



Musical News

Vol. 86, No. 1



January - February 2014

IN THIS ISSUE:

Directory Listing
Triple Card Rebate
Gretchen Elliott Interview
Guest Article: Patience Scales
Members Suspended / To
Be Dropped / Resigned / 153
Members In Arrears / TEMPO
Local 6 Archive
Advertisements

LIFE MEMBERS

Eva Karasik
Lisa Pollard
Margaret Tait

IN MEMORIAM

Leland C. Smith

Non-Profit Organization
U.S. Postage PAID
San Francisco, CA
Permit No. 454

Musicians Union Local 6
116 Ninth Street
San Francisco, Ca 94103

TIME VALUE
Deliver by
2/7/2014

Doing What We Love – the Musicians’ Curse

by David Schoenbrun



© G Dan Mitchell
www.gdanmitchell.com
used by permission

In 2005, Steve Jobs, may he rest in peace, stood before the graduating class at Stanford University and, by way of invoking his personal path to wealth, fame and fulfillment, said:

You’ve got to find what you love. And that is as true for your work as it is for your lovers. Your work is going to fill a large part of your life, and the only way to be truly satisfied is to do what you believe is great work. And the only way to do great work is to love what you do.

What a great thought – and who better than a 22 year-old, starry-eyed new graduate of a major private university to feast on such a promise. It is the very definition of “empowerment,” one of my least favorite of those new millennium buzzwords – right up there with “paradigm shift.” For most of those graduates I’m quite sure it was not the first time they’d heard such advice. The notion that we are masters of our own fates with respect to job satisfaction, to the extent that all we need do is “choose” correctly and in accordance with our loves, is intoxicating in both its simplicity and optimism.

Miya Tokumitsu, in her essay, *In the Name of Love* identifies “Do What You Love” (DWYL) as “the unofficial work mantra of our times.” But, dig just a little deeper beneath that bushy-tailed aphorism and you will find a darker side, as Ms. Tokumitsu describes:

The problem with DWYL, however, is that it leads not to salvation but to the devaluation of actual work—and more importantly, the dehumanization of the vast majority of laborers.

Superficially, DWYL is an uplifting piece of advice, urging us to ponder what it is we most enjoy doing and then turn that activity into a wage-generating enterprise. But why should our pleasure be for profit? And who is the audience for this dictum?

DWYL is a secret handshake of the privileged and a worldview that disguises its elitism as noble self-betterment. According to this way of thinking, labor is not something one does for compensation but is an act of love. If profit doesn’t happen to follow, presumably it is because the worker’s passion and determination were insufficient. Its real achievement is making workers believe their labor serves the self and not the marketplace.

At this point you are probably expecting this piece to turn into the sort of pro-labor, socialist-tainted rant that one would expect of a union president taking issue with elitist classism. But I think the better point, and one more important for musicians, is the special dilemma DWYL poses for our particular careers.

At the 2010 AFM Convention, a resolution was passed mandating that all references to the word “casual” (as in “casual employment”) in the AFM Bylaws, and in each Local’s bylaws and wage scales, be changed to “freelance.” The thought being that “casual” conveyed a connotation of the work being somewhat less than serious or professional. I personally don’t have a problem with it. I think the greater problem lies in how we describe what we do: “play” our instruments, and how we self-describe ourselves as “players”. In Spanish, the verb “tocar” (to touch) is used when referring to the playing of musical instruments – much better, I think.

So, as musicians, we not only have careers which are popularly regarded as ‘doing what we love,’ but when we do our work, we “play” – in fact the antonym for “work.” We have taken Steve Job’s advice to the nth degree – and DWYL has led to a dilemma for us in the workplace, because we’ve discovered that these descriptions of a musician’s work are much more than mere semantics. These are powerful images that shape the way our communities, employers, boards of directors, and even, sometimes, our loved-ones see us and our life’s work.

Tokumitsu captures the essence of the dilemma when she describes artists in particular as “willing to work for social currency instead of actual wages, all in the name of love.” In other words, we tend to buy into the adulation and envy of how non-musicians regard what we do for a living, and that “social currency” is factored into how we value what we do – and then deducted from our wages.

Recently there was a cover story in the SF Chronicle that talked about a big band that played regularly in a local ballroom – performing without compensation for the satisfaction of bringing joy to others (“Playing the swing shift after their 9-to-5 jobs,” 12/10/13). On the one hand, it was a touching story about a bunch of musicians (some union members) who were doing what they loved. But the unfortunate, if unintended, message it conveyed was that the musicians’ performance was reward in and of itself. DWYL strikes again.

As musicians, we have to be especially sensitive to the hidden language of exploitation, how DWYL is used redefine our work as play, and how we ourselves participate in the devaluation of the talents we’ve worked so hard to refine. We can still be charitable, but we should do so consciously, not out of habit or obligation.

Do what you love and you’ll never work a day in your life! But as musicians, before we embrace that famous line, let us ask ourselves the two questions posed by Tokumitsu: “Who, exactly, benefits from making work feel like nonwork?” and, “Why should workers feel as if they aren’t working when they are?”

We have all been seduced by the promises of DWYL, and exploited by its consequences. Being mindful of how we are compensated for our talents requires that we be vigilant in all of our dealings and negotiations. But the important changes will only come as a result of the very quiet talks we have with ourselves.

Musical News

Official Bulletin of
MUSICIANS UNION LOCAL 6
American Federation of Musicians

Beth Zare, Editor
Alex Walsh, Managing Editor

Musicians Union Local 6
116 - 9th Street
San Francisco, CA 94103
phone (415) 575-0777
fax (415) 863-6173
email: info@afm6.org
website: www.afm6.org

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

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.

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

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

FINANCE COMMITTEE
Steven D'Amico Melinda Wagner
Peter Wahrhaftig

LAW & LEGISLATIVE COMMITTEE
Melanie Bryson India Cooke
William Klingelhofer
James Matheson Gordon Messick

PRESIDENT EMERITUS
Melinda Wagner

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)

ANNOUNCEMENTS

PARKING ALERT!!!

Due to Construction on the adjacent lot, if you are planning to come to the Union office, be aware that we may not have parking available in the back lot. Please call to verify the availability of parking. This applies to transacting any business with the Union, or any rehearsals that may be taking place in our hall. Issues concerning the availability of parking in our lot are projected to continue through 2014 at a minimum.



BENEFICIARY CARDS

Members are urged to call Local 6 and check the beneficiaries named on their beneficiary cards. Many cards were filled out years ago, and some may 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. Be sure it is the right person.

RECORDING WORK

Local 6 is trying to stem the tide of non-union recording being done in our jurisdiction. Allowing such work to take place unchallenged can and will undermine our significant efforts to bring more *union* recording work to the Bay Area. Therefore, when receiving offers of recording work, all members should be sure to ask if it is being done under a union contract.

Do not agree to offer your services for non-union recording projects. Members doing so are subject to board-imposed fines or expulsion. Think long-term, and think collectively!

Login procedures for Local 6 website afm6.org

Username: (your email on record in Local 6 database)
Password: your birthday, entered numerically with no spaces (ex. 03091999)
Currently, the members area contains such items as freelance contracts, wage scales, bylaws, membership directory, and wage scale calculator.

We are currently revamping our website and will have a more secure login procedure soon. If Local 6 has your email address, you will receive notification when the new system is implemented.

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.

MEETINGS SCHEDULE

GENERAL MEMBERSHIP
January 27, 1:00 p.m.

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

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

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: _____	E-Mail Address: _____
New Address: _____	Instruments (List primary instrument first): _____
City, State, Zip: _____	_____
Phone Listings - Maximum of 3 numbers, top 2 will appear in directory:	_____
1) _____	_____
2) _____	_____
3) _____	_____

New & Reinstated Members

DELETED FOR WEB

Changes In Member Contact Information

DELETED FOR WEB

Petition For 2013 Multi-Card Rebate

Effective January 1, 2014, members who belonged to three or more Locals throughout 2013 can petition the AFM Secretary-Treasurer for a "rebate equal to the per capita dues received by the Federation" for that member's membership in each AFM Local in excess of two. (Members pay their Federation per capita dues as a portion of their Local annual dues. The Local forwards the member's per capita dues to the Federation. Only the Federation's portion of the annual dues will be rebated). No rebates will be issued until the AFM Secretary-Treasurer's Office verifies that petitioning members held continuous membership in three or more Locals for the full prior year of 2013. No rebates will be issued until after February 1, 2014.

2013 Multi-Card Rebate

Regular Members - \$56.00; Life Members - \$40.00; Inactive Life Members - \$34.00

Article 5, Section 47(a) & 47(b) of AFM Bylaws
Under the terms of Article 9, Section 16 of AFM Bylaws, I am hereby requesting a rebate of 2013 per capita dues paid to the Federation.

Name: _____ Social Security or Social Insurance #: _____
(First) (Last)

I belonged to the following Locals for the entire 2013 calendar year:

Local #: _____ Local #: _____ Local #: _____ Local #: _____ Local #: _____ Local #: _____

Please include with this petition copies of all paid-up 2013 membership cards, receipts of cancelled checks for annual dues from all Locals, OR a letter from each Local stating that you were a member in good standing of the Local for all of 2013. Allow six to eight weeks to process your rebate.
Return to: American Federation of Musicians; Secretary-Treasurer's Office; Multi-Card Rebate Program; 1501 Broadway, Suite 600; New York, NY 10036
Attention: Diane DePiro

An Interview With Gretchen Elliott *by Beth Zare*

Beth: When did you first start working for the union?

Gretchen: It depends what you mean by working. Sometime in the late 1980s, when I was in the SF Ballet Orchestra, I was appointed steward. I think that was the first time I was active with the union. The players committee had already developed a good working relationship with the SFB Management but I began to realize the possibility of bringing about a positive change in working musicians' lives.

Beth: When you were playing cello, did you ever see yourself as someone who would serve the members by working for the union?

Gretchen: No; not in my wildest dreams. Certainly not beyond my time as steward.

Beth: What lead you to work in the union office?

Gretchen: In 1994, a couple of years after I had retired from the Ballet Orchestra because of chronic shoulder problems, I went to work at Local 6 as a staff member. It was a real adventure because I had never worked for any length of time in an office, and I had never even seen a computer. Melinda Wagner, who was Secretary-Treasurer at the time, was willing to give me a chance because it was not easy to find people with office skills who were willing to brave the neighborhood for the low pay that was offered at the time.

Beth: Was this when the Local 6 office was located in the Tenderloin district on Jones Street?

Gretchen: Yes, the neighborhood had deteriorated considerably from the time the building was constructed around 1925. Staff members were encouraged to dress down and walk fast to work. It was rare for anyone to leave the building once we were safely inside. In other words, we all brought our lunches.

Beth: Well, times have changed, haven't they?

Gretchen: I'd say the move to Ninth Street in 1998 was the most positive event for Local 6 during the almost twenty years of my employment. It was definitely Melinda's legacy, though she achieved many other accomplishments during her tenure at the Local. First, it took ten years to find a legitimate buyer for the building on Jones Street. Then it took many months to locate a suitable building in a better location. Also, many of the older members were opposed to relocating. They believed that the Tenderloin would rejuvenate. Obviously, that was not to be the case. The move provided a terrific shot in the arm for the officers and staff. For the first time in our experience, members actually came to visit the union - many of them for the first time. Not a day has passed subsequent to our relocation that I haven't consciously appreciated the effort that it took to accomplish it.

Beth: So besides Melinda how many other Presidents did you serve with?

Gretchen: Since becoming Secretary-Treasurer I only served with two Presidents: Melinda Wagner and David Schoenbrun. Though their styles are very different, they have both worked with great



Beth Zare & Gretchen Elliott.

diligence on behalf of our membership. However, when I started working on staff, Nick Bardes was President. In 1996, he retired mid-term because of his wife's ill health, and the difficulties presented by his long commute from Santa Rosa. Melinda was appointed by the Board to complete his term, and I was appointed to complete hers.

Beth: Now the Board has appointed me to complete your term upon your retirement. Do you have any words of advice for me?

Gretchen: Yes. Eat a good breakfast, because you may not have time for lunch! On a more serious note, the job consists of keeping track of so many details, and it can be quite a juggling act. So it's a good idea to keep an up-to-date check list. Also, make use of your staff. Taken together, they have quite an array of skills. And of course, the biggest responsibility: take care of the union's money!

Beth: Did you grow up with a strong labor background in your family?

Gretchen: Not that I can remember. I grew up in Phoenix, where my mother taught public school music for more than twenty-five years and played cello in the Phoenix Symphony when it was still a community orchestra. She had a myriad of other jobs as a professional musician. She was an excellent pianist and accompanist. I don't recall ever hearing anything about the presence of a union for musicians. Maybe it is just my faulty memory or more likely it wasn't a requirement for her to belong. Of course, now Arizona is a right to work (for less) state. She may have belonged to a school teachers union. But I doubt it, because the only thing I remember is her stating that she didn't think school teachers should be allowed to strike.

Beth: So when did you first join the AFM?

Gretchen: I didn't really become aware of the musicians union until I was in school at Indiana University. I first joined in Indianapolis (Local 3,) when I was seventeen, because I was offered work for a touring ballet company appearing on the IU

Auditorium series. I benefitted from numerous additional work opportunities, including several weekend run-outs with Henry Mancini, as well as a two-week tour which paired Mancini and Andy Williams. An Indianapolis contractor always hired string players from the music school for engagements such as these, so I thought being a union member was a pretty good deal. When I left Bloomington, I joined Local 8 while with the Milwaukee Symphony, Local 65-699 while with the Houston Symphony, eventually joining Local 6 in 1970.

Beth: How has the union changed in the years you have been here?

Gretchen: For one thing, its membership has dropped significantly, mainly due to the continuing unfriendly-to-labor environment that has even worsened over the years. I think we are all aware of one of the consequences - the aging of our membership. Since I joined Local 6, we have lost many hundreds of members. Obviously, this is a situation that exists throughout the AFM. So far, efforts to counter this trend have been largely unsuccessful. Let's face it, the younger generation is not pounding down the union's door.

Beth: What will you miss most once you retire?

Gretchen: It's hard to say. Of course, I will miss assisting and interacting with our members. For sure, I will miss working with David, our dedicated Board of Directors, and our excellent, hard-working staff. I will also miss seeing quite a few really terrific AFM local officers that I have been privileged to get to know over the years at the various union conventions and conferences. One thing I certainly won't miss is the 10 o'clock start time. That could be really brutal!

Beth: Speaking of Conventions, how many have you attended?

Gretchen: My first was in 1997. Altogether, I attended seven of the eight conventions held during my time in office. I missed one because of a dental emergency. I'm sure you would agree that the most spectacular moment was the huge spontaneous outpouring of support, financial and otherwise, expressed by the delegates, and AFM officers and staff, for both the Twin Cities Local 30-73 and the Minnesota Orchestra musicians that took place at last summer's convention.

Beth: What do you hope to leave behind as your legacy?

Gretchen: I hope to leave a functional membership database and accounting program! Fortunately, we seem to have worked out most of the bugs in our new Access-based program, which has been in use for just over a year now. The last wrinkle will be to iron out the addition of the merged Local 153 members. It has taken much more time - and money - than I had expected, but I have heard similar accounts from other local officers who have traveled this road. In any case, it was an absolute necessity to move away from our old DOS-based system because we were running out of hardware, and its technical capacity was limited by today's standards. However, it did serve the local very reliably, and for

Administering the Oath of Office to Beth Zare on January 21, 2014



a very reasonable cost, for about 25 years. I would like to mention that the transition to the new system was greatly facilitated by the tireless efforts of our recently-retired Assistant Treasurer, John Hunt.

Beth: What was your proudest moment working for Local 6?

Gretchen: I don't know whether I would use the word *proud*, but I was glad to be able to help some of our members obtain health insurance by coordinating Local 6's participation in the group health plan offered by Mark Cormany. It was only unfortunate that the cost of the premiums escalated so rapidly after the program was initiated in 2008 that some members were forced to drop out. Even so, I heard from quite a number of musicians with "pre-existing conditions" that they simply wouldn't have been able to get meaningful coverage elsewhere – and some of them had significant health issues that needed attention. Now, with Covered California, quite a few members have found plans for much less money, and I'm very happy for them.

Beth: Lastly, what is the something you want people to know about the union that you think they may not be aware of?

Gretchen: I think many people, including some of our members, may not be aware of the dedication of union officers all over that have helped their locals and members in the face of an often hostile labor environment. Many of these officers earn little to no money for their efforts. Luckily, with the high cost of living in the Bay Area, our dedicated staff and officers at Local 6 are paid. Still, no one employed at Local 6 is getting rich!

Beth: Well Gretchen, on behalf of the entire membership let me thank you for your many years of service and may you enjoy retirement and sleeping in.



Gretchen Elliott & David Schoenbrun.

Patience Scales – A Giving and Gracious Lady *by Alan Thomas, Life Member, Musicians Union Local Six*

Patience Scales is probably the most renowned music teacher who ever taught in San Francisco. When she and I engaged in conversation after the Local Six Life Member Luncheon at Nick's on August 8, 2013, I discerned that she had quite a story to tell. On a later date, Patience loaned me a large three-ring binder with much of her life chronicled in photos, flyers, newspaper articles and tributes to her long and successful career.

Patience Scales was born to Earl Lee Barnes and Annie Mae Barnes in Arkansas. Her father was an entrepreneur and civic leader. Patience graduated from Dunbar High School in Little Rock and later from Arkansas A. M. and N. College (now University of Arkansas) in Pine Bluff. She studied business administration and elementary education. She settled in San Francisco as a young bride. Ms. Lillian Hodgehead, co-founder of the San Francisco Conservatory of Music, was an early mentor to Patience.

When I asked if "Patience Scales" was her actual name, she responded that it is. She was married to D. W. Scales and took his last name. She was mentioned in Herb Caen's column on numerous occasions as her name resonated with him. I guess old Herb thought that Patience [with] Scales was indeed a fitting name for one who reached fame as a piano and music teacher.

Ms. Scales brought pageantry to piano lessons which were displayed in her annual production for over a decade at the San Francisco War Memorial Opera House. During her teaching career, she taught in excess of 2,000 students, usually 70 or more students at any given time. As founder of the "Parade of Youth" Arts Foundation in 1959, Ms. Scales championed the development of musical and



Patience Scales in 1967.

performing arts skills of youth with lower income backgrounds. She was philanthropic to the extent that she gave lessons on a gratis basis to children who could not otherwise afford music lessons. Patience taught children how to perfect their musical talents through discipline and musical study with equal emphasis on helping them develop poise, self-confidence and stage presence with a touch of elegance.

In addition to all of the aforementioned, Patience also was employed by Local Six as an examiner for those seeking admission to the Union. She has held Life Membership status for some time.

Patience Scales was honored by Who's Who of California, Distinguished Woman in 1969 by the San Francisco Examiner, and was awarded the 1990 Individual United Sweepstakes Award of the Music Teachers Association of California. She also received a scholarship to study under Lillian Hodgehead.

Patience has had a rewarding and full life and has enabled many children to receive music lessons that otherwise could not have had this privilege. In the brief conversation that we had on first meeting, she exhibited a phenomenal recall of dates, people and significant events. She loves life and people and all of the honors and tributes that she has earned are richly deserved. Patience has reached many people at the fundamental level of music instruction. Those of us in the Union have all reached professional status to one extent or another. Think back – many years ago just about all of us took instruction from a private teacher or in the schools, and often the memories of our early lessons slip away. I hope that this coverage of Patience Scales' career helps jog our memories back to this time in our lives that proved to be valuable and significant.

Patience Scales states that her greatest achievement is the rearing of her three sons as a single parent. All are successful men: Ricky Ricardo, Glenn Earl and Danny Wayne Scales.



The City of San Francisco Proclaims August 31, 2001 as Patience Scales Day.



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
3030 Olympic Blvd.
Santa Monica, CA 90404
Ph: 310.392.3777, Fx: 310.392.2187
Toll-free Help Line: 1.800.687.4227

MINUTES

BOARD OF DIRECTORS MEETING – OCTOBER 24, 2013

Meeting called to order at 10:45 by President David Schoenbrun.
Present: Schoenbrun, Elliott, Fisher, Goff, Gray, Hanson, Isenberg.
Absent: London, excused.

The minutes of the meeting of October 10, 2013, were accepted as written.

Applications and resignations approved as submitted.
NEW MEMBERS:
Nicholas Woodbury – percussion – 10/21/13

READMITTED TO MEMBERSHIP:
Rashad Silvera – guitar – 8/30/13
Sascha Jacobsen – acoustic & electric basses – 9/11/13
Carolyn McIntosh – cello – 10/2/13
Charles Mackinnon – arranger, composer, flugelhorn, trumpet – 10/17/13
Charmian Stewart – violin – 10/18/13

DECEASED:
Thomas Beeson – 10/13/13
John Ortega – 10/16/13

GENERAL BUSINESS:
The following items were discussed:
The 8/12/04 decision of the Board of Directors to self-insure the Local 6 death benefit: no deaths were reported during the month of September; as of September 30th, 15 deaths had been reported for the year: M/S/C to continue to self-insure, with monthly Board oversight.

A request from the musicians of the SF Opera Orchestra that Local 6 retain the services of attorney Liza Hirsch Medina to represent them in their upcoming negotiations: M/S/C to approve.

The need to replace the windows on the mezzanine level of 116 Ninth Street, primarily to reduce street noise, which will be exacerbated by the construction project soon to commence on the corner property adjacent to Local 6, and which is expected to last for at least 18 months: M/S/C to approve the cost, which is estimated to be just over \$20,000.

Employment issues concerning jazz/freelance musicians in San Francisco: VP Fisher and Director Gray reported on their investigation of clubs in North Beach, undertaken on the evening of October 18th, to determine the approximate level of musical activity in that particular neighborhood; based on their survey, VP Fisher estimated that up to 200 musicians work in the North Beach clubs over the period of a month.

The need to schedule a meeting of the Symphonic Oversight Committee: it was agreed that the Local 6 Board representative will receive the same travel pay as is provided for meetings of the Board of Directors.

REPORT OF OFFICERS:
Secretary-Treasurer Elliott reported on the following:
The September 2013 financial report and statement of accounts: M/S/C to approve expenditures for September as submitted.

Continuing efforts to recover Strike Fund benefits overpaid to members of the SF Symphony.

President Schoenbrun reported on the following:
Activities and information regarding negotiations and contract maintenance for collective bargaining agreements with: California Symphony, Marin Symphony, Oakland East Bay Symphony.

Preliminary efforts to schedule a meeting of the Area-Wide Casual Wage Scale Committee.

Details concerning the merger of Local 153 with Local 6.

Meeting adjourned at 1:00 in memory of Tommy Beeson and John Ortega.

Submitted by Gretchen Elliott, Secretary-Treasurer

BOARD OF DIRECTORS MEETING – NOVEMBER 7, 2013

Meeting called to order at 10:35 by President David Schoenbrun.
Present: Schoenbrun, Elliott, Fisher, Goff, Gray, Hanson, Isenberg, London.

The minutes of the meeting of October 24, 2013, were accepted as amended.

Applications and resignations approved as submitted.
NEW MEMBERS:
Craig Bate – violin, viola – 10/31/13
Aletta Smith – bassoon, bagpipes, rankett, medieval / renaissance double reeds – 10/31/13
Esther Hollander (AFM Member: Local 161-710) – oboe, English horn – 11/5/13

Barbara Hull (AFM Member: Local 66) – trumpet – 11/6/13

COMMUNICATIONS:
From the officers, board, and staff of the Twin Cities Musicians Union, Local 30-73, thanking us for our donation to assist them with their efforts to support the musicians of the Minnesota Orchestra during their ongoing lock-out, and previously, the musicians of the Saint Paul Chamber Orchestra during their similar challenge, recently resolved.

GENERAL BUSINESS:
The following items were discussed:
Proposed terms of a successor collective bargaining agreement (1-year term) between Local 6 and the Oakland East Bay Symphony: M/S/C to approve, subject to ratification by the bargaining unit.

Proposed terms of a pre-hire collective bargaining agreement between Local 6 and First Presbyterian Church of Berkeley for an engagement in December 2013: M/S/C to approve.

Proposed terms of a pre-hire collective bargaining agreement between Local 6 and Dominican University for an engagement in November 2013: M/S/C to approve.

Employment issues concerning jazz/freelance musicians in San Francisco.

REPORT OF OFFICERS:
Secretary-Treasurer Elliott reported on the following:
Business expenses charged to the Local 6 credit card and paid in the month of October.

Ongoing efforts, now nearly completed, to recover Strike Fund benefits overpaid to members of the SF Symphony.

President Schoenbrun reported on the following:
Activities and information regarding negotiations and contract maintenance for collective bargaining agreements with: Carmel Bach Festival, Menlo Park Presbyterian Church, SF Opera.

Issues discussed at a meeting of the Local 6 Recording Committee.

Details concerning the merger of Local 153 with Local 6.

Attending a meeting of the Bay Area Theatrical Federation, recently re-established by FX Crowley, a former officer of IATSE, Local 16.

Vice President Fisher reported on issues discussed at a recent delegate meeting of the SF Labor Council.

Director Isenberg spoke about issues related to the bankruptcy of the Napa Valley Symphony.

Meeting adjourned at 12:40 in memory of Lou Reed.

Submitted by Gretchen Elliott, Secretary-Treasurer

BOARD OF DIRECTORS MEETING – NOVEMBER 21, 2013

Meeting called to order at 10:45 by President David Schoenbrun.
Present: Schoenbrun, Elliott, Fisher, Goff, Gray, Hanson, Isenberg, London.

The minutes of the meeting of November 7, 2013, were accepted as written.

Applications and resignations approved as submitted.
NEW MEMBERS:
Gretchen Claassen – cello, baroque cello, viola da gamba – 11/8/13
Jiwon Evelyn Kwark - violin – 11/13/13
Barbara McKee – bassoon, contrabassoon – 11/20/13

READMITTED TO MEMBERSHIP:
Robert Bailis – clarinet, alto saxophone, piano – 11/14/13
Andy Kuntz – drums, trumpet – 11/20/13

RESIGNATIONS (as of 9/30/13):
Ryder Shelley

DECEASED:
George Lopez – 11/10/13

GENERAL BUSINESS:
The following items were discussed:
The 8/12/04 decision of the Board of Directors to self-insure the Local 6 death benefit: two deaths were reported during the month of October; as of October 31st, 17 deaths had been reported for the year: M/S/C to continue to self-insure, with monthly Board oversight.

Proposed terms of a Letter of Agreement between Local 6 and the Oakland Ballet covering wages and working conditions for musicians to be employed for its production of *Nutcracker*: M/S/C to approve; Director Isenberg voted no.

Proposed terms of a successor collective bargaining agreement (3-year term) between Local 6 and Quadre: M/S/C to approve, subject to ratification by the musicians.
Proposed terms of a one-time, pre-hire church/choral agreement between Local 6 and the SF Boys Chorus for an engagement taking place in December: M/S/C to approve.

Upcoming Integrated Media Agreement negotiations to take place December 15-20 in Chicago: M/S/C to approve necessary expenses for SF Symphony member Cathy Payne to attend.

A request from the SF Symphony Players Committee to be allowed to designate a delegate to the SF Labor Council to represent the interests of the musicians employed under collective bargaining agreements between Local 6 and the SF Symphony, SF Opera, and SF Ballet: M/S/C to approve.

Employment issues concerning jazz/freelance musicians in San Francisco.

REPORT OF OFFICERS:
Secretary-Treasurer Elliott reported on the following:
The October 2013 financial report and statement of accounts: M/S/C to approve expenditures for October as submitted.

Ongoing efforts to recover Strike Fund benefits overpaid to members of the SF Symphony: only one member has not yet made the required reimbursement.

President Schoenbrun reported on the following:
Activities and information regarding negotiations and contract maintenance for collective bargaining agreements with: Menlo Park Presbyterian Church, SF Opera.

Receiving signed collective bargaining agreements from the following employers: Dominican University, First Presbyterian Church of Berkeley.

Issues in regard to the construction of an 11-story building at the corner of Mission and 9th Streets, adjacent to Local 6.

Details concerning the approaching merger of Local 153 with Local 6.

Meeting adjourned at 12:05 in memory of George Lopez.

Submitted by Gretchen Elliott, Secretary-Treasurer

BOARD OF DIRECTORS MEETING – DECEMBER 9, 2013

Meeting called to order at 10:50 by President David Schoenbrun.
Present: Schoenbrun, Elliott, Fisher, Goff, Hanson, Isenberg, London.
Also Present: Zare
Absent: Gray, excused.

The minutes of the meeting of November 21, 2013, were accepted as written.

Applications and resignations approved as submitted.
NEW MEMBERS:
David Bowman (AFM Member: Local 10-208) – trombone, euphonium, arranger, composer – 12/3/13

READMITTED TO MEMBERSHIP:
Colby Wiley – trombone, alto trombone, bass trombone – 11/25/13

GENERAL BUSINESS:
The approaching merger of Local 153 with Local 6.

The construction project adjacent to Local 6: issues concerning the near-term availability of parking in the Union's lot were discussed.

Employment issues concerning jazz/freelance musicians in San Francisco.

REPORT OF OFFICERS:
Secretary-Treasurer Elliott reported on the following:
Business expenses charged to the Local 6 credit card and paid in the month of November.

Ongoing efforts to recover Strike Fund benefits overpaid to members of the SF Symphony.

President Schoenbrun reported on the following:
Activities and information regarding negotiations and contract maintenance for collective bargaining agreements with: Menlo Park Presbyterian, Quadre, SF Opera.

Meeting adjourned at 11:45 in memory of Nelson Mandela.

Submitted by Gretchen Elliott, Secretary-Treasurer

Hire A Musician/Band | Find A Teacher

List yourself, your band, and your teaching services on the Local 6 webiste: www.afm6.org
To Create Your Listing, Contact Alex Walsh
at 415-575-0777, ext. 308
alex@afm6.org



MEMBERS SUSPENDED (for non-payment of 4th quarter dues, updated through 1/23/14)

Adams, Brandon	Buttmer, Evan	Ivry, Jessica M	Meeks, Leslie Kim	Sutterfield, Nicole
Andaya, Richard E	Carmichael, Jack H	Johnson, Alan	Na, Howard	Szendrey, Edith E
Arnold, Michael P	Chew, Kristi Loder	Jones Jr, Paul	Oey, Andrea	Thorley, Douglas
Arnold, Michael R	Chukhlov, Eugene	Kaihatsu, Timothy	Parenti, Dan	Thornton, Scott
Ashley, Robert Ryan	Collins, Anthony W	Kamrin, Phyllis S	Parry, Dwight	Tusa, Frank A
Austin, Arthur	Corrigan, John	Kennedy, Daniel James	Pate, De Wayne	Viets, Henry Mitchell
Bach, Sarah	Del Simone, Alfred	LaDeur, Jeffrey	Pavkovic, Nicholas	Walker, Dawn Loree
Barbini, Kineko	Dunlap, Larry	Landsberg, Norman H	Peeples, Baker S	Walker, Susan L
Barbini, William	Fabricant, Daniel	Lin, Pei-ling	Pickett, Albert R	Wenhardt, Colin M
Batiste, Larry	Fasman, Kelly Z	Lockhart, Carolyn J	Rickard, Stephanie	White, Archie
Battagline-Chirgwin, Elizabeth	Flyer, Nina G	London, Lawrence	Schillaci, Joseph	White, Joel
Belanski, Bob	Grunberg, Peter	Lorenz, Fil	Schuman-Post, Brenda	Wilkins, Rob
Benham, Donald W	Hall, Steve	Maguire, Andrew	Shaul, Aaron	Yoon, Sun Ha
Blumenstock, Elizabeth A	Herhold, Brent	Maile, Joseph	Simms, Patrick W	Zingg, Drew
Bonnell, Robin	Hernandez, William C	Manganaro, James	Stephens, Greg	
Burkert, Julie M	Hettel, John Douglas	Martell, David	Stuart, Ruth Ann	
Burri, Mathew	Hornig, Thomas D	Mason, Gregory W	Sullivan, David W	

MEMBERS TO BE DROPPED (for non-payment of 3rd quarter dues)

Baum, Marc Hampton	Gabriel, Walter H	Jessen, Dana	Lee, Cindy	Shields, Ian K
Claudio, Cesare	Gumroyan, Abe	Keigwin, Jon	Metzgar, Pauline	Tropman, Matthew
Donehew, Robert M	Hinshaw, Darby	Kim, Jonah	Mikasa, Kent	
Everett, William J	Irvine, Erin	Kouznetsov, Kirill	Neuman, David	
Foster-Dodson, Dawn	Jennings, Graeme	Lawrence, Keith	Perkoff, Max	

RESIGNATIONS (as of 12/31/13)

Koester, Brian	Koh, Cary	Cruz, Gabral	Torriglia, Tom
Moores, Margaret	Meicke, Steve	Hack, John Tilton	Gehrke, Rodney
Austria, Leonard	Yukiko, Robin	Sfarzo, Maryann	

LOCAL 153 MEMBERS IN ARREARS (non-payment of outstanding 153 dues jeopardizes Local 6 membership)

Angel, Eleanor	Horn, Erica	Makhijani, Natasha	Peeples, Baker	Van Dongen, Antoine
Dalke, Sally	Hu, Fan	Martell, David	Pukhacevskaya, Frida	
Dietz, Duane	Kofler, Ivalina	Mishkit, Bruce	Suminski, Steve	
Erdem, Hande	Lewis, Calvin	Murtagh, Catherine	Taylor, Joyce	
Holzman, Sarah	Lochner, Kurt	Nichols, Wilbur	Taylor, Graham	

TEMPO / CODA CONTRIBUTIONS (*\$10 - \$49; **\$50 - \$199; ***\$200 or more)

Antonio Gallardo **	Mary Fettig	David Morris	Donald Meehan	Holly Tigard *
Jieyin Wu	Arthur Storch *	Michelle Caimotto	Daniel Wood	Maynard Belongio
Thomas Koster	Kellen Boyer **	William Harvey	Laura Reynolds	Audrey Jackson *
Frederick Weldy	Daniel Lewin	Joseph Fath	Desmond Tan	Nancy Bien
Calvin Murasaki	Krisanthy Desby	Tom Hemphill *	Cynthia Behnke Hanson	Jerry Olson *
Dina Weinshelbaum	Forrest Byram **	Christopher Piazza	Paul Hanson	Mark Keller *
Craig McAmis	Salvador Santana	Jonathan Ring	Edmond Fong *	Richard Roper
Joanne Eisler	Celia De Martini	Mary Arlmann	Jeanette Isenberg	Rachel Patrick
Madeline Prager	Lili Byers	David Burkhart	Josephine Gray	Karen Gottlieb *
Aenea M. Keyes	Alicia Telford	Deborah Shidler	John Mader	William Aron
Jose Luis Arana	Jeffrey Neighbor	Billy Selak * (imo Danny Yale)	Cathy Down	Lisa Zadek
Janet Archibald	Melanie Keller	Joseph Edelberg *	Raushan Akhmedyarova	Paul Hale
Diane Grubbe	Barbara Anders	James Moore III	Nancy Severance *	Mark Nemoyten
Robert Howard *	Steven Doherty	James Hurley	Dale Chao *	Debbie Spangler
Norman Therkelson	J. Tilton Hack ***	Robert Hughes *	Steven Sanders *	Ward Spangler
Tamara Voyles	Erin Vang *	Lisa Grodin	Roay Oakley	
Daniel Boykin	Russell Seyforth	Rob Gibson	Lynn Oakley	
Douglas Carlson	Gretchen Elliott **	Wally Steele	Marta Tobey	
Hall Goff *	Timothy Devine	Adrian Stenzen *	Michelle Maruyama	

Expenditures

The Board of Directors approved the expenditures listed below for the month of November 2013.		The Board of Directors approved the expenditures listed below for the month of December 2013.	
Gross Salaries		Gross Salaries	
President	4,434.35	President	4,589.94
Secretary-Treasurer	4,877.98	Secretary-Treasurer	5,561.26
Assistants	12,568.22	Assistants	12,582.62
Board of Directors	1,284.96	Board of Directors	535.40
Stenographers	2,602.13	Stenographers	2,891.26
Total	\$ 25,767.64	Total	\$ 26,160.48
Other Expenses		Other Expenses	
Employer Payroll Taxes	1,971.21	Employer Payroll Taxes	2,735.05
Employer Pension	2,837.54	Employer Pension	2,848.84
Health Insurance	4,525.03	Health Insurance	7,338.80
Reimbursed Med. Exp.	456.08	Reimbursed Med. Exp.	1,928.45
Commuter Checks	1,157.64	SF Labor Council Dues	280.00
SF Labor Council Dues	280.00	State Fed of Labor Dues	350.00
State Fed of Labor Dues	350.00	Postage	507.65
Postage	177.31	Supplies & Services	330.82
Supplies & Services	501.95	Telephone	349.25
Telephone	363.95	Office Equip & Rental	10.50
Office Equip & Rental	10.50	Misc Stewards	3,600.00
Miscellaneous Stewards	125.00	Entertainment	973.21
Entertainment	50.00	Officers' Expense	69.91
Officers' Expense	221.07	ROPA Dues	780.00
ROPA Dues	1,560.00	Legal Retainer	1,200.00
Legal Retainer	1,200.00	Legal - Negotiations	2,000.00
Legal - Negotiations	2,000.00	Retirement Gift	1,000.00
Negotiations - Committees	13,428.77	Labor Council Delegates	25.00
Labor Council Delegates	25.00	AFM Meetings	1,337.80
Utilities	403.70	Musical News	1,453.00
Death Benefits	4,000.00	Musical News Mailing	900.00
Total	\$ 35,644.75	Building Supplies	54.43
		Property Taxes	4,413.82
		Building Outside Services	770.98
		Utilities	278.32
		Death Benefits	2,000.00
		Total	\$ 37,535.83

Casual Job Reports

Listed below are the casual leaders who have made work dues payments between 11/14/13 – 2/22/14 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.

09/06/13	Tower of Power	11/08/13	Through	12/07/13	Sanchez, Lisa
09/27/13	Klein, Carole	11/09/13	Lewis, Ramsey	12/07/13	Kronos Quartet
10/06/13	Ralph Stanley & The	11/09/13	Sanchez, Lisa	12/08/13	Newhart, Byrne
Clinch Mountain Boys		11/11/13	Constancio Jr, Manuel	12/11/13	Heckscher, Earl
10/12/13	Klein, Carole	11/16/13	Redman, Joshua	12/12/13	Richman, Jonathan
10/13/13	Klein, Carole	11/19/13	Through	12/17/13	Imholz, John
10/21/13	McKinney, Serena	11/20/13	Schuur, Diane	12/19/13	Wahrhaftig, Peter
11/04/13	Klein, Carole	11/23/13	Klein, Carole	12/21/13	Heckscher, Earl
11/08/13	Summa, Terry	11/23/13	Klein, Carole	12/24/13	Setzer, Brian
11/08/13	Through	11/24/13	Klein, Carole		Klein, Carole
11/09/13	Sanchez, Poncho	11/24/13	Klein, Carole		

GET THE MUSICAL NEWS BY EMAIL!!!
Contact the office to receive a PDF version.

Pay your dues with 

“My kids are starting to notice I'm a little different from the other dads. "Why don't you have a straight job like everyone else?" they asked me the other day. I told them this story:

In the forest, there was a crooked tree and a straight tree. Every day, the straight tree would say to the crooked tree, "Look at me...I'm tall, and I'm straight, and I'm handsome. Look at you...you're all crooked and bent over. No one wants to look at you." And they grew up in that forest together. And then one day the loggers came, and they saw the crooked tree and the straight tree, and they said, "Just cut the straight trees and leave the rest." So the loggers turned all the straight trees into lumber and toothpicks and paper. And the crooked tree is still there, growing stronger and stranger every day.” — Tom Waits





The Local 6 online Archive includes these recent
Member Profiles, and much more!
Visit www.afm6.org



Gordon Messick, Trombone "I'm Proud Of My Career" by Alex Walsh MN Nov/Dec 2013



The Real Vocal String Quartet Interview with Alex Walsh MN July/Aug 2013



John Moore "A Versatile Bass & Tuba Professional." by Alex Walsh MN March/April 2013



Dr. Margie Baker, Vocalist "The Power Of The Mic" by Alex Walsh MN Jan/Feb 2013



Stuart Canin "An Excellent Violinist" — Harry Truman by Alex Walsh MN Nov/Dec 2012



ROBERT HuGHeS "A MoDerNist FaScinAtiOn" by Alex Walsh MN Sep/Oct 2012



Larry Vuckovich, Jazz Piano "Straight Ahead With Larry Vuckovich" by Alex Walsh MN July/Aug 2012



Shinji Eshima, Bass "Full Circle" by Alex Walsh MN March/April 2012



David Sprung "The Opposite Man" by Alex Walsh MN Nov/Dec 2011



Ruth Freeman, Viola "It Was A Thrilling Experience!" by Alex Walsh MN, July/Aug 2011



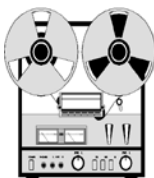
Tom Hart, Saxophone by Alex Walsh MN March/April 2011



Jeff Neighbor, Bass & Ukulele "I'm a Two Beat Guy In A Four Beat World." by Alex Walsh MN Nov/Dec 2010

**Patrick Simms /
Local 6 Recording Studio
(415) 373 - 8874**

24 tracks, Pro Tools
large, comfortable live room
experienced engineer
complete recording services
remote recording available
special low rate for members



Union Members
**Call, Text and
Tweet for Less!**



Save 15%* on wireless costs
while supporting union workers.



Take this coupon with you to the nearest AT&T store to take advantage of the Union Plus AT&T Discount for union members.

You'll also be supporting union workers and their families. AT&T is the only nationwide unionized wireless carrier (over 40,000 union represented employees!).

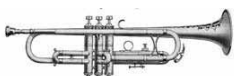
*See reverse for details

AT&T Retailer: The Union Member FAN# is 3508840

UNION MUSIC CO.

*Sales * Rentals * Repairs
New & Used*

415-775-6043



*Instrument Lessons
Rehearsal Spaces Available
Brass, Woodwind
& Orchestral String Specialist
Large Selection of Sheet Music*

**20% DISCOUNT TO
LOCAL 6 MEMBERS**

Monday - Saturday 10 - 6p.m.
1710-B Market Street
(bet. Gough/Octavia)
San Francisco, CA 94102
(415) 775-6043
(415) 775-8432 FAX

www.unionmusiccompany.com
info@unionmusiccompany.com

*Proudly serving the San Francisco musician
community since 1922*



**Every Gig
Will Be a
Union Gig!**

AFM Entertainment
The First Federation-operated
International Booking Agency.

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

**Best variety,
biggest
selection!**

As an online booking and referral service, your success depends on a strong presentation—every act on the website needs to look and sound great. By this, we simply mean that you need:

- professional bio for your group
- quality audio
- professional photos
- at least one good YouTube video
- your song list or repertoire

Visit AFMEntertainment.org for more information.

Net wages will be at or above the local union's wage scales, and Locals will receive both work dues (if applicable) and contracts. AFM Entertainment will handle all communications with a potential purchaser. AFM Entertainment reserves the right to accept, reject or edit any submitted materials.

afmentertainment.org



800-452-9425
www.unionplus.org

PROGRAMS FOR UNION MEMBERS

**Mortgage &
Real Estate Program**
1-800-416-5786

Avis
1-800-698-5685
Discount #: B723700

Mastercard
Apply by Phone:
1-800-522-4000
Customer Service:
1-800-622-2580

Budget
1-800-455-2848
Discount #: V816100

Loan
1-800-343-7097

Union Yes Checks
1-888-864-6625

Education Loan
Through Sallie Mae
1-877-881-1022

Flowers
1-888-667-7779

Vacation Tours
1-800-590-1104

Health Savings
Customer Service
Dental, Ear, Eye
Nurse Helpline
Podiatrist, Prescription
1-800-228-3523

Legal
1-888-993-8886