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 the trillions spent by a law-abiding citizen, I have to somehow 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 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 “Bulls**t!” 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. While this contractor’s justifications 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

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In This Issue...  
Local 6 Picnic  
Life Member Luncheon  
New & Reinstated Members  
Address Changes  
Election Information  
Directory Listing  
Member Profile: David Kadarauch

Minutes  
Suspended / To Be Dropped / Resigned Members  
Advertisements

David Kadarauch  
“Opera Is Exciting!”
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 6 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.
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:

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.
“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 20th 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. It was for the common good; it was hard work.”

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 retired violin teacher.

“I grew up in a family of musicians. 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. “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.”

“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.

David Kadarauch, 22.

David “Kadie” 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, 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.”

“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 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.

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

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

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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

photo by Mesarek

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 of Music, and the New England Conservatory of Music. She auditioned for the SF Symphony when she was 27, and now holds the 3rd 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 do. 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, and 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 do it, 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 whenever I was younger because people would say to me, “Oh, you’re David Kadarauch’s daughter.” He was not 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.

They’re 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.

David Kadarauch, 65.

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

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.

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Santa Monica, CA 90404
Ph: 310.392.3777, Fx: 310.392.2187
Toll-free Help Line: 1.800.687.4227
The minutes of the meeting of May 8, 2014 were accepted.

Applications and reinstates approved as submitted.

NEW MEMBERS:
Myrlin Cotte-Race - violin – 5/22/14
Wen-Liang Chung - cello - alto saxophone, oboe – 5/22/14
Brandon Franklin - trombone – 5/22/14
Ting Gu - viola – 5/22/14
Brian Vance - horn – 5/22/14

REINSTATED TO MEMBERSHIP:
Brian Holness - composer – horn - 4/7/14
Vladimir Khakhlov - violin – viola - 4/7/14
Alisa Ewan - piano - viol - 5/21/14
Lily Homer - violin – 5/16/14
Vera Dragovich - 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’s 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 (AM-2) required by the Department of Labor: M/S/C to present Local 6 President Emeritus Melinda Schoenbrun to investigate.

Receiving from the Area-Wide Casual Wage Scale Committee proposed language for changes in the wage scale: M/S/C to review 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 Societies, California Symphony, Carmel Bach Festival, CBCA Leaders, Church/Orch. Agreement (Dominican/Westinfeld Baker Chorale), Fairmont, Lamplighters, Menlo Park Mission, Monterey Symphony, Monterey Opera/Pop, Oakland East Bay Symphony, Opera San Jose, Pacific Symphony, Symphony Silicon Valley, San Jose Symphony, Symphony Sinfonietta, West Bay Opera.

Update on life Member lunch, Picnic, Venustiano, 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 14, 2014
Meeting called to order at 10:36 by President David Schoenbrun.

Present: Schoenbrun, Zare, Fisher, Hanson, Goff, Gray, London

Absent: London (excused).

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

Applications and reinstates approved as submitted.

NEW MEMBERS:
Steven Harvey – oboe – 6/16/14
Jennifer Shear – celli – 6/16/14
Luis A. “Colfighter” Chikles – trombone – 6/16/14
Walfred Gong – violin – 6/16/14
Bernard Scully - horn - 6/16/14

REINSTATED TO MEMBERSHIP:
Jon Brunetti – trombone – 5/27/14
Gabriel Cruz - trombone - 5/27/14
Nicholas Pankovic – keyboards, piano – 5/28/14
Steven Summeri - trombone – 4/14/14

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 20, 2014. M/S/C to approve the language as follows:

1. “Local 6 Historical Notes” preamble: Add reference to this merger as follows: “MUSICIANS UNION LOCAL 6 and LOCAL 153 Merged, January 1, 2014.
2. Article VI: Jurisdiction: Add description of new territory in jurisdiction: “…all the 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.”
3. 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 Labor Councils, the Theatrical Federation of San Francisco, the California Labor Federation, the Western Conference, the California State Theatrical Federation, and other local Labor Councils as deemed appropriate, subject to approval by the Board of Directors.”

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 Caryn 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 as Musician: 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, Union Fair event to hiring union musicians. President Schoenbrun to investigate.

Diane Warwick concert producers had hired a non-union orchestra to accompany her 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 Venustiano 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 Societies, California Symphony, Carmel Bach Festival, CBCA Leaders, Church/Orch. Agreement (Dominican/Westinfeld Baker Chorale), Fairmont, Lamplighters, Marin Symphony, Menlo Park Mission, Monterey Symphony, Monterey Opera/Pops, Opera San Jose, Pacific Symphony, Symphony Silicon Valley, Sinfonietta, 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, Eleny King, and Joanne Davies.

Submitted by Beth Zare, Secretary-Treasurer.

FOR YOUR INFORMATION:

Editor’s Note: The minutes of the May 22 meeting were approved at the June 14 meeting.

View of Local 6 with the new building.

The construction crew invited our staff over for a barbecue.
"Music was my refuge. I could crawl into the space between the notes and curl my back to loneliness."

— Maya Angelou

Members Suspended

Angel, Donnabella
Austin, Arthur
Barrett, Jesse
Blanchard, Alice
Blumstein, Elizabeth A
Bonnaell, Robin
Boudreaux, Vivian
Bratt, Renata
Burns, Corinna K
Cambria Jr, John R
Carr, Monte
Catano, Armita
Cavan, Adrian
Chalasani, Vijay
Chaucer, Adrien
Chauveau, Suzanne Joy
Chimenti, Tima
Compan, John
Cromes, Chris Anne
Curtis, Dominic

Members To Be Dropped

Alvarez, Susan
Amaral, Michel Edward
Annan, Katia
Baum, Annette
Behrens, Christian L
Binkley, Paul
Blachiskey, George M
Boettjer, Jessica
Bowman, Richard M
Brady, Peggy
Burkett, Jean
Cann, David A
Chen, Jeffrey
Chassais, Gertchen
Climentone, Capri
Darcy, Bruce J
Doughty, Hoodie
Engelkies II, John R
Funkwischer, Jory
Furdiacy, Lacy
Furman, Louis Adam
Ferns, Beth
Guimard, Eric

Members Resigned

Boyle, Eugene
Children, Clifford
Cipri, Rya
Cox, Emily
Dragicevich, Yrza
Ewan, Alice
Fred, Drew
Grant, Alex
Gromyko, Diatta
Hamlin, Justine
Koffler, Jen
Koerner, Fred
Koerner, Keith
Koerner, David
LaDon, Sue
LaPlante, Terry
LaPlante, John
Lambo, Herb
Lambert, Joy
Lambert, Ted
Lambert, Robert
Lambert, Tom
Lambert, William
Lambert, Mary
Lambert, Elizabeth
Lambert, John
Lambert, Dennis
Lambert, James
Lambert, John
Lambert, Tom
Lambert, Robert
Lambert, Ted
Lambert, William
LaDon, Sue
LaPlante, Terry
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Lambert, Terry
Lambert, John
Lambert, Tom
Lambert, Robert
Lambert, Ted
Lambert, William
Lambert, Mary
Lambert, Elizabeth
Lambert, John

Venuology.com

musicians review venues

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

Expenditures

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

Gross Salaries
President 4,589.94
Secretary Treasurer 4,589.94
Assistants 14,300.27
Board of Directors 993.72
Stenographers 2,837.24
Total 27,241.13

Other Expenses
Employee Payroll Taxes 2,683.97
Employee Fringe 312.50
Workers Compensation 377.00
Health Insurance 6,942.83
Reimbursed West Coast Trip 1,243.89
SFL Labor Council Dues 500.00
State FL of Labor Dues 700.00
MRC Dues 75.00
Printing 299.96
Supplies & Services 758.63
Telephone 383.64
Office Equip. & Rental 21.00
Repairs & Maintenance 1,740.00
Misc. Stewards 400.00
Entertainment 60.28
Others Expense 14,375.61
Accounting 9,100.00
Bank Charges 160.00
Committed Expense 750.00
Miscellaneous Taxes 10.00
Legal Retainer 1,200.00
Legal - Other 31.25
Legal - Negotiations 7,625.00
Negotiations - Committees 2,300.00
Organizing & Recruitment 69.61
Label C, D, E of State Fed 900.00
Building Rent & Operation 444.89
Building Outside Services 585.00
Urbana, Alexander 1,140.00
Death Benefits 12,000.00
Total 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  Haltis, David
02/22/14  Haltis, David
02/28/14  Mansfield, Bambi
03/25/14  Through
03/26/14  Sanchez, Pasche
03/26/14  Hinkle, Carole
03/30/14  Klein, Carole
04/04/14  Harris, Ena
04/11/14  Troubador Shorty
04/18/14  Klein, Carole
05/17/14  Through
05/18/14  Hancock, Hobie
05/22/14  Constantin, E. Manuel
05/28/14  Simmons, Terry
05/31/14  Klein, Carole
06/01/14  Sandoval, Arturo
06/06/14  Minsky, Robert
06/06/14  Humphreys, Rebecca
06/17/14  Klein, Carole
06/17/14  Clapp, Les
06/17/14  Klein, Carole
06/21/14  Sanchez, Lisa

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— Tom Waits
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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 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.

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. Current pay rates are;
rehearsals, $124.52 and performances, $137.02.

The orchestra. The base rate of pay for the 2013-2014 season was $116.00 (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.

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 (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.

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: Jodyly D’Antonio, Co-Personnel Manager
Mail: 1365 Cresthaven Drive, Colfax, CA 95713
Email: foothilljody@ymail.com

Audition Repertoire:
A romantic and Mozart concerto exposition of your choice
(2nd movement opening to m. 54 and coda)

Schumann, Symphony No. 2
Mozart, Symphony No. 3
(2nd movt, mm. 1 - 27 and 46 movt, mm. 1 - 42)

Shostakovich, Symphony No. 5 (E32 to 4 after 836)
Strauss, Don Juan, first page

OAKLAND EAST BAY SYMPHONY

Michael Morgan, Music Director and Conductor
Announces auditions for the following positions:

1st Violin – Stand 5 (Inside)
2nd Violin – Stand 6 (Outside)
Principle Cello – Stand 10 (Outside)
1st Violin – Stand 3 (Outside)

Auditions will be held in Oakland on Monday, September 15, 2014.
Candidates should 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
Qualifed applicants please send a concerto resume and a $25.00 deposit (refundable at time of audition after the candidate has played) to:

Oakland East Bay Symphony
2200 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.oeds.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 nine subscription sets at the Paramount Theater. There were 29 guaranteed subscription services plus additional reduced orchestra work. The collective bargaining agreement for the 2014-2015 season is being negotiated.

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: Jodyly D’Antonio, Co-Personnel Manager
Mail: 1365 Cresthaven Drive, Colfax, CA 95713
Email: foothilljody@ymail.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
(2nd movement opening to m. 54 and coda)

Schumann, Symphony No. 2
Mozart, Symphony No. 3
(2nd movt, mm. 1 - 27 and 46 movt, mm. 1 - 42)

Shostakovich, Symphony No. 5 (E32 to 4 after 836)
Strauss, Don Juan, first page

AFM Entertainment is now accepting applications from AFM members who are solo artists or leaders of self-contained bands and ensembles, in every genre of music.

As an online booking and rental service, your business depends on a strong presentation—many of the first impressions that potential clients will have of your group will be online. With AFM Entertainment, your act will be front and center.

To apply, visit AFMEntertainment.com for more information.

AFM Entertainment reserves the right to accept, reject, or alter any submitted materials.