Studio 101 •

Arlington, Texas 76011

(817) 303-7770 • www.musiciansclinic.com

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 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.

NEW DIRECTIONS

HELPS PERFORMERS

DEAL WITH

PERFORMANCE ANXIETY

Do you deal with these symptoms?

- Nervousness/Difficult breathing
- Problem sleeping at night
- Pounding heart/Cold hands
- Profuse sweating/Dizziness

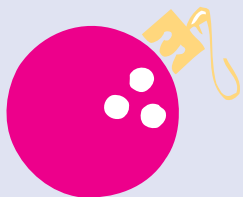
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- Change your life

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LIFE LINES

MILESTONES

Life member **Charlie Hoffman** celebrated his 80th birthday on November 30. Charlie directed the Dallas Cowboys Band from 1960 to 1973 and was Superintendent of Music Education in Fort Worth Public Schools for many years.

DEATHS

John A. "Jack" Houston, 89, of prostate cancer September 17 in Dallas. A native of Lamar, Missouri, Jack studied electrical engineering at Purdue University and joined Ryerson Steel Co. in Chicago after college where he

worked until 1941 when he was ordered to Texas to active duty with the Army Air Corps.

His military career included assignments at Sheppard Field in Wichita Falls and in the South Pacific Theater in New Guinea, Philippines, Okinawa and Japan. Returning to the USA in 1945 as a Major, He reverted to inactive status and rejoined Ryerson. He was general manager of Ryerson Dallas for twelve years until he retired in 1971. After retirement, he resumed his career as a professional pianist performing with various jazz combos and orchestras.

Paul Everett McPeck, 78, of heart disease September 22 in Bedford. Paul was a trumpet player and was a retired driving instructor. He joined Local 72 in 1986.

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Alan L. "Spud" Goodale, 78, of cancer October 13 in Tyler. Known to generations of Texas musicians as "Spud Goodall" he was a legendary western swing guitarist who performed and recorded with many Texas jazz and swing giants in the 1950's, 1960's and 1970's. He was a life member of Local 72-147, having joined Local 147 in 1946.

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NEW AND OR REINSTATED MEMBERS

(Please clip and save for future reference)

Bass/Electric	Perrenot, James 214-528-5300
Brewer, Jack 817-919-8396	Riley, Jay 806-669-2904
Honea, Peggy 214-357-1057	Oboe
Spicer, Tom 214-325-1951	Blauvelt, Megan 972-661-3328
Bassoon	Schindler, Angela 940-383-9820
Lehning, Nicole 940-387-3702	Percussion
Viles, Heather 972-218-7023	Fitzgerald, Hal 972-939-0183
Cello	Reams, Rob 940-369-9308
Matros, Alex 972-385-3866	Percussion, Latin
Nostbakken, Kari 214-827-7380	Barroso, Mauricio 214-995-3918
Zhao, Yao 818-968-3650	Dominguez, Jorge 972-393-7082
Clarinet Bb	Piano/Keyboards
McIntosh, Amanda 214-293-6480	Beall, Jonathan 972-436-6656
Sizer, Mike 817-599-9186	Booher, Chris 817-447-2854
Composer	Eckstein, Jeffery 516-721-0999
Loomis, Paul 940-497-4821	Emert, Alan 940-387-5930
Drums/Drum Set	Harper, Cornelious 469-567-7274
Breaux, Bobby 817-467-6209	Pointer, John 817-551-3708
Dean, Ira 469-879-8129	Springer, Mike 972-420-4619
Iglehart, Raphael 214-331-4445	Saxophone/Tenor
Morris, Donald 817-465-3825	Carrol, Shelly 972-509-8909
Villadueva, Rodrigo 940-891-4251	Smith, Jon 214-824-9491
French Horn	Sound Technician
Muzyk, Jacek 972-690-7059	Mathews, Wayne 817-572-7870
Guitar/Acoustic	Trombone
Williams, Glenn 817-453-5102	Cudney, Charles 972-245-7529
Guitar/Electric	Herring, Brad 972-625-0366
Alverson, Tommy 817-483-1019	
Hargrove, Charlie 817-498-7772	
Jones, Irving 806-669-7504	
Keyes, Eric 940-387-3283	
Nagella, Tre 972-394-5853	

Vera, John 214-244-9760	Viola	Truex, Tara 817-280-0478
Trumpet	Violin	
Burgess, Jon 817-207-9097	Beder, Orit 972-527-3560	
James, Kathryn 940-368-6036	Kim, Jean Hee 734-945-4195	
Session, Jr., King 214-375-8502	Lorincz, Loretta 214-441-2945	
Spencer, David 901-795-2059	Ma, Young 214-264-4069	
Still, Chris 214-223-0942	Torgul, Ertan 817-920-7732	
Yager, Ward 940-591-0196	Tsoy, Sergey 214-368-8526	
Tuba	Vocals	
Bland, Vurl 817-581-7495	Gray, Susan 817-849-1267	
Scott, Ryan 940-381-2080	Harrison, Michael 817-838-6151	

DALLAS-FORT WORTH MUSICIANS LOCAL 72-147 STATEMENT OF REVENUES & EXPENDITURES - INCOME TAX BASIS for the year ended, December 31, 2002

REVENUES:			
Dues & Assessments	\$187,514.76	Maintenance & Repairs	10,800.12
Work Dues	239,668.01	Meeting Expense	709.99
Fees	18,355.00	Negotiation Expense	1,334.81
Advertising	200.00	Office Expenses	2,560.02
Administrative fees	17,714.36	Pension Plan	8,518.05
Interest Income	6,965.72	Postage	8,602.13
Rent Income	33,627.90	Printing	21,109.05
Miscellaneous income	1,092.55	Rent, Equipment	1,922.04
Refunds & Allowances	(81.00)	Returned Checks	85.00
Total Revenues	\$505,057.30	Salaries	142,308.10
		Supplies	613.33
		Taxes	25,924.01
EXPENDITURES:		Telephone	14,156.84
Accounting	\$ 4,427.30	Travel-Convention	14,156.84
Federation per Capita Tax	78,621.50	Utilities	5,520.70
State per Capita Tax	720.00	Work Dues Transmitted	56,563.78
County per Capita Tax	3,980.85	Waste Removal	1,026.51
Conference Fees	8,176.63	TOTAL EXPENDITURES	\$516,431.48
Initiation Fees A.F.M.	6,760.00		
Advertising	4,765.00	EXCESS (DEFICIT) OF	
Bank charges	138.60	REVENUES OVER EXP.	
Burglar Alarm	348.64	FROM OPERATIONS:	\$ (11,374.18)
Business Agent Expense	6,336.70		
Depreciation	9,888.72	OTHER REVENUES	
Dues & Subscriptions	1,269.12	AND EXPENSES:	
Employee Relations	387.29	Transmittal of funds (In)	14,005.35
Insurance	23,099.12	Transmittal of funds (Out)	11,439.21
Interest	3,166.95		
Janitor	2,914.26	CURRENT EXCESS (DEFICIT) OF	
Life Ins. Members Benefit	38,879.58	REVENUES OVER EXPENSES	\$ (8,808.04)
Legal Fees	8,103.59		



MEMBERSHIP

MEETING

January 31, 2004

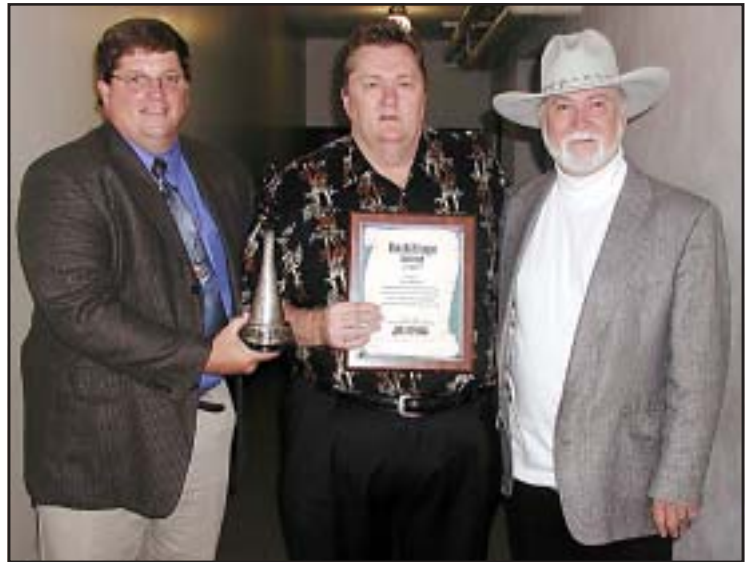
1:30 pm

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Headquarters

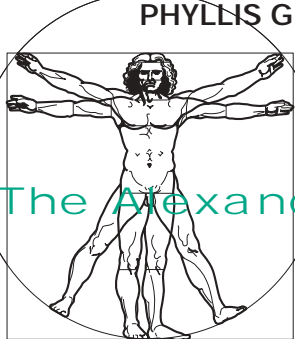


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MEMBER JOHN DAINES, center, received the first-ever Backstage Award on November 10 in Nashville. John is Charlie Pride's road manager. Presenting the award are promoter Gary Fjelstad, left, and sculptor Bill Rains, right who fashioned the award.

PHYLLIS G. RICHMOND, M.A., MSTAT
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SECOND TROMBONE
Audition - February 2, 2004

For more info. send resumé (no phone calls) to:
Chuck Mandernach, Dallas Opera Orchestra
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