



The Dallas/Fort Worth MUSICIAN

Vol. 13, No.2

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

April - July 2004

Ratification meeting set for Sept 1

Tentative DSO Deal Reached

Local 72-147's negotiating team reached a tentative agreement with the Dallas Symphony Association on July 22 for a new contract that will extend to August 31, 2009 and will guarantee each member of the Orchestra earnings of \$90,000 in the final contract year.

The terms of the new collective bargaining agreement will not become effective unless the members of the orchestra ratify the deal by a secret ballot vote scheduled for early September.

The Dallas Symphony Orchestra is comprised of 91 full time musicians who presently earn \$80,860 annually during a

52-week season. The DSA's annual budget is approximately \$22.5 million yearly.

If ratified, the Union's new agreement will become effective on September 1, 2004 and extend through August 31, 2009, a term of 5 years. Minimum wages will rise from the current seasonal base salary of \$80,860, to \$89,250 in the 2008/09 season. On September 1, 2008, each DSO member will receive a lump sum bonus payment of \$750, bringing total earnings for the contract's final season to \$90,000.

Within 30 days after ratification, each DSO member will receive a lump sum bonus of \$1,400. Overall compensation, including bonus payments, will rise by 13% for each musician over the 5 year term of the agreement.

Other major feature of the new DSO agreement include annual guaranteed line item health care expenditures that will

(See DSO Deal on page Four)

RSO musicians snubbed at session

Representatives of the Richardson Symphony, Inc. refused to respond with a counterproposal at a bargaining session held July 20, and have failed to meet and respond regarding a grievance filed by the Union.

according to provision of the Master Agreement.

The July 15 requirement was ignored and a grievance followed on July 20. If management fails to favorably resolve the grievance, Local 72-147 will institute legal action to enforce the ignored provision.

(See RSO Musicians on page Four)

"The July session was a complete waste of time", said Chrystal Leamon-Stevens, an RSO hornist and member of the Union's negotiation team.

A comprehensive union proposal for a successor collective bargaining agreement was provided to the symphony's management on June 30 along with a written reminder that seasonal contracts were due to be mailed to all RSO members by July 15,

Wage scale meeting set for Aug. 22

The Union's proposals for 2004/05 and 2005/06 minimum wage scales and conditions, including a new proposed scale classification for continuous engagements, will be considered at a membership meeting set for 1:30pm Sunday, August 22, 2004 at Union Headquarters in Arlington. Proposed changes to single engagements and show engagement scales and conditions, if adopted by majority vote, will become effective January 1, 2005. Changes to cultural engagements scales become effective September 1, 2004.

(See Wage Scale on page Four)



ANNAGREY LABASSE, above, a stay-at-home mom of three, was a finalist in Oprah Winfrey's Pop Star Challenge in April. She was featured in Sony's CD release, Pop Star Challenge, that charted instantly.

2004 DUES REMINDER

SEMI-ANNUAL DUES

- \$53.00 if paid in July
- \$58.00 if paid in August
- \$63.00 if paid in September

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

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

THE PRESIDENT'S MESSAGE

Capital vs. Labor, part 2:

Beware the Big Shift

One illustration of the Big Shift that we've all experienced first-hand is the self-service gas pump. During the 1960's virtually all gasoline was purchased full-service, but in 1969 I ran across the forerunner to today's modern unattended self-serve gas station. It was a gas pump island that would activate after cash was accepted by machine. You put \$5 in, you pumped \$5 gas, discounted deeply over the full-serve price.

During the Arab oil embargo of 1973 when petroleum supplies tightened and gas prices quadrupled, full service gas pumps practically disappeared. Capital's supreme position in the oil crisis succeeded in eliminating forever the gas station attendant, but did the companies' wage savings translate into consumer savings? Of course not.

It was during the 1970's oil crisis and the recessionary period which followed, when concert rock was transitioning to disco dance in the clubs that as a professional free-lance musician I began to experience intense pressure from the booking agents and purchasers to surrender more and more of my employee rights on the job. In 1977, the entertainment industry succeeded in shifting employer responsibilities to the bandleader and musicians. The cost savings for hotels, showrooms and club operators amounted to many millions of dollars industry-wide, but musicians' wages and conditions on those engagements didn't improve. Nor were those savings reflected in lower costs for drinks at the bar or for cheaper tickets at the door. In fact, musicians' conditions deteriorated. The purchasers used increases in capital to force concessions from musicians and obtain reductions in entertainment expenses, boosting profits. Freelance professional musicians, with increased fiscal burdens saw real income decline drastically. Casual club date musicians have never recovered from those sweeping changes to their employment.

Nowhere is the Big Shift more apparent today than at the checkout counter at the supermarket. Go to your neighborhood Albertson's store and upon entering you'll be greeted by a large well-lit kiosk emblazoned with the slogans, "Shop 'n Scan...the Ultimate Experience! Savings Just For You!"

At Albertson's Shop 'n Scan kiosk, you allow an electronic eye to scan your "preferred card," then you can pick up a hand held scanner from the kiosk rack that you'll use to scan the bar codes as you remove items from the store shelf for placement in your cart. At the self-checkout counter, the scanner interfaces with the register server, you bag your items, insert cash or credit cards, and you're on your way home.

Albertson's Shop 'n Scan experience utilizes the store customer and technology to effectively eliminate the jobs of checkout clerks and bag boys. Do you see Albertson's labor cost savings realized in lower prices for the consumer? Savings just for you? Hardly! I predict that retailers will

accelerate use of point of sale, labor saving technology to consolidate capital and to prepare for the inflationary economic cycle five years down the road that will follow the US government's record deficit spending. The inflated cost of goods can be shifted directly to consumers without worrying about cost-of-living wage demands from retail employees. Increased capital from labor savings won't be used to create better paying jobs, or other consumer advantages. It will vanish into profits and dividends for the exclusive consumption of management and stockholders.

Here on the home front, we have been confronted by recent demands for the Big Shift from two local employers: The Dallas Symphony Association, a major symphonic employer with a \$22.5 million annual budget, and the Richardson Symphony, Inc., the most prestigious of DFW suburban orchestras until a management change was instituted early last year.

In the Dallas Symphony example, skyrocketing health insurance costs and an underfunded DSO internal pension plan obscured the clear path the Union has traditionally tread toward significant wage improvements. Because of the maturing of the Dallas orchestra age-wise, a heightened

priority towards health care and pension benefits has evolved among DSO members.


Seeing their costs for health insurance and internal pension funding rise exponentially, DSA attempted to negotiate what most major orchestra managements have obtained in the last few years – a shift away from premium plan, 100% employer paid employee healthcare, toward higher office visit co-pay, higher deductibles and out-of-pocket costs, and higher prescription drug co-pays for DSO members, with negotiated line item health insurance expense caps in annual operating budgets that are overseen by a joint musician/management committee.

The Union's goal was to get the best DSA offer on the table, and one that would incorporate acceptable wage increases with progressive health insurance and pension benefits. Unlike the other industry examples discussed above, we were able to see to it that any health insurance savings realized by the employer as a result of under-running

(See *BIG SHIFT* on page Three)



Ray Hair



The Dallas/Fort Worth

MUSICIAN

THE DALLAS/FORT WORTH MUSICIAN is published quarterly by the Dallas/Fort Worth Professional Musicians Association, Local 72-147 American Federation of Musicians, located at 1939 Stadium Oaks Court, Arlington, Texas 76011. For newsletter inquiries and submissions, please call 817-469-6040. Fax 817-469-1448. All rights reserved. Reproduction use of contents without written permission from the publisher is prohibited.

RAY HAIR, *President and Publisher*
 KEN KRAUSE, *Secretary/Treasurer*
 MIKE KENNEDY, *Casual/Club Date Organizer*

NOTES FROM KEN . . .

The Power of Collective Action

I was recently reminded of the power of collective action, and the positive impact it can have on our lives. One of our Local 72-147 members recently experienced a medical condition that left him temporarily unable to work for a significant period of time. Obviously, this was a problem for this person, not only in terms of meeting everyday expenses, but medical bills as well.

Thanks to the efforts of a small group of friends to get the word out and organize a large number of people toward a common goal, a significant amount of money was raised in a very short period of time, in order to help offset some of the expenses of this particular individual. The amount of money given by individuals varied. In most cases, if you took any one contribution by itself, the impact would seem minimal. But with so many people who were willing to give anything at all, the impact was enormous.



KEN KRAUSE

Not all that long ago, at an alumni function, I had the opportunity to meet with the Dean of the School of Music where I attended college. When I was in school this person was my academic

advisor, and a faculty member whom I had a great deal of respect for. As we conversed, along with some of my fellow alums, I found him to be as impressive as I had remembered.

Somewhere along the way our conversation turned to the subject of fund raising for the School of Music, and how this was

now one of his many responsibilities. Someone standing nearby mentioned that they tried to make some sort of contribution each year to the School of Music, although they doubted it was enough to have little if any effect. Immediately, the Dean replied, "To the contrary. It's all of those little \$25.00

checks that add up to a new grand piano."

There is no one of us who can have nearly the impact on our working lives that we can have when we act in concert with one another. What power we have when we organize ourselves toward a common purpose. Clearly, this is what unionism is all about.



Christy Price

New voice, new face at Local 72-147

Christy Price, a New Orleans native who worked at New Orleans Local 174-496 for seven years, assumed the receptionist duties at Local 72-147 in April.

Christy brought her extensive musicians' union administrative experience to the D/FW area after her husband's job related transfer required a long-term family move from the Crescent City in July 2003. Christy replaced Holly Brewer, who took a marketing job with Washington Mutual in April.

Christy and husband Gregory have two children, Ceaira, 9, and Cayla, 5, who have spent the summer visiting grandparents in New Orleans.

"I wish that all locals were managed as effectively as the Dallas-Fort Worth local," Christy said. "I think my experience with Local 174-496 will help Local 72-147 meet the challenges ahead," she said.

BIG SHIFT — *Continued from Page Two*

the annual caps could be reinvested in musicians' benefits. Here, conserved Capital is actually retained by Labor.

In the Richardson Symphony example, we have seen the Big Shift in the form of the redirecting employer resources toward management salaries, benefits and other expenses, and then crying to the orchestra that the season is in jeopardy. Management says the solution to their funding shortages – shortages brought on in part by management's ineptitude and failure – is for the orchestra to give up benefits, freeze wages, and to collaborate with management in determining a new, "more realistic" goal for the future.

Here we have a clear example of a double whammy of the Big Shift being foisted upon our talented musicians.

First we see a shift of Capital away from Labor – from orchestra salaries and benefits toward management salaries and benefits, then secondly, we see an attempt to get the musicians to share the responsibility for the employer's ongoing fundraising problems. In other words, shift the money, and then shift the blame.

One Richardson Symphony Board member suggested that RSO members be responsible for a certain number of individual tickets sales per concert.

Can you believe that Shift?

I have no doubt that in the Richardson example; the orchestra will require management to quickly correct eighteen months of poor decision-making, or else the Shift will hit the fan.

Then, as always, this great Union will be at our member's side. We'll be ready.

WAGE SCALE –

(Continued from Page One)

Wage Scale Proposals (non-cultural, non-continuous)

Single Engagements

Now 2005/06

Rehearsal, per hr.,		
2 hr. min.	\$ 33.00	\$ 35.00
3 hr. performance	\$100.00	\$110.00
4 hr. performance	\$125.00	\$135.00
Overtime, per ½ hr.	n/a	\$ 26.00
Rehearsal overtime,		
per ½ hr, after 4 hrs	n/a	\$ 26.25

Show Engagements

(star policy and industrial)

Now 2005 2006

2 hr Show	\$115.00	\$125.00	\$130.00
3 hr Show	\$145.00	\$160.00	\$165.00
Overtime, per ½ hr,			
after 3 hrs.	\$ 37.00	\$ 40.00	\$ 41.25

Senior Citizens' Engagements

Now 2005/06

2 hrs	\$ 60.00	\$ 65.00
3 hrs	\$ 75.00	\$ 80.00

Cultural Engagements

Now 9/1/04 9/1/05

2 hrs (P/S)	\$108/103	\$110/105	\$115/110
3 hrs (P/S)	\$120/115	\$125/120	\$130/125
Rehearsal (P/S)	\$ 43/41	no change	\$ 45/43
Overtime			
per ½ hr (P/S)	\$ 24/20	\$ 26/22	\$ 29/25

Church Worship Service

New language to define worship service - any performance that occurs within a worship service. A worship service shall be defined as any service within the regular religious calendar of a church that takes place during a customary church event

DSO Deal –

(Continued from Page One)

assure spending at 65% above current levels in the final contract year.

The DSA currently spends \$835,000 yearly on orchestra health care. The new agreement guarantees seasonal DSA health care spending of \$885,000 in 04/05, \$982,000 in 05/06, \$1,098,00 in 06/07, \$1,230,000 in 07/08, and \$1,378,000 on 08/09, a total cost of \$1.4 million over current seasonal expenditures.

The DSA will increase AFM-EP Fund pension contributions for its 91 full time musicians from the current level of 5% of minimum base salary to 6% of minimum base salary in the final year. Pension contributions rise to 5¼ % in 05/06, 5½% in 06/07, 5¾% in 07/08 and 6% in 08/09. In addition, the DSA has agreed to a special payment of \$20,000 for certain members who wish to retire after reaching age 60 during the term of the new agreement.

The musicians will meet on September 1 to consider the proposed new contract. The Union's negotiating team included Matt Good, Darren McHenry, Betty Patterson, Mary Reynolds, Scott Welzel, Local 72-147 President Ray Hair, and labor attorney Bill Baab.

(Sunday morning or evening, Wednesday evening, church holiday, Mass or similar) that is less than 1 hour and 15 minutes length, and during which there are prayers, offerings or sermons.

Now 9/1/04 9/1/05

1¼ hrs	\$ 88.00	\$ 92.00	\$ 95.00
Local radio one play	\$ 15.00	no change	\$ 20.00
Additional services	\$ 50.00	no change	\$ 55.00

Wedding Services

Now 9/1/04

1 hr	\$ 95.00	\$100.00
Overtime, ½ hr	\$ 18.00	\$ 20.00

Continuous Engagements

Continuous engagements are defined as any engagement, including rehearsals, during which a musician is required to perform in excess of 90 minutes without a rest period away from the bandstand, or any engagement or rehearsal performed without an intermission. Wage scale for continuous single or casual engagements - double the applicable single engagement scale; for continuous show engagements or for show rehearsals - a 25% premium of the minimum applicable non-continuous rate for the engagement shall be paid for each hour of continuous performance, after the first hour. Each musician must be advised prior to an engagement that the engagement involves continuous music.

Rest Periods for Continuous Engagements

There will be a mandatory rest period of 5 minutes away from the bandstand in each hour for each musician.

RSO Musicians –

(Continued from Page One)

The relationship between RSO musicians and management has deteriorated since the arrival of Wade Kelley, who replaced Bonnie Perry as Executive Director in early 2003.

After ratifying a one-year agreement in November 2003, RSO musicians were asked to attend an emergency meeting on January 12, 2004 where management demanded \$60,000 in give backs "to assure the completion of the 2003/2004 season."

During the January 12 meeting, which was attended by the RSO players committee and Local 72-147 attorney Bill Baab, RSO management declared that they would not sign and return the CBA ratified by the musicians two months earlier.

An ultimatum from Union President Ray Hair to Wade Kelley in the aftermath of management's bizarre actions led to the signing of the CBA and two unproductive sessions in January and February 2004 hosted by the Federal Mediation and Conciliation Service.

A grievance filed in March concerning management's failure to fully compensate several principal players was finally resolved in June after all delinquent wage payments were received by the affected musicians.

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

The Union has been assured of receiving a counterproposal on or before August 19, just 11 days prior to the August 31 expiration date of the current contract.

Do we have your current email address?

Credit Union helps member buy rare horn

Fort Worth Symphony Orchestra principal tubist Ed Jones wanted a better horn for his performances at Bass Hall. While surfing the Internet he happened upon a used tuba for sale that belonged to a student at Eastman.

"It was a Herbert Gronitz, made in Hamburg, Germany," Ed said. "There aren't many made. Only four or five get into America each year. I jumped on it as quickly as I could."

To meet the seller's price and obtain the rare tuba quickly, Ed would have to sell his current



ED JONES with rare tuba.

instrument, a VMI Neptune, or arrange financing. The immediate conversion of his old tuba to cash was not an option, so he turned to Musicians Federal Credit Union and its manager, Rose Mathews, for assistance.

"The Credit Union was real handy," Ed said. "I called Rose, filled out the paper-work

and the Credit Union paid the seller. I received a loan for 100% of the sale price."

Ed now performs in Bass Hall with a horn that is superior to his former instrument. His Credit Union helped make that happen.

"Banks are always a hassle," Ed said. "They don't always understand musicians, and there is a lot of explaining to do. The Credit Union knows me and knows what I'm doing," he said.

Rose Mathews and Musicians Federal Credit Union are located in the Union

office. Call 817-469-6040 or email rmathews@musiciansdfw.org for more information about how the Credit Union can help make your dreams come true.

Musicals' extension includes VO ban

A recent agreement to extend the Union's collective bargaining agreement with Dallas Summer Musicals includes a provision which prohibits the use of Virtual Orchestra technology on any DSM self-produced show.

The amended agreement postpones the ending date of the original contract by nearly six years, to December 31, 2009.

Local 72-147 now joins New York City Local 802 in an elite group of AFM locals that have negotiated prohibitions on the use of Virtual Orchestra technology.

Another important change in the extended DSM contract is a seasonal five two-week show guarantee for the employer's pit orchestra. Annual minimum wage increases of 4% are continued throughout the contract extension.

Members raise 6k for stricken trumpeter

FWSO trumpeter Bert Truax was in the middle of a conversation with fellow trumpeter James Sims during a break in a wedding job when an intense, paralyzing headache came over him.

"It was like a curtain came down on me," Bert said. "Every note I played was like agony. I became nauseous and laid down on the men's room floor. After that job, I drove to Fort Worth. I still had to play FWSO."

A week later, with Bert still in intense pain, Dallas Presbyterian Hospital doctors evaluated his MRI scan and told him he wouldn't be returning home just yet. Two hours later he underwent emergency brain surgery.

"The doctors said a blood vessel had ruptured on the outside of my brain. My surgeon said he had seen only three cases like mine in nine years, and that the odds of finding it in time were a miracle," Bert said.

But Bert, like most freelance musicians, had no health insurance and faced dire financial consequences as a result of his ailment.

Fortunately, Dallas Opera Orchestra principal flutist Helen Blackburn and DSO tubist Matt Good stepped in and coordinated a fundraising effort that yielded more than \$6,000 for Bert in only a few days.

"We could all be in that same situation in a heartbeat," Helen said. "Problems are overcome more easily when a lot of people work together to help one person. And Bert is really special. Everybody loves Bert," she said.

"I want to thank all my brothers and sisters for all their help," Bert said. "This is why we stick together. This is what the Union is all about" he said.

CREDIT UNION LOAN SPECIAL

Tax time is just around the corner. Whether you need help to pay taxes or you want to pay off some of those "Holiday" credit card debts, our loan special is here just in time. This offer is for both current and new credit union members who qualify.

UNSECURED SIGNATURE LOAN

- **Up to \$5,000. (must qualify)**
- **APR* – 10.0% (simple interest)**
*Annual Percentage Rate
- **Term – 36 months**
- **Current or New credit union member**

Promotion starts April 1, 2004 and ends August 31, 2004. Call Rose Mathews at the credit union for loan application and new account info if not already a member.

MUSICIANS FEDERAL CREDIT UNION

OPEN: TUES., WEDS., & THURS.

12:00 NOON TO 5:00 PM

PHONE: 817-469-6040

If you don't need that extra cash right now, don't forget that your credit union has competitive rates for that instrument you might be looking at. We also have money for that new (or used) vehicle. Just give us a call.

NEW AND/OR REINSTATED MEMBERS AND THEIR PRINCIPAL INSTRUMENTS

**[CLIP AND SAVE FOR
FUTURE REFERENCE]**

Bass, Acoustic	Harmonica	Violin	
Eckels, Jeffrey 940-898-0689	Berry, Daniel 817-265-5140	Cockerham, Ryan K .. 469-766-9979	Garcia, Richard 817-281-8978
McGillcuddy, Ryan ... 940-597-8168	Harpichord	Han, Daniel 617-308-3500	Gray, Susan 817-849-1267
McWilliams, Sean T .. 817-917-8549	Chatham, Holly Ann .. 967-570-3216	Lorincz, Loretta 214-441-2945	Harrison, Michael 817-838-6151
Bass, Electric	Keyboard	Raskin, Dean 214-686-8517	Hughes, Krista 817-457-8577
Champagne, Peter 214-597-3963	Ploszaj, Matthew S.... 972-965-7843	Tsoy, Sergey 214-368-8526	Jones, Timothy 214-662-4202
Doroff, Aram 817-228-9825	Oboe	Zaffary, Jason 214-969-9051	Lee, Francesca 817-581-8918
Ellis, Tim 817-913-9666	Blauvelt, Megan 972-661-3328	Violin, Electric	Levin, Edward 940-300-9073
Holland, Joe 940-382-4645	Ly, Hai 214-734-8492	Powell, Clark 817-680-3236	Moore, James 972-293-3340
Sacco, Peter Paul 972-732-6301	Schindler, Angela 940-383-9820	Vocalist	Pruitt, Stephanie 817-508-0838
Serrano, Eric 817-514-6596		Allen, Ricardo	Renfro, Sarah 940-391-2432
Bassoon	Percussion	Edwards, DeAwna 817-457-8577	Rideau, Breggett A ... 817-498-2851
Lehning, Nicole 940-387-3702	Burleson, Margus 940-387-3831	Gaffar, Amr 469-628-4498	Stewart, Monte 817-268-1923
Cello	Fitzgerald, Hal 972-939-0183		
Djinov, Boris 214-403-4464	Hopkins, Tommy 214-783-6542		
Nostbakken, Kari 214-827-7380	Klymus, Bill J 214-417-5768		
Weill, Stacy 940-390-5549	McDonald, Steven 972-278-5080		
Zhao, Yao 818-968-3650	Norris, Carla 972-292-1431		
Drum Set	O'Tang, Mofor 214-535-1675		
Ammons, Joseph 806-655-1976	Pandya, Nikhil 972-840-0392		
Deitemyer, Jon 940-382-6074	Percussion, Latin		
Denney, Darren B 972-881-2729	Barroso, Mauricio 214-995-3918		
Gulley, Lumark 972-289-6365	Piano		
Knight, Rick 940-483-1976	Demirjian, Vahe 817-738-0685		
Law, Philip 972-289-8131	Eckstein, Jeffrey 516-721-0999		
Miller, Paul W 972-221-2168	Harper, Cornelious 469-567-8274		
Morris, Donald 817-465-3825	Karlsson, Stefan 940-566-0219		
Sims, Clifton T 817-370-8450	Morozumi, Yasuhiro .. 940-387-9230		
Fiddle	Petersen, Dane 972-315-9746		
Bailey, Shawn C 972-602-9992	Ross, Daniel 817-246-3767		
Flute	Shanahan, Glenn 469-877-6681		
Skul, LeeAnne M 940-300-4540	Springer, John Michael 972-420-4619		
French Horn	Stout, Adam 817-926-8857		
McGuire, John P 214-547-0894	Street, John 972-423-4173		
Muzyk, Jacek 972-690-7059	West, Aaron J 940-484-2500		
Guitar, Acoustic	Production		
Bell, Don 940-243-0100	Seeley, Nick 214-969-9051		
Mullin, Andrew 214-320-8292	Saxophone, Tenor		
Peek, Leon A 940-382-1957	Pritchard, Clayton 817-488-3283		
Rodriguez, Patrick 214-522-5784	White, Philip H 903-885-6531		
Guitar, Electric	Wilson, Darren C 972-459-3611		
Alverson, Tommy 817-483-1019	Sousaphone		
Garcia, Cody 940-566-1019	O'Glee, Mike 972-294-8055		
Hauser, John 214-948-9997	Trombone		
LaCroix, Robert 972-412-4260	Bradshaw, Curtis 972-226-6610		
Nagella, Tre 972-394-5853	Cudney, Charles 972-245-7529		
Plant, Anthony 972-390-9666	James, Gaika 214-629-3626		
Rueffer, Chadwick 214-330-1121	Lewis, Elizabeth Ann . 214-361-7537		
Guitar, Steel	Sexton, Jr., Calvin F ... 940-387-5260		
Buntin, Bill C 940-664-0107	Smith, James Eli 972-235-0130		
Whisenhunt, James ... 806-584-0318	Vera, John 214-244-9760		
	Trumpet		
	Bassett, Ira P 972-446-6825		
	Session, Jr., King 214-375-8502		
	Still, Christopher 214-223-0942		
	Williams, Jr., Lawrence 940-369-9298		
	Yager, Jr., Harold 940-591-0196		
	Tuba		
	Allford, Wayne A 817-788-8163		
	Vibraphone		
	Garrett, Jay 615-491-0670		
	Viola		
	Diekman, Matthew H . 214-335-2580		
	Truex, Tara 817-280-0478		
		Heo, Jeong Yoon	Pedeva, Ana
		Heuer, Paul	Phinney, Jessica
		Highland, Shannon	Plotkin, Michael
		Hilliard, Howard	Priest, Emily
		Holland, Phillip	Pritchett, Kate
		Hood, Arwyn	Rael, Eliseo
		Hughes, Mark	Ramirez, Rey
		Hwang, Christine	Ramirez, Lynette
		Hwang, Helen	Ratciff, Nathan
		Inman, Randy	Redman, Robert
		Inman, Robert	Riggins, Shawn
		Ivanchenko, Myroslava	Rivers, Art
		James, Davis	Rodriguez, Daniel
		Johnson, Drew	Rupert, Victor
		Keane, Jeff	Rzhanov, Mykhaylo
		Keene, Jeffrey	Sagan, Igor
		Kelly, Paul	Schreibu, Klaus
		Kim, Si-Hyung	Schweiger, Melinda
		Kim, Song Yonng	Sheffer, Scott
		Kitchen, Russel	Shelton, Beth
		Korotkova, Irina	Singleton, Joseph
		Krigbaum, Charles	Spiridono, Sasha
		Lattanzi, Attilio	Steelman, Lyle
		Leszczynski, Marek	Stefanova, Viana
		Linck, Rita	Stopek, Petr
		Linder, Julie	Szabo, Gabor
		Lufburrow, John E.	Test, Heather
		Lumpkin, Christopher	Trevino, Robert
		Lyons, Daniel	Turner, Jennifer
		Majernik, Jay	Vandervyrer, Arenata
		Marrufo, Robert	Vessileua, Veronika
		McAllister, Gillian	Watson, Becca
		McLean, Brandon	Webb, Jody
		Oakes, Robyn	Wheeler, Jennifer Lain
		Ohlson, Kristen	Williams, John D.
		Overly, Mauri	Williams, Chris
		Page, Stephen	Wong, Lewis
		Pakk, Mari-Liis	Yaneva, Tania
		Park, Kevin	Yang, Jie
		Passmore, Rebekah	Zanca, Ion
		Paul, Clay	

FREELOADER LIST

Individuals listed below have been working under Local 72-147 collective bargaining agreements and have refused to join your union. *They're lurching on your deal.* They want to be first in line for all of the wages and benefits your dues have paid for, plus, they want a free ride. The next time you find yourself sitting next to a freeloader, send them a vibe.

Allen, Grant
Alvarez, Ariadne
Anderson, Phillip
Azamfirei, Bogdan
Baker, Kirk
Barrett, Faye
Bartz, Page
Bethe, Matt
Borchurko, Zoya
Cason, Clare
Cason, David
Cernat, Radu
Cook, Dan
Cortez, Luis
Davis, Robert L.
Davis, James
Davis, Matthew
Demian, Cornelia
Dillahunty, Marisa
Djinov, Boris
Dobрева, Dobrina
Dossumova, Aisha
Dyo, Vladimir
Eaton, Brian
Effler, Rebecca B.
Fels, Carl
Fernandez, David
Flores, Karina
Fontalvo, Rafael
Frey, Melissa
Garcia, Liz
Garza, Eddie
George, Randy
Gifford, Byron
Glava, Valeri
Glava, Marina
Glava, Victoria
Golleher, Daniel
Gonzales, David
Harder, Lane
Hawkins, Cami
Heo, Jeong Yoon
Heuer, Paul
Highland, Shannon
Hilliard, Howard
Holland, Phillip
Hood, Arwyn
Hughes, Mark
Hwang, Christine
Hwang, Helen
Inman, Randy
Inman, Robert
Ivanchenko, Myroslava
James, Davis
Johnson, Drew
Keane, Jeff
Keene, Jeffrey
Kelly, Paul
Kim, Si-Hyung
Kim, Song Yonng
Kitchen, Russel
Korotkova, Irina
Krigbaum, Charles
Lattanzi, Attilio
Leszczynski, Marek
Linck, Rita
Linder, Julie
Lufburrow, John E.
Lumpkin, Christopher
Lyons, Daniel
Majernik, Jay
Marrufo, Robert
McAllister, Gillian
McLean, Brandon
Oakes, Robyn
Ohlson, Kristen
Overly, Mauri
Page, Stephen
Pakk, Mari-Liis
Park, Kevin
Passmore, Rebekah
Paul, Clay
Pedeva, Ana
Phinney, Jessica
Plotkin, Michael
Priest, Emily
Pritchett, Kate
Rael, Eliseo
Ramirez, Rey
Ramirez, Lynette
Ratciff, Nathan
Redman, Robert
Riggins, Shawn
Rivers, Art
Rodriguez, Daniel
Rupert, Victor
Rzhanov, Mykhaylo
Sagan, Igor
Schreibu, Klaus
Schweiger, Melinda
Sheffer, Scott
Shelton, Beth
Singleton, Joseph
Spiridono, Sasha
Steelman, Lyle
Stefanova, Viana
Stopek, Petr
Szabo, Gabor
Test, Heather
Trevino, Robert
Turner, Jennifer
Vandervyrer, Arenata
Vessileua, Veronika
Watson, Becca
Webb, Jody
Wheeler, Jennifer Lain
Williams, John D.
Williams, Chris
Wong, Lewis
Yaneva, Tania
Yang, Jie
Zanca, Ion

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)
rmathevs@musiciansdfw.org (Rose Mathews)
dfwweb@musiciansdfw.org (Christy Price)
info@musiciansdfw.org (general information)

LIFE LINES

MARRIAGES

Chrystal L. Leamon to Tim Stevens, June 3, in the Municipal Rose Garden in Tyler. Chrystal and Tim perform with numerous DFW orchestras on French horn. Chrystal is currently Chair of the RSO's negotiating committee.

DEATHS

Carl Dunn, 64, of heart failure February 11 in San Angelo. Carl was a drummer and joined Local 72-147 in 1994.

• • •

John W Jones, Jr., 87, of natural causes February 27 in Dallas. John was a saxophonist and a retired City of Dallas employee. He was a life member of Local 72-147, having joined Dallas Local 147 in 1947.

• • •

Veronica Freeman, 30, of complications from leukemia, March 11 in Kansas City, Missouri. A cellist who had been a member of the Kansas City Symphony for three seasons, Veronica preformed with the KCSO the weekend of February 27, suffered flu-like symptoms, was examined and diagnosed with leukemia a few days later and died less than a week after that on March 11. The Kansas City Orchestra was overcome with shock and grief.

"This illness took its toll in just one week", said KCSO Executive Director Frank Byrne, "the rapidity of her decline was shocking. We will miss her so much."

Symphony audiences knew Veronica as the only woman in an otherwise all-male cello section. Her betrothed, principal clarinetist Greg Williams described Veronica as "the heart and soul of the band...the uniting factor of the orchestra."

Veronica was born May 19, 1973 in England where at 14 she joined the country's prestigious National Youth Orchestra. She studied at the University of London and the Royal Academy of Music. She earned her master's degree in 1998 from the New England Conservatory of Music in Boston. Her brief career included performances with the BBC Philharmonic, the London Philharmonic, and London Symphony Orchestras. From 1998 to 2000, she was a member of the New World Symphony.

Veronica joined Local 72-147 in July 2000 and purchased her cello through Musicians Federal Credit Union. "She moved to Kansas City without a green card and with an empty cello case," said fiancé Greg Williams, "She was fond of the help Local 72-147 gave her."

• • •

James L. Gilleland, 78, of heart failure March 31 in Waco. Dr. Gilleland was a steel guitarist and a retired chemist. He was a life member of Local 72-147.

• • •

William "Carlton" Curry, 89, of natural causes April 11 in Plano. Carlton was born in Waxahachie and lived in Mansfield until his family moved to Fort Worth where he attended Paschal High School and TCU. During World War II, he served in the Armed Forces in the European theatre. Carlton worked for the U.S. government for over 35 years, including 23 years with the Internal Revenue Service in Dallas. He played saxophone in the Hella Shrine Band for many years. After retiring from government service, he formed a 15-piece swing band for the Hella Shrine Temple in Dallas. He was a member of Masonic Lodge #8 in San Antonio, and a member of the Scottish Rite and Hella Temple for over 50 years. He was a member of the National Treasury Employees Union and a life member of Local 72-147, having joined Dallas Local 147 in 1957.

• • •

Woodson W. Gorham, 91, of pneumonia May 14 in Wichita Falls. Woodson was a pianist and the retired superintendent of Wichita Falls' water purification plant. He was a life member of Local 72-147, having joined Wichita Falls Local 688 in 1942.

• • •

King Soloman Session, Jr., 64, of an accidental injury June 10 in Dallas. King was a trumpet player and performed at worship services at his church, New Morning Star Baptist Church in Dallas. He suffered a fatal head injury after falling while shopping in a Dallas grocery store.

• • •

Emmit Spinks, Jr., 88, Emmett was born in Longview and attended Arkansas State Teachers College and TCU. He played trumpet in college and performed with orchestras traveling around the country during the big band era. He joined the Army Air Corps during World War II, where he was trained as a flight instructor. His first cousin, M.H. "Pappy" Spinks, was the founder of Oak Grove/Spinks Airport. He began his lifetime career with Central Airlines and retired as a Captain on the 737 with Frontier Airlines. He owned several clubs in the Fort Worth area, the most popular being the Bayou Club. After retirement he lived on his sailboat, sailing from Miami to San Diego and passing through the Panama Canal. He had a love of writing, and wrote many short stories and poetry. He was a life member of Local 72-147.

Waco Symphony Orchestra

Announces Auditions for
Section Violin
Principal and Section Cello
Section Double Bass

to be held at SMU on Sunday afternoon, August 29, 2004.
 Visit our website info@wacosymphony.com
 for times, site and repertoire.
Call the office at 254-754-0851
for more information and/or audition time.

Union obtains back pay for Sambuca's, Nextstage musicians

A Dallas County judge in May ordered Kim Forsythe and Sambuca's Jazz Cafes to pay drummer Mike Drake, Pianist Dave Zoller, and bassist Lou Carfa back wages for engagements at Addison and Deep Ellum clubs that were wrongly terminated last year.

The nightclub dates were originally scheduled by Sambuca's in June 2003, but were cancelled by the club after a dispute arose over the nature of an engagement that would have been performed at Sambuca's Addison location.

"They hired our trio weeks in advance for a jazz club-date in Addison, then at 3pm on the day of the job they called and said we'd be playing a black tie dinner at the club, and that we would need to play country-western and dance music," said Mike Drake. "When I told them that the private party money would be double the club rate, they got mad and fired us," he said.

Ten days later, as Drake and legendary jazz pianist Dave Zoller were attempting to set up at Sambuca's Deep Ellum location, they were shooed away from the door by the club manager. The manager told Drake and Zoller that they had been dropped from the club's list and would not be allowed to perform at Sambuca's again.

"We were lucky to get a favorable judgment because the club never gave us a contract," said Mike Drake. "We really appreciate the Union's help in this situation. The lesson is 'Don't go out of your house without a contract,'" he said.

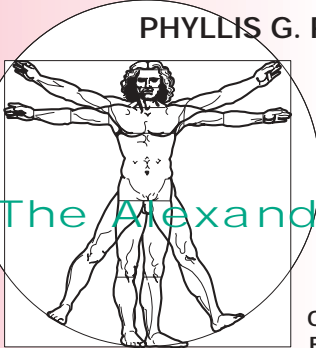
In other related Union legal activity, the new 6000 seat Nextstage theater in Grand Prairie avoided a lawsuit when it

agreed in May to settle the Union's claim on behalf of a 17 piece orchestra for salary due for a production of "A Charlie Brown Christmas," scheduled for December 9, 2003. Each musician received payment in settlement of the claim.

When significant tickets sales failed to materialize, Nextstage contacted the contractor less than a week prior to the show and withdrew its agreement to employ the orchestra. The show played with a combo instead of a pit orchestra.

Another Union claim on behalf of bassist George Anderson against North Dallas Restaurant Samurai Sushi was judged in favor of Anderson when the defendant club manager failed to show up in court. A few days before trial, a club employee allegedly stabbed the manager in the club's parking lot, preventing him from attending the proceedings.

PHYLLIS G. RICHMOND, M.A., MSTAT
Certified Teacher



The Alexander Technique

Offices in Dallas, Denton, Arlington
E-mail: pgrichmond@anet-dfw.com
Fax 817-261-6293 Tel 817-275-1697

The Alexander Technique teaches you how to change habits of poor body use, reduce unnecessary tension and effort, and improve posture, coordination, and breathing. Lessons are now available at Performing Artists Health Center in Arlington, next to the Union office!

CLASSIFIED ADVERTISING

FOR SALE

Violin by Francois-Louis Pique (Paris - 1815) - A beautiful instrument in excellent condition with huge "French" Sound. Professionally played and maintained through owner's career. Includes original Albert Caressa (Paris - 1924), William Moening, Sr. (Philadelphia - 1951) and Jay Rury (Dallas - 1999) papers. Recent insurance evaluation: 60K Asking 48K. Also several fine bows. Gerald, North Texas area: (972)444-9663.



The Dallas/Fort Worth **MUSICIAN**

Dallas-Fort Worth Professional Musicians Association
Local 72-147 American Federation of Musicians
1939 Stadium Oaks Court, Suite 110
Arlington, Texas 76011

RETURN SERVICE REQUESTED

Non Profit Org.
U.S. Postage
PAID
Fort Worth, TX
Permit 2589