



The Dallas/Fort Worth MUSICIAN

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

Jan., Feb., March 2004

Citizens Broadcast Frustration to FCC

The AFM gave a voice to an angry, frustrated public on Wednesday, January 28, 2004 in a packed San Antonio City Council chamber at one of six Federal Communications Commission hearings on broadcast localism being held around the nation.

Local 72-147 President and AFM Executive Officer Ray Hair was one of twelve panelists invited to testify by the FCC's Localism Task Force.

Chairman Michael Powell said the purpose of the hearings was to judge how well local radio and TV broadcasters are serving the public's interests, and to decide whether a station should have its license renewed.

An intense, standing-room only crowd often expressed its anger toward the FCC, telling commissioners that broadcasters aren't always serving the community, and that the airwaves belong to the people.

Many said that deregulation of media ownership has led to more corporate control of the airwaves.

The January 28 hearing date coincided with the AFL-CIO's Cornell University study on Clear Channel Communications, one of the nation's top ten international media conglomerates, based in San Antonio. The study was commissioned on behalf of AFL-CIO media and entertainment Unions, which includes the AFM. In 1996, Clear Channel owned just 43 radio stations. Today the company is

(See FCC on page Three)

RSO Musicians Withstand Attack, But Future is Uncertain

Musicians of the Richardson Symphony Orchestra have survived a massive attack that began on January 12 when the RSO players' committee and Local 72-147 attorney Bill Baab attended a hastily called emergency meeting and received an RSO Executive Committee request for \$60,000 in givebacks "to assure the completion of the 2003-2004 season."

During the meeting, called with just three days notice, RSO management declared they could not sign and return the collective bargaining agreement reached on October 22 and ratified by the orchestra on November 7, 2003.

"How can we sign it?" said RSO Board member John McCracken. "We can't live up to it," he told Union Secretary-Treasurer Ken Krause at the meeting. McCracken went on to suggest the musicians help the RSO raise money by selling tickets.

(See RSO on page Three)

2004 DUES REMINDER

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THE MARS HILL BAND will perform on Saturday, April 17 at 3:30 PM on the Convention Center Stage for the 19th edition of the Fort Worth Main Street Arts Festival. Shown left to right are Dave Barnett, Wayne DeLano, Linda Stoll, and Sean McCurley.

THE PRESIDENT'S MESSAGE

My FCC Testimony on Broadcast Localism...

Reprinted below in its entirety is the testimony I presented to the Federal Communications Commission at its field hearing held in San Antonio on January 28. I want to thank AFM President Tom Lee for allowing me to speak for the AFM on these matters. The FCC has failed or refused to post my testimony at its website, www.fcc.gov, but has included the testimony of its industry witnesses.

My name is Ray Hair. I want to thank the members of the Commission and the Localism Task Force for the opportunity to discuss how big radio as it exists today hurts the interests of local communities in enjoying and fostering the growth of local musical talent and entertainment. I care deeply about local music and I care deeply about live music. I believe that the Commission and the Task Force should care, too, because only when a full range of young and old artists and musicians playing many genres and styles of music have a shot at reaching audiences – both live and on the air – will our local cultures and local entertainment industries thrive. The health of local entertainment matters for the whole country, because our local music scenes are what provide the rich mix from which new music, new stars and new additions to American musical culture are grown.

I have been a professional musician for forty years, a union leader for twenty years, a university instructor in percussion for ten years and a Texas resident for 29 years. One way or another, music has been a core focus of my entire adult life. I played my first professional gig in 1964 and since then I have performed all over the United States. I currently am an International Executive Officer of the American Federation of Musicians of the United States and Canada. In that role I help to advance the interests of the AFM's 100,000 professional musician members through the union's collective bargaining with the recording, motion picture, television, radio, advertising and traveling theater industries, assistance to our Locals that represent musicians in major and regional symphony, opera and ballet orchestras, and through education and lobbying in Washington and throughout the nation.

I also am the President of the Dallas-Fort Worth Professional Musicians Association, which is the AFM's affiliated Local 72-147. Local 72-147 has 1,800 musician members who record music and play live music of every

genre in all types of venues, large and small. As the President of Local 72-147, I work hard to improve opportunities for live performing musicians in my service area, which includes 100 counties in Texas and eight counties in Oklahoma. The union is directly involved in arranging free concerts that reach over 500,000 local attendees a year. These concerts are funded by the Music Performance Trust Funds, which was created by the recording industry and the AFM in collective bargaining. The MPTF performances provide paying work for talented local musicians and expose audiences to all types of live music at



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LOCAL 72-147 PRESIDENT RAY HAIR smiles as the crowd cheers his criticism of media conglomerates. Clear Channel Vice President Tom Glade looks on.

arts and music festivals and in their local communities. Local 72-147 also has an impressive track record of booking local and regional musicians as headliner acts in all sorts of concert venues and music and arts events in our area. We work hard to enhance the opportunities of talented musicians with small local followings to reach larger audiences, as well as to ensure that great musicians like Ray Benson and *Asleep at the Wheel* can keep connecting to audiences and bringing their musical vision into the lives of

more and more people.

In short, Local 72-147 works for more and better employment for musicians – both unknown and well-known – in our community. It's obvious that the musicians' union would care about jobs for musicians. But perhaps it isn't so

(See TESTIMONY on page Four)



The Dallas/Fort Worth
MUSICIAN

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NOTES FROM KEN . . .

Membership Directory to go Online

Some of you have been asking when the next Membership Directory is due to be printed and mailed out to the membership. The answer to when it is due: **now**. The answer to when it will happen: **possibly never again**. Now, please finish reading this column before you reach for the telephone in order to place a call to the Union office and start giving us a piece of your mind. Because, our reason for not issuing another directory, as we have in the past (every two years), is that we think we have a better idea.

We are seriously looking into the possibility of going online with the Membership Directory. The initial start up costs wouldn't be nearly as great as what it costs the Local to print a directory. The costs associated with maintaining an online directory would be even less. Our goal is to have it in place by the summer. We are confident enough at this point to have designed this year's (2004) budget with an online directory in mind.

Not only would this result in a tremendous cost savings for the Local, but it would also enable us to keep our directory more current. With each printed directory we prepare, it is to some

degree obsolete by the time it is printed. And invariably, no matter how hard we try, there are mistakes in a printed directory that are there to stay for the

next two years, or until we can print a correction in an upcoming newsletter. Neither one of those corrective options is ideal.

An online directory would not only allow for the immediate correction of mistakes, but it would allow the membership to have accurate, up-to-date information

regarding addresses and phone numbers. In fact, it is within our plans to have a pass code protected entry system that would even allow for members to make their own changes, with regard to address, phone numbers, and instrument listings. A pass code protected directory also prevents anyone who is not a member of the Local from gaining access to directory information.

It is quite easy to imagine that the day is coming when it will be common

place for most everyone within our society to be carrying some sort of handheld device that allows for access to, and downloading from, the Internet. Some are already utilizing this technology, thus making it possible for them to view, or download, the contents of our entire directory (once online) on their handheld device, not to mention lap top or desk top computers.

We realize that not everyone is yet equipped to make use of an online directory. Therefore, it is within our plans to make available a printed version of some kind to those who require one.

We are excited about this possibility and will notify the entire membership once an online directory is up and operational. So, stay tuned.



KEN KRAUSE

RSO –

(Continued from Page One)

"You don't think that all you have to do is show up and play, do you?" McCracken told the players' committee on January 12.

Management's bizarre actions that evening toward the orchestra prompted an ultimatum from Union President Ray Hair to RSO Executive Director Wade Kelley, which resulted in the RSO's signing of its CBA and the scheduling of two sessions hosted by federal mediator Dave Renfro where the Union carefully considered the RSO's request for concessions.

A Union offer of concessions made during federal mediation on January 22 worth approximately \$60,000 covering the current season contingent upon snap-back and wage progression the following season was rejected by management.

A grievance concerning the RSO's failure to pay certain principal players according to their seasonal individual contracts is still pending.

The current collective bargaining agreement guarantees a 62 member core orchestra 30 services each season. Wage minimums per-service are \$90 section, \$108 principal, plus a 4% AFM-EP Fund contribution.

The agreement expires on August 31, 2004.

FCC –

(Continued from Page One)

the largest radio owner in the country with 1,239 radio stations.

For local recording artists and musicians, Clear Channel control creates insurmountable obstacles. Because of its dominance in concert venue ownership, concert promotion and ticket sales, the company serves as "gate-keeper and controls the gates that artists have to pass through to have a career in their industry," said Ray Hair. "Control of concert tours and radio playlists prevents local artists who may have a local following from getting the opportunity to be heard on the airwaves," he said.

During the FCC hearing, Clear Channel's supporters in the crowd were outnumbered by critics who berated the company for what they said was homogenized music and information over the airwaves. In open microphone comments, citizens repeatedly said that the company has become too powerful and doesn't promote local news, music and views.

Ray Benson of Austin Local 433, who founded the band Asleep at the Wheel, said at the hearing that today's radio is the same in San Antonio as it is in Cleveland, eliminating true diversity. "A lot of great music is not being heard," Benson said.

TESTIMONY—

(Continued from Page Two)

obvious that we don't just care about it out of narrow self-interest. Sure, we want to work and be able to support our families. But we also want our children and our music students to grow into a thriving local music scene that will inspire them and offer them a chance to hear and to make music. We want a music scene where new ideas, new styles and new creativity have a chance to reach audiences, and where diverse music is fostered and not squashed. That's not just good for the local community. It enhances the whole American cultural experience.

Unfortunately, the way big radio operates in the contemporary music environment does not help the growth of lively and diverse local music scenes. Instead, it gets in the way. One way this happens is when radio owners also own live entertainment businesses like concert venues and promoters, and then leverage their position to control local events or artists' choices. I will give you an example from my experience in Dallas. For a number of years, Local 72-147 served an important role in booking musical performances for a three day festival called "Taste of Dallas." Through MPTF co-sponsorships, we were able to increase the number of music performances that were given free to the public during the daylight hours. And, in booking the evening headliner acts, we were able to place talented artists with local and regional fans into a position of reaching greater audiences. That changed in 2001, when the local Clear Channel stations made their radio promotion of the festival contingent upon the festival booking the evening headliner acts exclusively through another Clear Channel business, Clear Channel Entertainment. The festival told me it had no alternative but to accede to Clear Channel's demand. The result was that local musicians lost their role in helping to create that local three-day music event. And what is more, local and regional musicians lost a lot of gigs, as Clear Channel brought in the non-local acts they wanted to promote. And perhaps what is worst of all, the community lost a chance to hear a more diverse range of music from their own talented base.

When a radio owner also owns live entertainment businesses, it also can exert a lot of control over the artist's options and choices. For example, I once booked a well-known artist for the Fort Worth Main Street Arts Festival.

Less than a week later, her agent called to cancel. Clear Channel had insisted that she not come to Fort Worth in April because it wanted her to appear at an event promoted by Clear Channel in Addison in May. The agent made clear to me that the artist had no alternative but to do as Clear Channel asked – even though she would earn more money in Fort Worth – because she was dependent upon Clear Channel to broadcast her recordings. That kind of control isn't good for music, artists or communities. In fact, it highlights a huge problem – the fact that new and local artists are becoming dependent on big radio owners not just for radio airplay, but also for live engagement opportunities. Where a national corporation controls the local headliner venues and concert promoters as well as the radio playlists, local artists can find themselves shut out from both ways of reaching an audience. I urge the Commission and the Task Force to read the Cornell University study entitled "The Clear Picture on Clear Channel", which was released by the AFL-CIO today, and which I am submitting to the Commission tonight and ask that its submission be made a part of the record of these proceedings. Leveraging of business ownership is not the only problem affecting local communities. My experience is that radio today is more likely to play a homogeneous list of nationally-aired tunes, and much less likely to give airplay to local music. I'll give you a terribly sad example. Back in 1985, the union began helping with the Denton Jazz Fest, a local music event. By 1987, attendance at the event was around 2,000, and a local radio program director at KKDA-FM was sufficiently intrigued to come in and do a live 8-hour broadcast of the festival on

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Killing the Music

By DON HENLEY

PUBLISHERS NOTE: Local 72-147 member Don Henley is a founding member, drummer and vocalist with The Eagles, and is a world renowned hit singer/songwriter/recording artist in his own right. This article first appeared in the *Washington Post*.

When I started in the music business, music was important and vital to our culture. Artists connected with their fans. Record labels signed cutting-edge artists, and FM radio offered an incredible variety of music. Music touched fans in a unique and personal way. Our culture was enriched and the music business was healthy and strong. That's all changed.

Today the music business is in crisis. Sales have decreased between 20 and 30 percent over the past three years. Record labels are suing children for using unauthorized peer-to-peer (P2P) file-sharing systems. Only a few artists ever hear their music on the radio, yet radio networks are battling Congress over ownership restrictions. Independent music stores are closing at an unprecedented pace.

And the artists seem to be at odds with just about everyone — even the fans. Contrary to conventional wisdom, the root problem is not the artists, the fans or even new Internet technology. The problem is the music industry itself. It's systemic. The industry, which was once composed of hundreds of big and small record labels, is now controlled by just a handful of unregulated, multinational corporations determined to continue their mad rush toward further consolidation and merger. Sony and BMG announced their agreement to merge in November, and EMI and Time Warner may not be far behind. The industry may soon be dominated by only three multinational corporations.

The executives who run these corporations believe that music is solely a commodity. Unlike their predecessors, they fail to recognize that music is as much a vital art form and social barometer as it is a way to make a profit. At one time artists actually developed meaningful, even if strained, relationships with their record labels. This was possible because labels were relatively small and accessible, and they had an incentive to join with the artists in marketing their music. Today such a relationship is practically impossible for most artists.

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KILLING –

(Continued from Page Four)

Labels no longer take risks by signing unique and important new artists, nor do they become partners with artists in the creation and promotion of the music. After

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Sunday from noon to 8 p.m.. KKDA-FM continued to air live, full-day broadcasts of the Denton Jazz Festival for some six years, until 1992 or so. During that time, festival attendance grew to 10,000, and hundreds of wonderfully talented local artists were able to perform and reach thousands of people in person and on the air. It was a great thing for local music. I don't know of anything like it in Texas anymore. There just isn't that kind of local programming commitment. Our Tejano musicians in Texas have also experienced the way in which an important local genre of music can be marginalized by the preponderance of homogenous nationalized playlists over locally important music. Tejano music exploded in the early 1990's, and audiences for the Tejano music awards numbered 32,000. But the radio stations do not foster or encourage Tejano music with much airplay. At most, they will give time to a more homogenized "Mexican regional" format that focuses on Latino urban hip hop and Norteno selections. The interesting – and sad – thing is that as a result, our young musicians coming up are less inclined to see Tejano music as worth their involvement. They want to play what is being promoted on the radio, so they focus on hip hop or Norteno. The momentum is draining out of Tejano music, and its live audiences are much smaller now. It is a frightening lesson. Unless radio includes a lively local programming presence, we as a culture can lose entire genres of music that don't fit in to the national vanilla of the dominant music culture.

Radio stations can foster, or strangle, a strong and diverse musical culture. On behalf of professional musicians, I urge the Task Force to recognize the importance of local radio programming and strong local music communities so that new artists and styles of music have a chance to grow and enrich us all.



DON HENLEY

the music is created, the artist's connection with it is minimized and in some instances is nonexistent. In their world, music is generic. A major record label president confirmed this recently when he referred to artists as "content providers." Would a major label sign Johnny Cash today? I doubt it.

Radio stations used to be local and diverse. Deejays programmed their own shows and developed close relationships with artists. Today radio stations are centrally programmed by their corporate owners, and airplay is essentially bought rather than earned. The floodgates have opened for corporations to buy an almost unlimited number of radio stations, as well as concert venues and agencies. The delicate balance between artists and radio networks has been dramatically altered; networks can now, and often do, exert unprecedented pressure on artists.

Whatever connection the artists had with their music on the airwaves is almost totally gone. Music stores used to be magical places offering wide variety. Today the three largest music retailers are Best Buy, Wal-Mart and Target. In those stores shelf space is limited, making it harder for new artists to emerge. Even established artists are troubled by stores using music as a loss leader. Smaller, more personalized record stores are closing all over the country - some because of rampant P2P piracy but many others because of competition from

department stores that traditionally have no connection whatsoever with artists.

Piracy is perhaps the most emotionally gut-wrenching problem facing artists. Artists like the idea of a new and better business model for the industry, but they cannot accept a business model that uses their music without authority or compensation. Suing kids is not what artists want, but many of them feel betrayed by fans who claim to love artists but still want their music free.

The music industry must also take a large amount of blame for this piracy. Not only did the industry not address the issue sooner, it provided the P2P users with a convenient scapegoat. Many kids rationalize their P2P habit by pointing out that only record labels are hurt - that the labels don't pay the artists anyway. This is clearly wrong, because artists are at the bottom of the food chain. They are the ones hit hardest when sales take a nosedive and when the labels cut back on promotion, on signing new artists and on keeping artists with potential. Artists are clearly affected, yet because many perceive the music business as being dominated by rich multinational corporations, the pain felt by the artist has no public face.

Artists are finally realizing their predicament is no different from that of any other group with common economic and political interests. They can no longer just hope for change; they must fight for it. Washington is where artists must go to plead their case and find answers. So whether they are fighting against media and radio consolidation, fighting for fair recording contracts and corporate responsibility, or demanding that labels treat artists as partners and not as employees, the core message is the same: The artist must be allowed to join with the labels and must be treated in a fair and respectful manner. If the labels are not willing to voluntarily implement these changes, then the artists have no choice but to seek legislative and judicial solutions. Simply put, artists must regain control, as much as possible, over their music.

Local 802 Pulls Plug on Virtual Orchestra Machine

On February 9, 2004, New York City Local 802 announced an historic joint agreement with the Opera Company of Brooklyn banning the use of the virtual orchestra machine in all future productions.

On February 6th, Local 802 protested the company's opening performance of Mozart's *Le Nozze di Figaro* that replaced musicians with a virtual orchestra machine called RealTime Symphonia. This is the same machine that is currently being used to threaten the replacement of musicians in the *Les Miserables* production in London's West End.

According to the terms of the agreement, the employer agrees to use only live musicians for all of its productions, performances and rehearsals and will not employ a virtual orchestra, or any other mechanical synthetic or technological means to reproduce music, except upon the express written consent of the union.

"This is the first agreement that we know of that bans the use of the virtual orchestra machine. I want to thank the Opera Company of Brooklyn for their commitment to live music and their cooperation in severing their partnership with RealTime Symphonia. Local 802's main priority is to keep music live and will continue to aggressively fight the displacement of live musicians with the virtual orchestra machine. Local 802 has great appreciation for the courage and

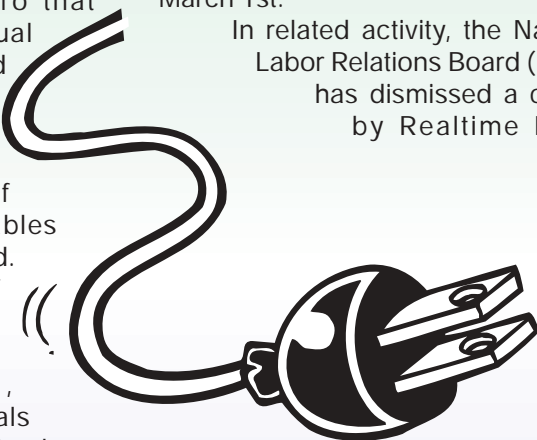
foresight of the musicians that stood up to OCB's use of the virtual orchestra machine," said Local 802 AFM President David Lennon.

The agreement also gives union recognition to OCB musicians and requires the employer to negotiate for a collective bargaining agreement by March 1st.

In related activity, the National Labor Relations Board (NLRB) has dismissed a charge by Realtime Music

by Sinfonia, either on the present show or on a subsequent show, as they had been after the 2000 season."

"We are pleased that the NLRB dismissed this frivolous and unwarranted charge and agreed with us that the machine does indeed pose a threat to live music. The only purpose of any virtual orchestra machine is to eliminate live music in order to reap profit. Realtime's true objective is to make a buck by destroying a cherished art form. Audiences expect a living, breathing orchestra in live quality productions and should have those expectations met. Local 802 will continue to fight any attempts to cheapen live productions in New York City, the live music capital of the world," said Local 802 President David Lennon.



Solutions that an agreement to ban the use of the virtual orchestra machine by Local 802 of the American Federation of Musicians and the Opera Company of Brooklyn was unlawful.

The NLRB investigation found that the agreement signed by both Local 802 and OCB "...contained a lawful work preservation objective concerning the OCB's use of the Sinfonia orchestra machine." The ruling stated that "...the Union has a legitimate concern that unit employees could be replaced once again

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kkrause@musiciansdfw.org (Ken Krause)

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jsims@musiciansdfw.org (James Sims)

rmathews@musiciansdfw.org (Rose Mathews)

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LIFELINES

MILESTONES

Marvin Stamm, former member of Local 72 and current member of Local 802, will receive the *Distinguished Alumnus Award* from the University of North Texas in Denton on Friday, April 16. Marv is the first "horn player" and is the second jazz musician to ever receive the award.

DEATHS

David A. Ribble, 93, of cancer December 26, 2003 in Lewisville. David was a steel guitarist and former owner of Ribble Music in Irving. He was a life member, having joined Dallas Local 147 in December 1959.

Robert N. (Bobby) Burns, 80, of Natural causes December 28, 2003 in Amarillo. From trumpeter to record producer to bandleader, Amarilloans knew Bobby from his 17-piece orchestra that packed the Nat Ballroom nightly in the 1950's. He spent his entire life in the music business, performing and booking bands through the Bobby Burns Agency.

Bobby lived much of his early life in Pampa. He became a professional musician at the age of 14, dropped out of school and hit the road where he sat in the trumpet section of many big bands, including those of Bobby Sherwood, Herbie Kay and Dick Morton.

He eventually returned to Amarillo, graduated from High School and attended the University of Texas at Austin. He served with the Army Air Corps during World War II and toured with Frank Sinatra. He was a member of a Masonic Lodge and Kiva Shrine Temple in Amarillo.

Blythe W. Harrison, 87, of heart disease January 13, 2004 in Fort Worth. Blythe was a retired farmer as well as an accomplished music teacher, arranger and band director. He was a charter member of the Fort Worth Symphony and Opera orchestras, and taught in the Fort Worth Independent School District. He was proficient in both clarinet and double

bass. He was a life member of Local 72-147, having joined Fort Worth Local 72 in June, 1939.

Soko Richardson, 64, of a heart attack January 28, 2004 in Los Angeles. Born in New Iberia, Louisiana to a family of musicians, Soko left home at the age of 16 in the 1950's to tour the South with local bands and eventually became one of R&B's great drummers. While touring with Cookie and the Cupcakes, Ike Turner heard Soko and hired him on the spot as the drummer for his band, The Kings of Rhythm. He stayed for 10 years, and arranged Ike and Tina's hit version of "Proud Mary". Soko's career spawned five decades and five continents, touring with Albert Collins, John Mayall, Bobby Womack and Pee Wee Crayton. He performed until the end, playing and recording with English guitar great, Terry Reid.

Joe C. Vaughn, 52, of Natural causes February 28, 2004 in Jacksonville, Florida. Joe was a trumpet player and had recently relocated from Azle, Texas to Jacksonville, Florida. He joined Local 72 in 1977.

Raymond W. Hurst, 84, of heart disease March 1, 2004 in Dallas. A native of Middlesboro, Kentucky, Ray served in the Army during World War II and eventually settled in Dallas where he enjoyed a long career in music. He was a staff musician at WFAA Radio in the 1940's and later at WFAA-TV. He played guitar and vibes with many groups around town including the house band at The Cipango Club, and the Chalet. Ray later joined the staff at PAMS, Inc., where he wrote, produced and performed over hundreds of jingles for two decades. He was a life member of Local 72-147, having joined Dallas Local 147 in July, 1945.

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1:30 pm

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Cliburn Medalist Cancels, LPO Shuts Doors

The Lawton Philharmonic Society voted to close its office on February 29, 2004 and terminate the position of its office manager.

The decision came less than 30 days after Cliburn medalist Antonio Pompa-Baldi refused to perform a January 17 concert in Lawton because of the LPO's placement on the AFM's International Unfair List.

LPO musicians were locked out on August 27, 2003 and their seasonal employment canceled after refusing to agree to a 9% pay cut. Management imposed its lockout after receiving a union offer to work for \$1 more per service for the 2003-2004 season.

Local 72-147 threatened to picket and leaflet the January 17 Lawton recital appearance of Pompa-Baldi, who was originally booked to appear in concert with the Lawton Philharmonic.

"It is not our policy to perform behind a Musicians' Union picket line," said Van Cliburn Foundation Executive Director Richard Rodzinski.

"If the Union is powerful enough to intimidate non-union soloists, and bitter enough to picket a non-union concert, then I don't see any future whatsoever for our organization," Lawton Philharmonic Society President Jeanne Webb told the *Lawton Constitution*.

NEGOTIATIONS ROUNDUP

A capsule view of talks in progress

Garland/ Las Colinas/ Arlington Orchestras: A five-year agreement was reached on January 9 boosting pay to \$65 per service for section players, \$75 per service for principals. Wages will increase by a minimum of 4% each successive season. Pension contribution will increase to 3% of scale effective September 1, 2004.

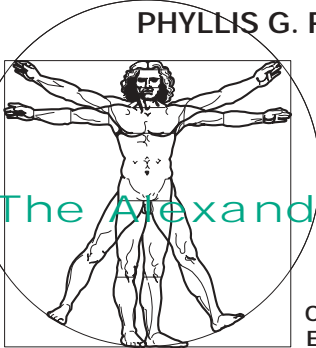
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Dallas Symphony Orchestra: Talks opened for a successor agreement on April 2 with the Union seeking wage, pension, health benefit and work rule improvements. A one-year contract reached in 2003 froze wages at current minimums of \$80,860 per season, and maintained current health benefits. The current contract expires August 31, 2004. The DSA's endowment reached \$95 million in 2003, Gene Bonelli's first year as President. That year, Bonelli received more than \$600,00 for his services, higher than any other manager of a major U.S. symphony orchestra.

• • •

Dallas Bach Society: The Union will soon meet and bargain toward a successor agreement covering the services of the DBS baroque orchestra. The current agreement was the first of its kind in the Dallas-Fort Worth area, and expires August 31, 2004.

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