



## Do The Ends Justify The Means? *by David Schoenbrun, Local 6 President*



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Situational ethics are colloquially understood to describe the human process by which we create temporary ethical “work-arounds” in our heads in order to justify an action or achieve a particular result. These work-arounds usually involve “air-tight” rationalizations and justifications that allow us to bypass a particular rule or ethical standard which we would abide by under most other circumstances. Situational ethics are a fascinating phenomenon -- and we humans can use them VERY creatively, so creatively, in fact, that we are often not even aware that we are doing so. We use them in the service of convenience, personal gain, and even love.

Case in point: When doing my taxes, I will occasionally decide that the IRS definition of a particular deduction category is a bit too narrow for my purposes, so I expand the definition to suit my needs, and take the deduction. But because I also like to consider myself to be a law-abiding citizen, I have to somehow justify my actions -- possibly by making silent lists of how wasteful a particular government program is, or the trillions spent on war instead of poverty, or remembering how I heard about a

billionaire who pays fewer taxes than I do. Suddenly I’m not toying with the federal tax code, I’m just being FAIR. Who could argue with that, right? By the way, the good news about the use of situational ethics is that it means that we DO have scruples. We are simply finding ways to temporarily ignore them in order to justify a selfish agenda, and assuage our guilt in the process. Sociopaths, on the other hand, simply break the rules and call it a day.

One operative trait that I’ve observed in situational ethicists is that they feel they must stand their ground at all costs and assertively defend the

arrangers who, in turn, use them to replace musicians either in live performance or in recorded commercial products. And these sounds can be used over and over again -- producing Virtual Orchestra accompaniments for musical theatre and opera, film, TV and videogame scores, and commercial recordings (jingles).

In the most recent rearing of its ugly head, samples purported to have been recorded by members of the Vienna Philharmonic were used to create the complete scores of Wagner’s Ring Cycle. They were to be used over several consecutive summers in the Hartford Wagner Festival’s “live” performances of the Ring. Fortunately for all concerned, pressure was brought to bear on this misguided project and it has now been postponed -- hopefully indefinitely.

But back to those Local sampling sessions... the contractor responsible for hiring mostly Local 6 musicians called me to talk about the project. He was concerned about his involvement, as an AFM member and having been told that AFM bylaws provided for some stiff potential penalties

# Ethics Efp!cs?

validity of their position, even when they are confronted with evidence of playing fast and loose with commonly agreed upon personal or professional standards. This fiction simply doesn’t allow for any confession of sin.

However, as is the case with so many aspects of the human condition, a large gray area exists in the application of situational ethics that often makes it difficult for the casual observer to declare “Bullshit!” with any degree of certainty. A number of weeks ago I was informed that a series of non-Union sampling recording sessions were scheduled to take place in a neighboring Local. I say “non-Union” but that is a bit misleading, since no current AFM agreement covers that particular work, and so it follows by definition that any sampling session is non-Union. The reason sampling work is not sanctioned is because sampled libraries of recorded sounds of real musical instruments are compiled and sold to composers and orchestrator/



for participating and/or facilitating such recording projects. I explained why the rules and policies existed, especially given that these libraries pose long-term hazards to the livelihoods of so many musicians. He agreed 100% -- BUT: “what about those musicians who can really use that money during a long, meager summer?” and “if we (read “I”) don’t do those sessions, the producers will

### In This Issue. . .

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just find someone else who’s more than willing to...” and “the AFM simply can’t stick to archaic rules in the face of advancing technologies that have the unfortunate but inevitable effect of downsizing our industry.” What a smorgasbord of delicious reasons to justify bypassing the rules to suit his needs -- clearly the work of a master situational ethicist!

But everything he said was basically true. The gray areas: Yes, these folks can really use the money; yes, the producers will still do the project with other musicians; and yes, it is folly to believe that the AFM or any industry, for that matter, can halt the inevitable incursion of technology into business decisions. So why not simply allow for an exception to the rule and move on? Are we really just guilty of inflexibility or rigidity?

While this contractor’s justifications are “true,” in the sense that they would survive casual examination as to accuracy and reasonableness, there’s still something that just doesn’t pass the smell test. I believe that the rule in question represents a principle that deserves attention and compliance, whether or not it costs us money, or appears to not serve a realistic purpose, or even flies in the face of modern technological truths. It’s important because it means something about what we do and who we are and what we value.

As musicians we are often confronted by situations in which we are asked to compromise our principles and bend the rules by accepting reasonable, even well-intentioned justifications. But in the end, situational ethics and Union rules work at cross-purposes -- and if we try to “work-around” that truth, we are all in trouble.



### Life Members

Nancy Ellis  
Laurence Epstein  
Patrick Kroboth  
Victoria Morton

### In Memoriam

Raymond Braine  
Jeanne Davies  
Dan Eshoff  
Elwyn King  
Marilyn Trippy

### Member Profile:



David Kadarauch  
“Opera Is Exciting!”  
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# Musical News

Official Bulletin of  
Musicians Union Local 6  
American Federation of Musicians

Beth Zare, Editor  
Alex Walsh, Managing Editor

The Musical News is published bi-monthly by Musicians Union Local 6, AFM. Any notice appearing herein shall be considered to be an official notice to the membership. The appearance herein of an article or an advertisement does not imply an endorsement by the editors.

## Contact Us

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www.afm6.org

## Office Hours

Monday-Friday,  
10:00 a.m. - 4:00 p.m.

## Schedule

### Holiday Schedule

Office Will Be Closed:

New Year's Day  
Martin Luther King Jr. Day  
Presidents' Day  
Memorial Day  
Independence Day  
Labor Day  
Columbus Day  
Veterans Day  
Thanksgiving Day (and day after)  
Christmas (and day before)

### Meetings Schedule

General Membership  
July 28, 1:00 p.m.

### Board Of Directors

Bi-weekly board meetings are open to the membership. Call for meeting schedules.

## Dues

### 2014 Membership Dues

Regular Membership	\$52.50/Quarter
35 Year Membership	\$38.50/Quarter
Life Membership	\$25.25/Quarter
70/20 Year Membership	\$29.25/Quarter
Late Charge	\$5.00

### Pay Your Dues, Keep Your Benefits

If you have been suspended or dropped as a member of Local 6 for non-payment of dues, you have lost the following union benefits: death benefit, defense and contract guarantee fund payments, the International Musician, access to the Lester Petrillo Fund and other benefits that require membership in Local 6.

To avoid being suspended, members must pay their dues by the last day of each calendar quarter. Please remember, we do not bill for dues. But, we do print one or more of the following lists in each issue of the Musical News: Suspended, To Be Dropped, and/or Dropped. Also, Late Notices are sent each quarter to all suspended individuals prior to their being dropped, and a reminder is included in our quarterly e-newsletter.

# 5TH ANNUAL LOCAL 6 PICNIC - ON LABOR DAY AGAIN THIS YEAR!



## NEW IMPROVED LOCATION!

**MONDAY SEPTEMBER 1, 2014  
12PM - 5PM  
CENTRAL PARK  
50 EAST 5TH AVENUE  
SAN MATEO 94401**

Bring your family and enjoy delicious barbecue (with veggie options), grilled by our very own Steve D'Amico, and the rest of the SF Opera Bass Section!

FREE BEER, BURGERS and soft drinks. Please bring a potluck side dish to share.

We'll have games for the kids, and a raffle with a dazzling array of prizes!

It's a great opportunity to socialize and network in a beautiful location. Central Park boasts a ball diamond, tennis courts and a Japanese Tea Garden! We will have a volleyball net so be ready to spike the ball (not the punch) --- No pets please.

To RSVP, telephone Alex Walsh (415) 575-0777, or email info@afm6.org. (Do let us know you're coming, so we have enough food and drink).

We're on Facebook (AFM Local Six Annual Picnic), and we will also send an Evite.



### Attention Life Members!

## 15th Annual Life Member Luncheon

**Wednesday, August 6  
1-3pm  
Nick's Restaurant  
100 Rockaway Beach Ave.  
Pacifica**

We are pleased to announce that our 15th Annual Life Member Luncheon will be held on **Wednesday, August 6th** at Nick's Restaurant in Pacifica. As in years past, only life members in good standing will receive an invitation to this popular event. Invitations were mailed recently. If you haven't received one please call Alex at x308. RSVP early because space is limited. Food selections should be made directly with Donna at x307.



## Your Trusted Servants...

### Local 6 Officers

David Schoenbrun, President  
John Fisher, Vice-President  
Beth Zare, Secretary-Treasurer

### Board Of Directors

Steve Hanson, Trustee  
Betsy London, Trustee  
Josephine Gray, Trustee  
Hall Goff, Director  
Jeanette Isenberg, Director

### President Emeritus

Melinda Wagner

### Staff

Maria Kozak - MPTF, Death Benefits (x301)  
Tony Orbasido - Recording (x305)  
Lori Ponton Rodriguez - Treasury (x304)  
Joe Rodriguez - Casuals (x306)  
Donna Thomson - Payroll, Ads (x307)  
Alex Walsh - Member Services (x308)

### Area-Wide Casual Wage Scale Committee

Lisa Sanchez, Chair  
Ray Buyco  
Gigi Dang  
Michael Hatfield  
Jeanette Isenberg  
Rob Gibson  
Terry Summa  
Jim Zimmerman

### Finance Committee

Melinda Wagner, Chair  
Steven D'Amico  
Peter Wahrhaftig

### Law & Legislative Committee

Gordon Messick, Chair  
Melanie Bryson  
India Cooke  
William Klingelhofer  
James Matheson

### Recording Committee

Tom Hornig  
Jon Lancelle  
Ken Miller  
David Ridge  
Nanci Severance  
Michel Taddei  
Peter Wahrhaftig

### Labor Council Representatives

Alameda Labor Council – William Harvey  
North Bay Labor Council – Jeanette Isenberg  
SF Central Labor Council – John Fisher  
San Mateo Labor Council – David Schoenbrun  
South Bay Labor Council – TBD  
Monterey Bay Central Labor Council  
– David Winters

### Union Stewards

Berkeley Symphony – Carol Rice  
California Symphony – William Harvey  
Carmel Bach Festival – Meg Eldridge  
Festival Opera – Adrienne Duckworth  
Fremont Symphony – Forrest Byram  
Golden Gate Park Band – Mark Nemoyten  
Lamplighters – William Harvey  
Marin Symphony – Claudia Fountain  
Midsummer Mozart – Kelleen Boyer  
Monterey Symphony – Owen Miyoshi  
New Century Chamber Orchestra – rotating  
Oakland East Bay Symphony – Alicia Telford  
Opera San Jose – Mary Hargrove  
Philharmonia Baroque – Maria Caswell  
SF Ballet Orchestra – rotating  
SF Opera Center Orchestra – Diana Dorman  
SF Opera – Thalia Moore  
SF Symphony – rotating  
San Jose Chamber Orchestra – Richard Worn  
Santa Cruz County Symphony – Jo Gray  
Symphony Silicon Valley – Janet Witharm

Edited For Web

## Local 6 General Election

The Board of Directors has established **Thursday, October 30, 2014**, as the date of the next General Election for Local 6.

ELIGIBILITY: to be eligible to vote, members must be paid through the second quarter, which ended **Monday, June 30, 2014**, and must have paid any required initiation fees in full. **The deadline for paying second quarter dues is Tuesday, September 2, 2014.**

NOMINATIONS FOR OFFICE: any member who meets the qualifications stated in this notice may be nominated and become a candidate for **any office or delegation of this union**, and thereby be entitled to have his/her name placed upon the ballot, as follows:

- President (and delegate to the 2016 AFM Convention)
  - Vice President
  - Secretary-Treasurer (and delegate to the 2016 AFM Convention)
  - Board of Directors – five positions
  - Delegates to the 2016 AFM Convention – two positions
  - Diversity Delegate to the 2016 AFM Convention – one position.
- All officer and board positions are for 3-year terms, commencing on the first Monday following the January General Meeting at which they are administered the oath of office.

- 1) nominees must be, and have been, full members in good standing of Local 6 for a period of two (2) years preceding **Friday, August 29, 2014**, which is the deadline for filing nomination petitions;
  - 2) nominees must be U.S. citizens;
  - 3) nominees must not have been found guilty of any malfeasance in office or theft of union property.
- Nomination petitions, available at Local 6, containing ten (10) or more signatures of members in good standing must be submitted to the Secretary-Treasurer no later than 4:00 p.m. on Friday, August 29, 2014**

## New Local 6 Directory

If you wish to change your listing, please mail in this form, or email or call the office. If you would like an address or phone to be unlisted, precede it with (U). In addition, please note that it is a requirement for all members listed in the new directory to be in good standing. (For former Local 153 Members: we will use the most recent record on file.)

**Name:** \_\_\_\_\_

**New Address:** \_\_\_\_\_

**City, State, Zip:** \_\_\_\_\_

**Phone Listings - Maximum of 3 numbers, top 2 will appear in directory:**

1) \_\_\_\_\_

2) \_\_\_\_\_

3) \_\_\_\_\_

**E-Mail Address:** \_\_\_\_\_

**Instruments (list primary instrument first):** \_\_\_\_\_

\_\_\_\_\_

\_\_\_\_\_

\_\_\_\_\_

\_\_\_\_\_



# David Kadarauch, Principal Cello “It’s Always Very Exciting.” by Alex Walsh

*“I love Wagner, so any Wagner opera is very memorable. I remember St Francis of Asissi by Messiaen, which is a great 20<sup>th</sup> century opera. We did that about 12 years ago. But basically I like them all. It’s always very exciting; opera is exciting.”*

“There is a bit of a union background in my family. My grandparents were immigrants from Europe in the bad old days when there were no unions. My grandmother joined the textile workers union at the beginning of the 20<sup>th</sup> century. She went up against JP Stevens, a big textile company that didn’t want to unionize. That was the mother of all union struggles, it was horrible. Her sister, my great aunt, helped organize the Clairemont Hotel back in the 30s.”



David at age 5.

David’s parents were not in a union. His father played in the army band during WWII, and eventually ran an animal feed and beer distributorship. “Coming from Freeport, Illinois, there was a big market for animal feed. The beer was separate because they happened to get the license to distribute Pabst beer.” His mother, a

my mother played piano, and my older brother played violin. I didn’t object but I didn’t like it. I would rather have been outside.” When he was 13, his parents said they would pay for cello lessons if he promised to practice. They found a teacher in a town 30 miles away, and took him once a week.

Music always came easily to David. In high school he entertained the idea of being a school teacher, but when he auditioned for the Curtis Institute of Music and got a full scholarship, he decided he would be a musician. He spent four years in Philadelphia, learning his instrument and playing his first operas with the Philadelphia Lyric Opera Orchestra, a small company with a pick-up orchestra. He also played local clubs and theaters for various acts when they needed strings.

In 1970, David was given a Fulbright Scholarship to study in Vienna, which was a culture shock. “I had studied German, but on the first day I didn’t understand anything anyone was saying, not one word. So that took a little getting used to.”

In Vienna, David went to an opera or concert almost every night. During the day he took classes and had plenty of time to focus on his instrument.

very exciting to step right into that job. Ozawa was a huge talent.” In the off season, David played the SF Symphony’s Music in the Schools program. “In those days, many players played in the Symphony and the Opera, and those players who didn’t play with the Opera were offered concerts in the schools. So I did that for a couple of years until I got into the Opera in 1974.”

After Davies Hall was built in 1980, the musicians had to make a choice to go fulltime with either the Symphony or the Opera. David served on the negotiating committee when the Opera and Symphony split. They succeeded in expanding the Opera contract and creating a full time living wage for the musicians. “It was a good experience, but my strength is in music and not negotiating, so I haven’t pursued it since.”



David Kadarauch, 22.

to adjust--it’s a little bit different than playing the symphonic repertoire. In some ways more difficult, different anyway.”

David began playing in the SF Ballet as principal cellist in 1982, and recently retired when he turned 65.

*“I’m grateful to the union for standing up for musicians’ rights, trying to get good contracts, and making it possible for musicians to earn a living. “I know it was a struggle back in the 50s and 60s, and even earlier. That was before my time. We are now reaping the benefits of that struggle, so I am grateful for that, and always will be.”*

pianist with a degree from Eastman, was a housewife. The family’s musical talent was passed on to David’s children. His daughter, Katie, is a violist with the San Francisco Symphony, and his son, Alex, is a choral director. David’s wife, Anne, is a retired violin teacher.



A Kadarauch family portriat from 1957: David Kadarauch (left), his father Robert and brother Robert Jr.

“When I was a boy I was given the cello because my family needed a cello to round out our ensemble. My father played violin and trombone,

“That’s when I really raised myself to a professional level. I learned to play the instrument very well, technically, at Curtis. But it was helpful for me to go to Vienna to try to absorb the music and flavor of the city where so much of the classical repertoire was created. I had a lot of time to think about what I was doing, an important stage in a musician’s development that should not be by-passed.”

After Vienna, David spent a year freelancing in Philadelphia while he took auditions. “San Francisco was the first audition I took, and I was lucky enough to get it. There were seventeen people that auditioned for that position. The days of hopping a jet and flying around and taking auditions were just beginning. Today when they hold an audition there might be 100 or more applicants, even a couple hundred for certain instruments. So it’s much more difficult.”

David joined the San Francisco Symphony as a section cellist. Seiji Ozawa was the conductor. “It was

“I chose the Opera and never looked back. I wanted to be a principal player. It’s an exciting job for a principal cellist because there are a lot of cello solos in the opera repertoire. I’ve enjoyed playing them.The director at that time, Kurt Herbert Adler, made it clear that he wanted me in the Opera, so that was very flattering.”

“It’s trickier playing opera. You have to keep your wits about you because anything can happen at any time. If the singer goes astray and the conductor has



David met his wife, Anne, in 1973 at a summer music festival in Maine. They were married the following year.

“I was able to start collecting from our wonderful AFM union pension. If you’re 65, they allow you to take your pension even if you’re still working, which is a very good deal. A lot of pension funds don’t let you do that.” He lives in Mendocino now with his wife Anne and keeps a small apartment in the East Bay during the opera season.

His Opera and Ballet schedule did not conflict because they both use the War Memorial Opera House. “The opera



The Kadarauch children: Alex Kadarauch (left) is a choral teacher and Katie Kadarauch plays viola in the SF Symphony.





David Kadarauch in the corridor under the Opera House stage, on his way to the orchestra pit, and at his stand in the orchestra pit. 1989 photos by Messick

season used to go into the fall, then the winter ballet season would start right up. We'd do Nutcrackers and the ballet season until May, take a short break, and then the summer opera season would start up. So it was and still is possible to do both."

Like many musicians, David took full advantage of the recording work available during the 70s and 80s. In the 70s he played on many commercials, including a Marlboro

commercial that gave him years of residuals. In the 80s he played on the first session at Skywalker Sound. His movie credits include *Soap Dish*, *Mars Attacks*, and *Once Upon A Time In Mexico*. Over the years he has also played on the occasional video game soundtrack. Though he was glad for the work, he says he wouldn't want to do it full time and was never tempted to move to Los Angeles.

Throughout his career he also played many chamber music concerts, and taught privately. "I've had to cut back as I get older. I don't have the stamina that I used to. I used to play a three hour opera rehearsal in the morning, then do a three hour chamber rehearsal, then go back to the opera house and play a three hour opera at night. I just can't do that anymore."

At 67, David says he's taking it year by year as his health and playing

hold up. "If either one of those starts to go then there's no reason to continue. I've signed up for next year to keep playing in the Opera, but if by December my playing has suddenly deteriorated, then I'll retire."

For younger players, David's advice is to make sure they really want to do this because it is much harder than it was 40 or 50 years ago. "There's more competition. You have to be patient until you get a job. It can be heart breaking until you do. 50 years ago, there were more jobs. There was a thriving freelance scene when I first got here. You were able to make it by putting the pieces of the puzzle together. What you're left with are the few big jobs, which pay well, but they're very hard to get into. And now, there seems to be an epidemic of non-hiring; orchestras hold auditions and then end up not picking anyone. They're getting very picky. That didn't happen so much when I was young



David Kadarauch, 65.

They always seemed to hire someone. People were getting jobs. So it was a little easier back then."

## Katie Kadarauch: "I Love Knowing He's There, It's Fun."



Katie Kadarauch is a violist in the SF Symphony. She studied at the Cleveland Institute of Music, the New England Conservatory of Music, and the Colburn School in Los Angeles. During this time she travelled the world playing concerts with her string trio, Janaki. She auditioned for the SF Symphony when she was 27, and now holds the 3<sup>rd</sup> chair Assistant Principal position.

What was it like growing up in a household with professional musicians?

It was fun. It was normal, because that's all I knew. I learned a lot

about classical music from a very early age. I knew a lot about certain pieces because I would see my mom teaching and my dad practicing. They had music on all the time, or at least in the car. It's all I wanted to listen to until I was 14. At the very end of junior high I started listening to pop music.

When did you start playing?

I started on the piano when I was 5. My mom taught violin so I gravitated towards that, and the cello. I played in the Oakland Youth Orchestra on cello and went on tour with them. When I got to high school, my mom handed

me a viola and said, "Try this!" And I was like, "No!" She literally made me play some chamber music, she didn't *make* me, but, I did, and I loved it. Viola just clicked and I took off with it. I played viola in the SF Youth Orchestra for 4 years as Principal Violist.

What's it like being the daughter of a famous celebrity?

It always made me so proud. I always thought he was so famous when I was younger because people would say to me, "Oh, you're David Kadarauch's daughter." He wasn't famous, but

he was well known and respected here. It was fun. I looked up to him. He has a great work ethic; just naturally. He never missed any shows.

Did he give you any pointers or advice? Did you have any musician to musician talks?

He used to teach me the cello for a year or two. Not as much as you'd think, though. My parents were the opposite of the helicopter musician parents. If anything, they recognized and were supportive and happy for me, but they just wanted to let me find it myself. They didn't need to live vicariously through me.

He's a great role model. He has a very intelligent way about him. I think he's done that organization very proud, both the Ballet and Opera. I think they love him. He's certainly played a huge part in making everything accessible to me. If I liked a piece I heard on the radio, when I was



eight, he'd buy it for me. He was very supportive without being pushy.

In seven years at the Symphony I've run into him maybe 4 or 5 times on the street. Isn't that funny?

Throughout my career I have called him up and asked him what he would do, because it's an emotional business. Last month we had coffee. I love knowing he's there. It's fun.



Katie and David Kadarauch playing chamber music together at home.



MusiCares provides a safety net of critical assistance for music people in times of need. MusiCares' services and resources cover a wide range of financial, medical and personal emergencies, and each case is treated with integrity and confidentiality. MusiCares also focuses the resources and attention of the music industry on human service issues that directly impact the health and welfare of the music community.

**MusiCares West Region and MAP Fund**  
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Ph: 310.392.3777, Fx: 310.392.2187  
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# Minutes

## BOARD OF DIRECTORS MEETING – MAY 22, 2014

Meeting called to order at 10:35 by President David Schoenbrun.  
Present: Schoenbrun, Zare, Hanson, Goff, Gray, Isenberg  
Absent: Fisher (excused), London (excused)

The minutes of the meeting of May 8, 2014 were accepted.

Applications and reinstates approved as submitted.

NEW MEMBERS:  
Myriam Cottin-Rack – violin – 5/22/14  
Wen-Liang Chung - clarinet, alto saxophone, cello – 5/22/14  
Brandon Franklin – trombone – 5/22/14  
Tingting Gu – violin – 5/22/14  
Brian Vance - horn – 5/22/14

REINSTATED TO MEMBERSHIP:  
Brian Holmes - composer, horn – 4/7/14  
Vladimir Khalikulov- viola, violin – 4/7/14  
Alise Ewan - piano, violin – 5/12/14  
Lily Homer - violin – 5/16/14  
Vera Dragicevich -violin – 5/21/14

GENERAL BUSINESS:  
The following items were discussed:  
Expenditures for the month of April, 2014. M/S/C to approve as submitted.

The 8/12/04 decision of the Board of Directors to self-insure the Local 6 death benefit: 7 deaths were reported in the month of April; M/S/C to continue to self-insure, with monthly Board oversight.

The 2014 Local 6 election: M/S/C to approve Thursday, October 30 as the official election date and Friday, August 29 as the deadline for candidates to file their petitions, as per the Local 6 Bylaws, Article IV, Sections 1 & 2(a).

Proposed terms of a successor collective bargaining agreement (1-year term) between Local 6 and Marin Symphony: M/S/C to approve, subject to ratification by the musicians.

Proposed terms of a successor collective bargaining agreement (1-year term) between Local 6 and Midsummer Mozart: M/S/C to approve, subject to ratification by the musicians.

Preparing and submitting the annual report on the union's finances (LM-2) required by the Department of Labor: M/S/C to present Local 6 President Emeritus Melinda Wagner with a small gift in appreciation of her assistance.

Receiving from the Area-Wide Casual Wage Scale Committee proposed language for changes in the wage scale, travel compensation and jurisdiction as a result of the merger with Local 153. M/S/C to be presented to

the members at the next General Membership meeting scheduled for July 28, 2014 for approval.

Providing musicians for a rally on June 14 in support of AB1839 at our “Political Meetings” scale. M/S/C to approve.

From NATIONAL ASSOCIATION of RECORDING ARTS and SCIENCES asking that we continue our support by renewing our membership: M/S/C to renew at a cost of \$180 for 2 years.

## REPORT OF OFFICERS:

Secretary-Treasurer Zare reported on the following:

Preparing and filing the union’s nonprofit tax forms for 2013, as required by the IRS and the Franchise Tax Board. Election details, preliminary budget details, and the bond set by the AFM on our assets.

President Schoenbrun reported on the following:

Activities and information regarding negotiations and contract maintenance for collective bargaining agreements with: American Bach Soloists, California Symphony, Carmel Bach Festival, CBA Leaders, Church/Coral Agreement (Dominican/Winifred Baker Chorale), Fairmont, Lamplighters, Menlo Park Pres, Monterey Symphony, Monterey Pops/Opera, Oakland East Bay Symphony, Opera San Jose, Pacific Chamber Symphony, SF Chamber Orchestra, SF Opera Center, SF Opera, Santa Cruz Symphony, Symphony Silicon Valley, Team San Jose, Villa Sinfonia, West Bay Opera

Update on Life Member lunch, Picnic, Venuology, and Construction project.

The annual Local 6 Golf Tournament, canceled due to lack of interest.

Meeting adjourned at 1:11 in memory of Loretta Williams.

Submitted by Beth Zare, Secretary-Treasurer

## BOARD OF DIRECTORS MEETING – June 16, 2014

Meeting called to order at 10:36 by President David Schoenbrun.  
Present: Schoenbrun, Zare, Fisher, Hanson, Goff, Gray, London  
Absent: Isenberg (excused),

The minutes of the meeting of May 22, 2014 were accepted.

Applications and reinstates approved as submitted.  
NEW MEMBERS:  
Steven Harvey – viola, vocals – 6/16/14  
Jeremiah Shaw - cello – 6/16/14  
Luis A. “Clifford” Childers – trombone – 6/16/14  
Wakeford Gong – violin – 6/16/14  
Bernhard Scully - horn – 6/16/14

REINSTATED TO MEMBERSHIP:  
Jon Brummel - trombone – 5/27/14  
Gabral Cruz - trombone – 5/27/14  
Nicholas Pavkovic – keyboards, piano – 5/28/14  
Steven Suminski - trombone – 6/4/14

GENERAL BUSINESS:  
The following items were discussed:  
Receiving from the Law and Legislative Committee a proposal for changes in the Local 6 Constitution due to the merger between Local 153 and Local 6 to be presented to members attending the General Membership Meeting scheduled for July 28, 2014. M/S/C to approve the language as follows:

- “Local 6 Historical Notes” preamble: Add reference to this merger as follows: “MUSICIANS UNION LOCAL 6 and LOCAL 153 Merged, January 1, 2014”
- Article VI - Jurisdiction: Add description of new territory in jurisdiction: “...all he territory within the limits of the City and County of San Francisco, and all of Alameda, Marin, San Mateo, Santa Clara, San Benito, Santa Cruz and Monterey Counties.”
- Article VII - Affiliations: Amend to read as follows: “This Union shall be affiliated with the San Francisco, Alameda, San Mateo and ~~Marin County~~ North Bay Central Labor Councils, the Theatrical Federation of San Francisco, the California Labor Federation, the Western Conference, the California State Theatrical Federation, and any other Labor Councils as deemed appropriate, subject to approval by the Board of Directors. ~~the California State Committee on Political Education.~~

Discontinuing service as outside payroll provider. M/S/C to approve effective 7/1/14.

Proposed terms of a pre-hire collective bargaining agreement between Local 6 and the Fremont Opera for an upcoming engagement at Calvary Presbyterian in San Francisco: M/S/C to approve a side by side concert with a minimum of 10 professionals hired at the Fremont Symphony wage and pension rates.

Proposed terms of a successor collective bargaining agreement (3-year term) between Local 6 and Team San Jose: M/S/C to approve, subject to ratification by the musicians.

Betsy London to serve as our representative for Campaign for a Healthy California.

Invitation to have a booth at Labor Community Street Fair. Unclear if event is hiring union musicians. President Schoenbrun to investigate.

Dionne Warwick concert producers have hired a non-union orchestra to accompany her for upcoming concert in San Jose. President Schoenbrun to investigate.

## REPORT OF OFFICERS:

Secretary-Treasurer Zare reported on the following:  
New directory to be postponed until 2015 to include names of newly elected officers and board.  
Discontinued software program for payroll effects our ability to have more than limited number of employees. New program will be implemented starting July 1, 2014.  
Education stipend for the staff will be approved on a case by case basis.  
Steward workshop needed.

VP John Fisher reported on Venuology and his continued work with the organizing consultant, Adam Scow.

President Schoenbrun reported on the following:

Activities and information regarding negotiations and contract maintenance for collective bargaining agreements with: American Bach Soloists, California Symphony, Carmel Bach Festival, CBA Leaders, Church/Coral Agreement (Dominican/Winifred Baker Chorale), Fairmont, Lamplighters, Marin Symphony, Menlo Park Pres, Midsummer Mozart, Monterey Symphony, Monterey Pops/ Opera, Oakland East Bay Symphony, Opera San Jose, Pacific Chamber Symphony, SF Chamber Orchestra, SF Opera Center, SF Opera, Santa Cruz Symphony, San Mateo County Fair, Symphony Silicon Valley, Villa Sinfonia, West Bay Opera

Update on new Video Game agreement, Life Member lunch, Picnic, Jazz/Freelancer issues and construction project and officer wages.

Meeting adjourned at 1:07 in memory of Marilyn Trippy, Elwyn King, and Jeanne Davies

Submitted by Beth Zare, Secretary-Treasurer

## BENEFICIARY CARDS

If you are one of our many members whose beneficiary card was last updated in the 1980s or 90s, or if you have any reason to believe that your card needs to be updated, please contact Donna Thomson at 415-575-0777 ext. 307. She can check the beneficiaries named on your current card and mail you a new one if necessary. We are certain that many of the cards in our files name people no longer living or people whose relationship to the member has changed. Your death benefit will be paid to the person named on your card. It is your responsibility to be sure that it is the right person.

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PROGRAMS FOR UNION MEMBERS	<b>Mortgage &amp; Real Estate Program</b> 1-800-416-5786	<b>Loan</b> 1-800-343-7097	<b>Vacation Tours</b> 1-800-590-1104	<b>Budget</b> 1-800-455-2848 Discount #: V816100	<b>Health Savings</b> Customer Service Dental, Ear, Eye Nurse Helpline Podiatrist, Prescription 1-800-228-3523
			<b>Legal</b> 1-888-993-8886	<b>Union Yes Checks</b> 1-888-864-6625	



View of Local 6 with the new building.



The construction crew invited our staff over for a barbecue.



## Members Suspended

(for non-payment of 2nd quarter dues, updated through 7/14/14)

Angel, Eleanor Ruth	Cushing, Michael	Kwark, Jiwon Evelyn	Russell, John
Austin, Arthur	Donehew, Robert M	LaDeur, Jeffrey	Saunders, Tony
Barrett, Jesse	Englebright, Scott J	Lawrence, Keith	Schaefer, Joel
Blanquart, Alicia	Erquiaga, Steven V	Levin, David B	Schillaci, Joseph
Blumenstock, Elizabeth A	Eulberg, Steve	Lockhart, Carolyn J	Shaul, Aaron
Bonnell, Robin	Eyssallenne, Lydia	London, Lawrence	Stauff, Richard
Boudreaux, Vivian	Fasman, Kelly Z	McCracken, Deborah	Stephens, Greg
Bratt, Renata	Fisher, Priscilla	Meeks, Leslie	Titchener, Margaret
Burton, Cynthia K	Flyer, Nina G	Milosevich, Nicholas	Tusa, Frank A
Cambra Jr, John R	Fulkerson, Lyn	Mishkit, Bruce	Vance, Stephanie
Carlucci, Damon	Gronningen, Ellen K	Onyett, Theresa	Walker, Rachel
Catalano, Amelia	Grunberg, Peter	Orbasido, Tony	White, Archie
Cavlan, Adrian	Hettel, John Douglas	Parish, Jeffrey D	Wilkins, Rob
Chalasani, Vijay	Hu, Fan	Perkoff, Max	Wiseman, Case
Chanco, Aileen	Johnson, Rolf	Phelps, Timothy W	Wolohan, Kevin
Chasalow, Suzanne Joy	Keck, Bill	Pickett, Albert R	Yoon, Sun Ha
Chimienti, Toni	Kennedy, Daniel James	Pukhachevskaya, Frida	Zema, Greg
Corrigan, John	Kim, Jonah	Reaves, Teag	Zingg, Drew
Crews, Christy Anne	Kim, Nancy	Revelo, Dean D	
Cueto, Dominic	Kovatch, Timothy	Rudin, Dahna	

## Members To Be Dropped

(for non-payment of 1st quarter dues, updated through 7/14/14)

Aloise, Sean	Garbeff, Kristin	McIntosh, Carolyn	Schantz, Marcella P
Amaral, Michel Edward	Gold, Raphael	Medina, Nito	Sherbundy, Jason Thomas
Avila, Karla	Goldklang, David	Menn, Gretchen	Sherman, Charles H
Bauer, Annette	Gonzalez Granero, Jose	Moore, Wilcia Smith	Siegel, Joel
Behrens, Christian L	Govorchin, Peter	Murzyn, Alexander	Silvera, Rashad
Binkley, Paul	Grossman, Michael	Newman, Gary Eugene	Simbre, C J
Blackshere, George N	Gualco, Ross	Olivier, Rufus David	Simon, Felisa
Boelter, Jessica	Harvey, Susan	Olmos, Mike	Stewart, Kevin J
Bowman, Richard M	Horner, Karen E	Ordaz, Joseph	Takamine, Justin
Brady, Peggy	Howe, Donald W	Paik, April	Tellez, Nel
Burkert, Gene	Hull, Barbara	Peterson, David Wright	Thompson, Toni
Cann, David A	Ishii, Maki	Pimentel, Christopher J	Tsui, Leo Chun Wah
Chin, Jeffrey	Jekabson, Erik J	Preston, Jeremy	Van Dongen, Antoine
Claassen, Gretchen	Johnson, Daryl	Rider, Wendell	Ventura, Salvador
Clementine,	Kavanaugh, Kevin	Ridge, David P	Walsh, Mary
Deppe, Christopher	William	Ritz, James H	Weber, Yaada R
Dorcy, Bruce J	Kelly, Alex	Rohde, Kurt E	Weick, Carrie J
Doughty, Noelle	Klingelhofer, William L	Rojas, Roland	Welcomer, Paul C
Engelkes II, John R	Kuntz, Andy	Rose, Alisa	Wiley, Colby
Fankuchen, Jory	Kwon, Michelle	Ryther, David	Williams, Bob
Faridany, Lucy	Lerew, Donna	Samoranos, Clifford	Wyatt III, James Lee
Fasman, Louis Adam	Manley, Todd	Santana, Carlos	Yano, Asuka Annie
Fenn, Beth	Marriott, Richard	Saris, Angeline	Zimbalist, David
Gaenslen, Eric	Massanari, Jeff	Sazer, Irene	Zurlinden, Liza

## Members Resigned

(updated through 7/14/14)

Boyle, Eugene	Ewan, Alise	Kofler, Ivelina	Piatt, Mathew
Childers, Clifford	Ford, Drew	Masek, Petr	Poplin, Stan
Cipris, Ryu	Graves, Keith	McSherry, Caitlin	Roberts, Judy
Cox, Emily	Grekov, Zlata	Morocco, Sam	Roberts, Timothy C
Dragicevich, Vera	Hamlin, Justine	Parry, Dwight	Shaw, Jeremiah

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List yourself, your band, and your teaching services on the Local 6 website: [www.afm6.org](http://www.afm6.org)  
To create your listing, contact Alex Walsh at 415-575-0777, ext. 308  
[alex@afm6.org](mailto:alex@afm6.org)

## Expenditures

The Board of Directors approved the expenditures listed below for the month of May 2014.

<b>Gross Salaries</b>	
President	4,589.94
Secretary-Treasurer	4,589.94
Assistants	14,206.27
Board of Directors	963.72
Stenographers	<u>2,891.26</u>
Total	\$ 27,241.13

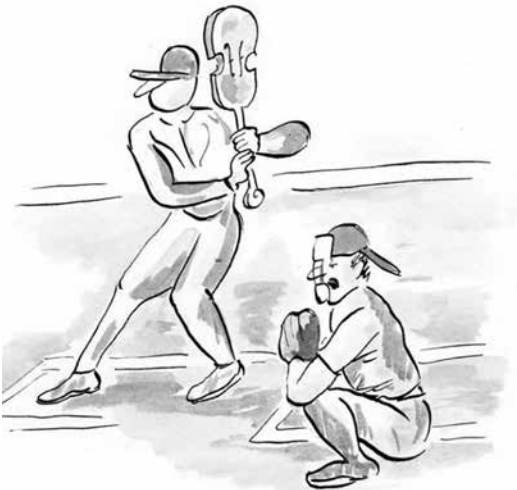
<b>Other Expenses</b>	
Employer Payroll Taxes	2,083.97
Employer Pension	312.50
Workers Compensation	377.00
Health Insurance	6,029.43
Reimbursed Med. Exp.	1,673.88
SF Labor Council Dues	560.00
State Fed. of Labor Dues	700.00
Misc. Dues	75.00
Postage	191.66
Supplies & Services	758.63
Telephone	382.64
Office Equip. & Rental	21.00
Repairs & Maintenance	1,140.00
Misc. Stewards	400.00
Entertainment	60.28
Officers' Expense	186.03
Accounting	9,160.00
Bank Charges	(6.00)
Committee Expense	750.00
Miscellaneous Taxes	10.00
Legal Retainer	1,200.00
Legal - Other	31.25
Legal - Negotiations	7,625.00
Negotiations - Committees	2,500.00
Organizing & Recruitment	69.63
Labor C. Del. / State Fed	100.00
Building Repairs & Upkeep	544.89
Building Outside Services	585.00
Utilities	549.93
Death Benefits	<u>12,000.00</u>
<b>Total</b>	\$ 50,071.72

## Casual Job Reports

Listed are the casual leaders who have made work dues payments between 5/10/14 – 7/8/14 and the dates of the jobs. If any of your engagements are not listed, it is possible that the leader/contractor has not remitted either work dues or pension contributions on your behalf. In this case, please contact the union for assistance.

02/21/14	Hidalgo, David
02/22/14	Hidalgo, David
02/28/14	Marcia Ball Band
03/25/14	Through
03/26/14	Sanchez, Poncho
03/28/14	Klein, Carole
03/30/14	Klein, Carole
04/05/14	Harris, Emmylou
04/11/14	Trombone Shorty
04/18/14	Klein, Carole
05/17/14	Through
05/18/14	Hancock, Herbie
05/22/14	Constancio Jr, Manuel
05/28/14	Summa, Terry
05/31/14	Klein, Carole
06/01/14	Sandoval, Arturo
06/05/14	Mealy, Robert
06/06/14	Burrington, Rebecca
06/07/14	Klein, Carole
06/07/14	Claypool, Les
06/14/14	Klein, Carole
06/21/14	Sanchez, Lisa

*“Music was my refuge. I could crawl into the space between the notes and curl my back to loneliness.”*  
— Maya Angelou



Pablo Helguera for NPR Music



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— Tom Waits

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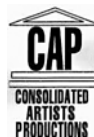
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## Las Vegas Philharmonic

The Las Vegas Philharmonic will hold auditions on  
September 6 - 7, 2014  
for the following contract positions:

#### Clarinet II and Section Viola.

All other interested string players may audition in person or  
on YouTube for the position of substitute Violin, Cello and  
String Bass. All current substitute string musicians must  
audition to be in consideration for the 2014/2015 concert  
season.

Details on how to apply and excerpts will be available  
starting July 2014 on the Las Vegas Philharmonic website,  
[www.lvphil.org](http://www.lvphil.org).

The 2014/2015 concert season runs from September 2014  
through May 2015 and consists of 53 string services and 48  
wind/brass services, depending on string rotation and score  
requirements.

Current pay rates are;  
rehearsals, \$124.52 and performances, \$137.02.  
The Las Vegas Philharmonic also contributes a pension  
amount of 10.9% of gross pay to the American Federation  
of Musicians and Employer's Pension Fund.  
All audition expenses are the sole responsibility of the  
applicant. All applicants must be eligible to work in the  
United States at the time of application.

### San Francisco Ballet Orchestra Martin West, Music Director

Announces the following tenure track vacancy  
Starting December 10, 2014  
or candidate's earliest availability.

#### PRINCIPAL HARP

Auditions are scheduled for October 13-16, 2014.

Annual compensation guarantee for this position:  
\$68,550 including vacation pay and electronic  
media guarantee, full season is early December –  
early May.

Benefits include 14.17% pension, sick/personal  
leave; paid medical, dental and instrument  
insurance; paid parking.

To apply, please send a one-page resume to  
[tdavis@sfballet.org](mailto:tdavis@sfballet.org) (preferred)  
or mail to:

Tracy Davis – Harp Audition  
San Francisco Ballet  
455 Franklin St.  
San Francisco, CA 94102

Auditions must be received by August 15, 2014.

### OAKLAND EAST BAY SYMPHONY

Michael Morgan, Music Director and Conductor

Announces auditions for the following positions:

**1st Violin – Stand 5 (Inside)**  
**1st Violin – Stand 6 (Outside)**  
**2nd Violin – Stand 3 (Outside)**

Auditions will be held in Oakland on Monday, September 15, 2014  
Candidates should also reserve Tuesday September 16 in the event  
a high number of candidates makes an additional day of auditions  
necessary.

Deadline for applications is September 1, 2014  
Qualified applicants please send a concise resume and a \$25.00  
deposit (refundable at time of audition after the candidate has  
played) to:

**Oakland East Bay Symphony**  
**2201 Broadway, Suite 300**  
**Oakland, CA 94612**  
**Attn: Carl Stanley, Orchestra Personnel Manager**

A list of the audition repertoire and other relevant information will  
be mailed to the candidate upon the receipt and acceptance of the  
resume. No phone calls please. Further information will be posted  
on our web site at [www.oeba.org](http://www.oeba.org).  
E-mail questions to [cstanley@oeba.org](mailto:cstanley@oeba.org)

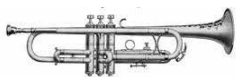
Oakland East Bay Symphony is a part time (per-service) regional  
orchestra. The base rate of pay for the 2013-2014 season was  
\$136.00 (base scale) per service. Management also makes a  
8.72 % pension contribution to the AFM/EPF musicians pension  
fund on all basic compensation. The 2013-2014 season consisted  
of five subscription sets at the Paramount Theatre. There were 29  
guaranteed subscription services plus additional reduced orchestra  
work. The collective bargaining agreement for the 2014-2015 season  
is being negotiated.

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### BERKELEY SYMPHONY

announces auditions for the following positions:

**Assistant Concertmaster (3rd chair)**  
**Assistant Principal Violin II**  
**Preliminary and final auditions:**  
**September 29 and 30, 2014**

Application requirements:

One-page resume

\$50 refundable deposit

CD recording may be requested

Send to:

Berkeley Symphony Auditions

Attn: Joslyn D'Antonio, Co-Personnel Manager

Mail: 1365 Cresthaven Drive, Colfax, CA 95713

Email: [foothilljoslyn@yahoo.com](mailto:foothilljoslyn@yahoo.com)

Application deadlines:

Resume and deposit must be postmarked by August 29, 2014

CD must be postmarked by September 8, 2014

Audition Repertoire:

A romantic and Mozart concerto exposition of your choice  
(no cadenzas)

Orchestral excerpts:

Schumann, Symphony No. 2


(2nd mvmt opening to m. 54 and coda)

Mozart, Symphony No. 39

(2nd mvmt, m. 1 - 27 and 4th mvmt, m. 1 - 42)

Shostakovich, Symphony No. 5 (#32 to 4 after #36)

Strauss, Don Juan, first page



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- at least one good YouTube video
- your song list or repertoire

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tainment will handle all communications with a potential purchaser.

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