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Life Members

Thomas Elliott
Randolph Masters
Vivian Warkentin

In Memoriam

Rosemarie Alter
Chris Bogios

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

The Music Police

by David Schoenbrun, President

Article 2, Section 3 of our Local 6 Bylaws enumerates the “rights and duties of members,” stating, “The following shall constitute good faith and fair dealing among members and adherence to union principles. Failure to comply may subject a member to a charge of breach of good faith and fair dealing.”

Number 4 in this list of rights and duties requires members “To act with propriety in dealings with other members, on engagements, at union meetings...,” which is to say, to act with decorum and decency -- to conduct oneself with courtesy and professionalism. I am happy to say that the Board rarely is called upon to enforce this bylaw. Breaches, when they occur, are the result of momentary bouts of frustration or anger, not uncommon in a profession where people must work in close proximity to each other and, literally, in harmony with their colleagues. Usually a discrete conversation is all that is needed to restore peace in the workplace.

But this bylaw is more than just about controlling one’s temper, or making threats or using inappropriate language. It is intended to address those of our members who take it upon themselves to set the musical standards of a particular orchestra or band, and come to see themselves as the enforcers of those standards. They have come to be known, quite descriptively, as the *Music Police*.

The drafters of our bylaws understood, as we do now, that this sort of behavior poses a real threat to our members, and to the fabric of union unity. It recognizes that it is a responsibility of the Union to protect members from professional defamation that has the potential to severely and adversely affect a member’s employment. This

protection extends beyond the workplace, even into the realms of social media.

Who are the *Music Police*? They are members who complain about musicians whose playing they don’t like – who “offend their artistic sensibilities” – to other colleagues, to contractors, personnel managers, conductors, music directors and even administrative supervisors.



They justify their actions as being in the defense of their art or in the best artistic interests of the orchestra or group. They act with complete disregard for the negative effects, both emotionally and professionally, on the colleagues they target.

Often they are seemingly unaware that most Collective Bargaining Agreements have negotiated remedies for artistic deficiencies, or they regard those contractual remedies and the use of appropriate channels of authority as too slow or cumbersome.

It’s a difficult problem, since the *Music Police* are usually fairly entrenched in their attitudes and their “mission.” Everyone reading this knows at least one such member, as they tend to quickly become known to their colleagues. And their intention is to become well-known, as they believe that their habit of passing-of-judgment about certain other members, whether public or whispered, serves to

elevate them artistically in the eyes of colleagues and music supervisors.

In addition to individuals who become the objects of their crusades, the damage the *Music Police* pose to the morale of their group can be significant. Employers also come to identify these members, and may exploit their unedited remarks in ways that undermine orchestra solidarity, especially as a part of divisive tactics at the bargaining table, in disciplinary hearings and in arbitrations.

I should hasten to mention that principal players in an orchestra do not possess any special privileges when it comes to conforming to this standard of professional behavior. First and foremost, principals are members of the bargaining unit, NOT supervisors, and as such they may offer their opinions of other musicians in their section ONLY when directly and specifically solicited by the music director. Principals must find more creative ways to deal with problems that come up in a section – engaging in private conversations, or making temporary seating adjustments, if contractually allowable.

The most effective way to neutralize the impact of the *Music Police* is to offer personal resistance to their attempts to recruit allies. Get in the habit of saying, “You know, it’s really not right for you or anyone to talk about a colleague that way.” Hopefully, some of our members just need a little education as to what “propriety” and “decorum” mean in the world of professional music, and a bit of limit-setting by a colleague or Players’ Committee chair will encourage a re-examination of their ways. If not, the bylaw exists for the protection of our members, and our Board will not hesitate to enforce it.

Local Unions Support AB 1199

In the middle of May our Secretary-Treasurer, Beth Zare, joined members of Local 47 (Los Angeles), Local 12 (Sacramento) and Local 50 (regional Mexicano traveling musicians) at the State Capitol for a press conference in support of AB 1199. This bill links production tax credits to music scoring in California. The concern is the disappearance of scoring work, primarily overseas to places like London and Central Europe.

The legislation has since passed all hurdles of the Assembly and is now on its way to the Senate. If passed it would require that a minimum of 75 percent, or an expenditure of \$100,000, for music scoring and track recording be done in-state for productions to qualify for the additional 5



percent credit, similar to an existing requirement for visual effects.

Assembly member Adrin Nazarian, who authored the legislation, stated, “When Jaws roars onto the screen, it’s the music that flutters your heart. We need to support our homegrown talent. This tax credit will ensure the creation and production of our musical magic.”

Local 47 president John Acosta, who has been working closely with Nazarian on the bill said, “It is estimated that for every dollar a musician earns, \$4 is put back into the California economy. That’s pretty good bang for the buck. What’s good for California musicians is good for all Californians.”

AB 1199 is also endorsed by The Recording Academy Los Angeles, Musicians

Locals within the California Conference, American Society of Music Arrangers and Composers, Society of Composers & Lyricists, UFCW Local 770 and all AFM Locals in California.

Sign the Petition:
bit.ly/yesonab1199

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.

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Office Hours

Monday - Friday
10:00 am - 4:00 pm

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 27, 1:00 pm

Board Of Directors

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

Dues

2015 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.

• UPCOMING EVENTS •



Attention Life Members!

16th Annual Life Member Luncheon

Friday, August 21
1-3pm
Nick's Restaurant
100 Rockaway Beach Ave.
Pacifica, CA

We are pleased to announce that our 16th Annual Life Member Luncheon will be held on **Friday, August 21st** at Nick's Restaurant in Pacifica, CA. As in years past, only life members in good standing will receive an invitation to this popular event. Invitations have already been mailed. If you did not get an invitation and are on the suspended list printed in this newsletter, please pay your dues as soon as possible. Space is limited and will be filled on a first come, first serve basis.



6th Annual

LOCAL 6 PICNIC MONDAY, SEPTEMBER 7 (LABOR DAY) NOON - 5PM

New Location!!!

**LAKE ELIZABETH, CENTRAL PARK
FREMONT, CA**

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. 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.

Your Trusted Servants...

Local 6 Officers

David Schoenbrun, President
Kale Cumings, Vice-President
Beth Zare, Secretary-Treasurer

Board Of Directors

Gretchen Elliott, Trustee
Hall Goff, Trustee
Steve Hanson, Trustee
Josephine Gray, Director
Forrest Byram, Director

President Emeritus

Melinda Wagner

Staff

Tony Orbasido - Recording, Reception (x301)
Lori Ponton Rodriguez - Treasury (x304)
Joe Rodriguez - Casuals (x306)
Cheryl Fippen - MPTF, Death Benefits (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
Jim Zimmerman

Finance Committee

Melinda Wagner, Chair
Steven D'Amico
Peter Wahrhaftig

Law & Legislative Committee

Gordon Messick, Chair
Melanie Bryson
India Cooke
William Klingelhofer

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,
Cathy Payne
San Mateo Labor Council – David Schoenbrun
South Bay Labor Council – Sofia Fojas
Monterey Bay Central Labor Council – TBD

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
West Bay Opera – Diane Ryan

WAYNE ALLEN MEMORIAL

Golf Tournament

It's time to dust off those clubs!

Monday, August 24
Chuck Corica Golf Course
1 Clubhouse Memorial Road
Alameda, CA

Dinner to follow at Francesca's Restaurant
8520 Pardee Drive, Oakland, CA
Non-golfers welcome
To RSVP, telephone Alex Walsh
(415) 575-0777, or email info@afm6.org



MPTF/Musician Fest Program Reaches Out To SF Senior Centers *by Cheryl Fippen*



Jo Gray performs in Bernal Heights

During this past Spring and early Summer, the Music Performance Trust Fund (MPTF) launched an exciting new program across the U.S. in collaboration with the National Council on Aging (NCOA). NCOA received performance requests from its network of senior centers, and MPTF was able to implement approximately 500 solo concerts in these centers nationwide, of which, 45 were here in San Francisco. The program was called “Musician Fest”, administered by local unions and funded through a special block grant from the Film Funds.

As a staff member of Local 6, I organized the shows here in San Francisco. Most of the Senior Centers

were located along the Mission corridor, serving a diverse group of older adults and providing vital support to the community. The live solo performances by Local 6 musicians added to the stimulation and activity in the senior centers. We were proud to be a resource in providing great, professional musicians for this program.

It was heartwarming to visit the Centers and feel the enthusiasm and gratitude for the concerts. The audiences grew as word got out that these shows were not to be missed. Many thanks to the musicians who



Lisa Sanchez entertains at Stonestown Family YMCA

participated in the 2015 Musician Fest: David Borough, Manny Constancio, Jo Gray, Jon Hammond, Mike Hatfield, Maria Kozak, Teresa Orozco, Lisa Sanchez, and Alex Walsh.

"It was great to have the musicians from Local 6 providing these amazing concerts to our 30th Street Senior Center community! The concert series gave our members the experience of a lifetime. So many of our participants enjoyed the professional caliber of the musicians that they had never before experienced. We are extremely grateful this opportunity came our way. Hope the program finds a way to return to San Francisco very soon! "
-- Xóchitl Cervantes



Cheryl Fippen with Xóchitl Cervantes of 30th St/OnLok



Maria Kozak (middle) at Bernal Heights Center



Jon Hammond at Central YMCA



Teresa Orozco at Mission Neighborhood Center



David Borough at Centro Latino



Manny Constancio at Centro Latino



Michael Hatfield in Bernal Heights

20 Grandmothers *by Alex Walsh*

Playing for the seniors in the Musician Fest program was a good challenge and a lot of fun. The last time I played for a group of seniors was for my mother-in-law. She had her 89th birthday a few years ago and we turned one of my shows into her party. Many of her friends came and I found myself performing for an age range of about 4 to 98. I’m a singer/songwriter and I play my own songs, so it felt really good that my material could appeal to such a large age group.

When Cheryl asked me if I wanted to participate in the Musician Fest program I said I had to think about it. I knew I could do it, but it’s one thing to play original music for your home crowd and quite another to play for strangers. We both decided it would be an experiment, so we agreed to schedule one show to see how it went. It had been quite awhile since I had a “union gig”, so I was a little nervous. I was also excited to try out my new amp which I had gotten a few months ago but not had the opportunity to use on a gig yet.

The first place she booked me was at Central Latino in the Mission. I explained to her that I do not speak Spanish or know any Spanish songs, but she said that was okay. So I went with it. Cheryl came with me to the show, which was very supportive. She explained to the audience who I was and that I would be doing original

music. I wasn’t sure if the crowd liked my original songs, but I just kept playing and checking the vibe of the room. By the end of the gig I think I had won over the crowd. One of the participants wanted a copy of the last

danced on the uptempo numbers, and got down with the blues. They really responded well to my harmonica playing. A few people said I should go to Hollywood. I joked that I would but the 24 bus doesn’t go there. One

women intent on playing cards and knitting. Personally, I was fighting a cold that day so this gig was a challenge in a different way. Halfway through I pinched myself and said, “Wait a minute, I’m getting paid to play music, snap out of it!” I could tell the folks were having a good time because they were dancing on the way to get more coffee and gave me a heartfelt thank you when I finished. The staff there were great.

I had two more gigs left, one at the Mission Y and one at the Onlok center. I knew I had to make some changes to my set to keep things fresh. I had ordered a book called Tom Jackson’s *Live Music Method*, which has a lot of great ideas for organizing a set so it has a good flow. I applied some of the ideas to the next two gigs and they turned out better than ever. One simple tip I used was adding trash-can endings to more of my songs (building on the last chord before ending with a flourish). The audience responded with uproarious applause, which was the desired effect. At the end of my Mission Y gig, the staff asked if I would like to stay for lunch. Everyone came up to me and thanked me for the music. I felt like I had 20 grandmothers.

I hope the Musician Fest program will continue next year because I think it was a big success.



Alex Walsh poses with the gang at the Mission YMCA

song I sang, a buddhist themed song called Eternity which includes the famous chant “Nam Myoho Renge Kyo”, so I gave him a CD.

Since the first gig went well, Cheryl asked me if I’d like to do a few more concerts. The next place I played was the Onlok center on 30th St. That place rocked! The staff explained to me that there would probably be a few people in the room when I started, but they would eventually trickle in. About halfway through the chairs were full and the crowd was really into it. They sang along with the sing-alongs,

of the participants was a drummer, and he helped out by playing some Latin beats on his chair. Another guy said I was the best musician they ever had there. I was thrilled when Cheryl booked me there a second time.

My third location was the Mission YMCA. This was a very different experience as the room is basically a multi-purpose cafeteria with very high ceilings so the music gets washed out a little. But my amp filled the space so it wasn’t a problem. The room was set up with cafeteria tables and the participants were mostly



Jon Hammond is a musician, composer, bandleader, publisher, journalist, TV show host, radio DJ, and multi-media entrepreneur. He currently travels the world, playing gigs and attending trade shows.

THE EARLY YEARS

Jon Hammond was born in Chicago in 1953. His father was a doctor and his mother was a housewife. They both played the piano. In 1957, his parents moved Jon and his four sisters to Berkeley, CA, where his father worked in a hospital as head of the emergency room. When he was nine, Jon started accordion lessons. “In those days, they had studios where parents would drop their kids off after school for tap dancing and accordion lessons. There were accordion bands and they would compete against each other.”

Jon played his first gig at a senior citizens luncheon when he was eleven. Not only did he get a free lunch but he was paid \$25 --a lot of money in those days. Jon says his father was supportive, but did not want him to pursue a music career. “He told me that music was a great hobby. He got me a wonderful professional accordion for my Bar Mitzvah, directly from John Molinari, one of the greatest accordionists who ever lived. It was a Guilietti Professional Tone Chamber accordion. That’s the accordion I won Jr. Jazz Champion on in 1966.”

In high school, Jon attended a private boys school in San Francisco. He was a class clown, and when it got to the point where he was going to be expelled, Jon took his accordion and ran away from home. He immersed himself in the San Francisco music scene and started playing organ in several bands. By 1971 he was in a four piece rock group called *Hades* which shared a rehearsal space with *Quicksilver Messenger Service*. “I was friends with their manager, Ron Polte, who also managed guitarist John Cipollina. We got to open for his band, *Copperhead*.”

Jon continued to play gigs in the Bay Area in different configurations, including a few gigs with a young



Jon in the early 70s

Jon Hammond: “Where’s The Gig?” *by Alex Walsh*

“Every time I see a musician walking down the street I say, ‘Hey, where’s the gig?’ Because it doesn’t matter what kind of music you play, if you’re carrying an instrument--going to a rehearsal, or coming back from a repair shop, whatever it is--we all need our gigs. And that’s what the union is all about. Hopefully, we can all keep working and be supportive of everybody’s gigs. There’s room for everybody.”

Eddie Money. By this time Jon had become frustrated with the Bay Area scene. One night while playing a biker bar he got into a fight and his band didn’t come to his defense. “That was the last straw. I was angry and I said I wasn’t coming back.”

Jon moved to Boston in 1973 to attend the Berklee School of Music. He also got a gig playing in Boston’s Combat Zone backing up burlesque shows. When Jon saw one of his idols, pianist Keith Jarrett play in New York he told him he was going to Berklee and asked him for advice. “Keith

The session had Todd Anderson on tenor sax, Barry Finnerty on guitar, Stephen Ferrone on drums, and Jon on B3. They recorded at Intergalactic, the last studio that John Lennon recorded in. Jon had no luck getting a record deal for his new project, but he did get gigs in New York with his band *Jon Hammond and the Late Rent Session Men*.

In 1982, Jon found out about public access television and the idea that anyone could produce a show and get it on TV. He started broadcasting on Manhattan’s public station in 1984.



Jon Hammond Band Onstage at NAMM, 2014:
Joe Berger, Dom Famularo, Alex Budman, Koei Tanaka, Jon Hammond

looked me right in the eye and said ‘Berklee can be very dangerous for your music.’ It was like he popped this huge bubble. Years later I came to understand what he was talking about. You have to learn the fundamentals, but the music itself comes from a much deeper place. They can’t teach that, you have to find it yourself.”

When Jon’s teachers began sitting in on his gigs in Boston, he questioned why he was in school if the teachers were coming to play with him. He quit school, moved to Cape Cod and started playing with bandleader Lou Colombo. “He did all the private parties for Tip O’Neill. We played what they used to call *the business man’s beat*. On the gig it was forbidden to swing. It was like swing cut in half. So if you tried to go with the four, Lou would say, ‘Don’t swing it, don’t swing it.’ He pounded it into my head night after night.”

LATE RENT

In 1981 Jon took a trip to Paris where he broke through his writers block and wrote some of his best music. He returned to New York with his new tunes and started a production company with the idea of getting a record deal for a friend that had played on a #1 hit record. After months of pounding the pavement with no results, Jon realized he had better work on his own music before his money ran out. He took the last of his savings, including his upcoming rent money, and went into the studio to record what came to be known as “The Late Rent Sessions”.

“I decided I was going to produce a radio show on TV. The first episodes showed just my tapping foot and my voice. It was a gimmick. We had graphics that were synchronized to go with the music. It worked out well. People dug it.” Within a few weeks, Jon was interviewed and featured in Billboard Magazine. The Jon Hammond Show was considered an alternative to the clips on Cable TV. “MTV was still in its infancy. We had a concept that was revolutionary. My phone started ringing and we were the hot kids on the block.”

LIVING ABROAD

Jon continued to play gigs in New York and produce his TV show. In 1987, he went to his first trade show (NAMM) where he was introduced to Mr. Julio Guilietti, the man who built his accordion. He then began traveling to trade shows and making contacts with musicians and companies around the world, including Hammond Suzuki. “They gave me the Hammond XB-2, the first really powerful portable Hammond organ. Glenn Derringer, one of my all-time heroes, presented it to me. I got one of the first. Paul Shaffer from the Letterman Show got the other. At the time there was only one EXP-100 expression pedal--we had to share the pedal. I used the pedal for my gigs and when Paul needed it I would bring it over to him at 30 Rockefeller Center on my bicycle.”

In the early 90s, when his New York gigs began drying up, Jon was encouraged to go to Germany. “It was a hard time. My father had just died and there were very few gigs. I got the

XB-2 organ right when I needed it, so I decided to take a chance. I bought a roundtrip ticket to Frankfurt with an open return. I went with 50 bucks and stayed for a year. When I came back, I had 100 bucks.”

Jon stayed at a friend’s house and played a borrowed accordion on the street until he could get a band together. “I played on the street until my fingers turned blue and would collect enough money to get some fish soup. After about two weeks I got a call—I had put a band together and had 3 gigs coming up. A TV show had heard my story and wanted to do a story on me. At the first gig 19 people came; the second only 15 people came. Then I got the little spot on TV. When I came to the third gig people were lined up down the street. When I walked up I thought they were having an art exhibit. When they said, ‘No, they’re waiting for you.’ I choked up, I couldn’t even talk. So I’ve been playing there every year since. The people in Germany really saved my musical career at a time when very few things were happening for me in New York or San Francisco. I have a really good following in Europe. I keep busy as a musician in the States, playing hospitals and assisted living places, but my band dates I pretty much play overseas.”

Jon’s Late Rent Sessions was eventually released on a German label and received modest airplay. During the 90s he travelled back and forth to Europe, spending a year playing gigs in Paris, and eventually settling in Hamburg. Since then he has released two more albums and has played gigs in Moscow, Shanghai, and Australia. With the help of the internet, Jon is able to produce his TV show anywhere.

PRESENT DAY

In the mid-2000s Jon produced Hammondcast, a radio program for CBS that aired in San Francisco at four in the morning and was rebroadcast before Oakland A’s games. “When the baseball games played in the afternoon, my show would play for about 20 minutes and then it was pre-empted. I had a lot of fun with that.” His guests included Danny Glover, Barry Melton from *Country Joe & the Fish*, and many local people. “It took me awhile to figure out that I had permission to broadcast anything I wanted. I could play the London Philharmonic or Stevie Wonder. My tag line was ‘Hello, Hello, Hello! Wake up or go back to sleep...’”

Today, Jon continues to visit tradeshow and is determined to keep doing everything he does as long as he can. “I made a pact with my longtime co-producer, guitarist Joe Berger, that we are going to go to these trade shows until we are little old men with canes.”

Jon has released four CDs



For more info visit
www.jonhammondband.com

Schedule 2

AMERICAN FEDERATION OF MUSICIANS
MUSICIANS UNION LOCAL 6
SCHEDULE OF OPERATING EXPENSES

	2014
Salaries and wages	
Officers	\$ 127,462
Board of Directors	11,077
Assistants and stenographers	213,400
	<u>351,939</u>
Employer payroll expense	
Payroll taxes	32,842
Pension contributions	37,738
Workers compensation	2,910
Health insurance	63,680
Employee benefits	31,425
	<u>168,595</u>
Dues and assessments	
American Federation of Musicians	105,472
San Francisco Labor Council	3,360
State Federation of Labor	4,200
Other local councils	2,649
	<u>115,681</u>
Special delegates	771
AFLM convention and negotiations	5,782
CSO/MRGP/ATMA	4,573
Other meetings	10,926
	<u>22,052</u>
Office expenses	
Repairs and maintenance	3,946
Supplies and services	8,067
Telecommunications	5,551
Postage and shipping	3,250
Miscellaneous	3,015
	<u>23,829</u>

See accompanying notes and independent accountant's review report.

Schedule 1

AMERICAN FEDERATION OF MUSICIANS
MUSICIANS UNION LOCAL 6
SCHEDULE OF REVENUE


	2014
Dues and admissions	
Dues	\$ 226,514
Work dues	682,748
Admissions	17,465
	<u>926,727</u>
Fines and fees	
Fines	3,420
Agency fees	315
	<u>3,735</u>
Designated funds	
Death benefit fund	85,745
Labor action fund	27,558
	<u>113,303</u>
Hall rental	4,666
Other revenues	
Merchant fees	2,378
Musical services	2,007
Advertising	1,072
	<u>5,457</u>

See accompanying notes and independent accountant's review report.

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	2014
Administrative expenses	\$
Negotiations	35,859
Legal fees	130,854
Accounting and review	9,160
Stewards	6,100
Donations and gifts	714
Organizing and recruitment	12,934
Committees	3,990
Insurance	4,153
Miscellaneous	5,309
	<u>209,073</u>
Membership services	9,862
Musical News	5,430
Mailing and contracts	<u>15,292</u>
Special projects	
Luncheons and picnics	6,412
	<u>6,412</u>
Building and occupancy	8,800
Property taxes	5,987
Utilities	3,638
Insurance	4,800
Maintenance	4,000
Supplies	723
	<u>23,967</u>
Designated activities	
Death benefit fund	46,000
Strike fund	225
	<u>46,225</u>

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MUSICARES®

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, Fax: 310.392.2187
Toll-free Help Line: 1.800.687.4227

New & Reinstated Members

Edited For Web



Piano Fund

Robert Fairson \$100

Changes In Member Contact Information

Edited For Web

“No good opera plot can be sensible:... people do not sing when they are feeling sensible.” ~W.H. Auden, Time, 1961

Members Suspended (for non-payment of 2nd quarter dues, updated through 7/6/15)

Andaya, Richard E	Chung, Wen-Liang	Gaudry, David	Lerner-Wright, Anne	Pimentel, Christopher J	Skeen, William
Arnold, Michael P	Clickard, Todd J	Gibson, Elizabeth F	Levonius, Niel	Pogorzelski, Wieslaw	Smiley, Dagenais Patricia
Batiste, Larry	Collins, Anthony W	Glenn, Roger H	Lewis, Jason	Psomas, Jeannie	Snyder, Robin
Baum, Marc Hampton	Crews, Christy Anne	Godwin , Jack	London, Lawrence	Pukhachevskaya, Frida	Song, Hee Guen
Bedner, Alexander	Cruz, Gabral	Goldklang, David	Lunn, Douglas W.	Pytko, James	Striplen, Pamela Freund
Bedner, Tiffany	Cushing, Michael J.	Goshey, Allene	Maltinski, Deborah	Randolph, Joyce H	Tanenbaum, David
Blea, Anthony	Daly, John	Groves, John	Maltinski, Leor	Rankin, Wiley R	Tellez, Nel
Blumenstock, Elizabeth	Di Salvio, Aria	Gruber, Monika	Marina-Tompkins (McC, Victoria	Reppun, Emily	Theriault, Eugene M
Bonnell, Robin	Diaz, Amalia	Hall, Alan Miguel	Martella, Marilyn J	Revelo, Dean D	Thompson, Chester
Botel, Emily	Diaz-Flaviani, Laura	Herhold, Brent	McDevitt, Megan	Rivard, Elizabeth	Thompson, Eric R
Bowes, David D	Dunlap, Larry	Hill, Mary E	McFall, Felicia A	Rodriguey, James “Jed”	Todd, Robert
Brummel, Jon	Ebisuzaki, Matthew	Hinkle, Alexx	McKee, Barbara	Rowan, Doug	Trono, Tatiana
Burke, Claire	Einem, Jolianne	Johnson, Rolf	Meals, Christine	Salter, Jay Dewitt	Troxell, Mark Ensign
Burke, Richard A	Ellis, Hanako	Kennedy, Daniel James	Meeks, Leslie	Satterford, Robert B	Uhm, Kyounghee Park
Campbell, Katharine	Englebright, Scott J	Klotz de Aguilar, Sara	Miki, Kayo Jane	Saunders, Tony	Valencia, “Eddie” E J
Carlucci, Damon	Erquiaga, Steven V	Kofler, Ivelina	Mollicone, Henry	Savell, Thomas C	van Dongen, Antoine
Catalano, Amelia	Fasman, Kelly Z	Kovatch, Timothy	Olivier, Rufus David	Sazer, Irene	Vance, Brian R
Cerbone, Joe	Flaviani, Victor	Kramer, David	Parish, Jeffrey D	Scow, Adam	Velikov, Plamen
Chasalow, Suzanne Joy	Flyer, Nina G	Kuster, Nicolasa	Parsons, Michael	Shaul, Aaron	Vuckovich, Larry M
Chellis, Kensey	Garbeff, Kristin	Lan, Tiantian	Paysen, Benjamin	Shaw, Jeremiah	Wineglass, John Christopher
Chin, Jeffrey	Garcia, Madeline	Le, Chinh	Phelps, Timothy W	Sheu, Danny	Zampiceni, Mike J

Members To Be Dropped (for non-payment of 1st quarter dues, updated through 7/6/15)

Allen, Rex C	De Lisle, Paul	Golub, Russell	Kaphan, Bruce	Nakayama, Midori	Sordyl, Eileen Anne
Anka, Paul	Dickow, Thomas ‘Tod’	Gong, Una	Kim, Heidi	Nowlin, David	Stephens, Greg
Austin, Arthur	Donehew, Robert M	Govorchin, Peter	Koh, Evie	Parce, Anthony	Sudmeier, Gregory Van
Bailey, Steven	Donovan, Dennis L	Gu, Tingting	Koron, Barry	Park, Jason	Takamine, Justin
Balich Sr, Steve	Edwards, Michael	Gumroyan, Abe	Kvam, Nancy E	Patzner, Lewis	Talbot, Alice
Barreda, Charles M	Engelkes II, John R	Harms, Dawn Larie	Laguana, Rose	Pavkovic, Nicholas	Tanaka, Yuko
Bell, Frank	Everett, William J	Hersch Korn Jr, John	Lamson, Timothy	Peterson, David Wright	Thornton, Scott
Bencivenga, Anthony J	Eyssallenne, Lydia	Hettel, John Douglas	Leaf, Christopher	Pyszkowski, Jason	Thrupp, Margaret
Bennett, Stephen	Faridany, Lucy	Higgins, Timothy	Lee, Chag - Hee	Rider, Wendell	Udolf, David William
Burns, Lisa Anne	Fasman, Louis Adam	Holsinger, Carol Beth	Lewis, Tyler	Rojas, Roland	Vera, Andres D
Campbell, Lauré E	Feodi, James	Homer, Lily	Liu, Szu-Chieh	Rudin, Dahna	Westin, Lori
Cann, David A	Fischer, Jonathan	Horner, Karen E	Liu, Tian Yang	Ruotolo, Vanessa	White, Paula
Cannata, Steve J	Fisher, Priscilla	Huang, Lin-Chuan	Maestre, Janet	Schantz, Marcella P	Wiley, Colby
Capobianco, John F	Foster-Dodson, Dawn	Irvine, Erin	Malan, Roy	Schlosser, Samuel	Wilson, Timothy
Cavlan, Adrian	Fukawa, Doris M	Ishii, Maki	Manley, Todd	Scott, Dave Len	Worn, Richard Fraser
Choi, Minna	Fulkerson, Lyn	Jacobsen, Sascha	Martin, Brian	Seitz, Ted	Yoon, Cheonho
Collins, Cindy	Geran, Thomas	Jardine, Lynda	Masek, Petr	Sherbundy, Jason Thomas	Young, Ondine
Coster, Thomas J	Gesin, Leonid J	Johnson, Esther L	Matteri, Alan	Simon, Felisa	Zingg, Drew
Cox, Meave	Gianola-Norris, Daniel	Johnson, Randy	McIntosh, Carolyn	Sloss, David L	
Dalrymple, James M	Golding, Margot	Kanouse, Monroe	Mielke, Robert B	Sor, Eugene Chi-kai	

Members Resigned (updated through 7/6/15)

Adams, Ruthanne	Ewan, Alise	McGraw, Michael
Bach, Laura	Ford, Drew	McSherry, Caitlin
Barbini, William	Goldstein, Joanna	Nicholas, Hannah Rose
Barbini, Kineko	Holmes, Brian	Sperry, Leonard
Childers, Luis A “Clifford”	Johnston, Brian H	Thomsen, Laurel
Choi, Elizabeth	Kalinkos, Bill	Walker, Barbara
da Silva, Maiani	Khalikulov, Vladimir	Walker, Larry
Dragicevich, Vera	Lockett, Bonnie	Zlata, Grekov

Expenditures

The Board of Directors approved the expenditures listed below for the month of April 2015.

The Board of Directors approved the expenditures listed below for the month of May 2015.

Gross Salaries		Gross Salaries	
President	4,190.55	President	4,350.19
Secretary-Treasurer	4,070.82	Secretary-Treasurer	4,629.56
Assistants	15,265.02	Assistants	15,238.05
Board of Directors	549.35	Board of Directors	1,098.70
Musician Fest (reimbursable)	<u>1,000.00</u>	Musician Fest (reimbursable)	<u>2,000.00</u>
Total	\$ 25,075.74	Total	\$ 27,316.50
Other Expenses		Other Expenses	
Employer Payroll Taxes	4,559.63	Employer Payroll Taxes	2,089.67
Employer Pension	2,733.26	Employer Pension	2,977.51
Workers Compensation	395.00	Workers Compensation	395.00
Health Insurance	3,704.29	Health Insurance	6,262.05
Reimbursed Med. Exp.	2,658.53	Reimbursed Med. Exp.	1,650.57
AFM Per Capita Dues	25,255.00	Commuter Checks	1,943.20
SF Labor Council Dues	280.00	SF Labor Council Dues	280.00
State Fed. of Lab. Dues	350.00	State Fed. of Labor Dues	350.00
North Bay Labor Council	108.00	San Mateo Labor Council	35.00
San Mateo Labor Council	35.00	Postage	845.20
So. of Market Bus. Ass.	75.00	Supplies & Services	406.18
Postage	135.97	Telephone	371.72
Supplies & Services	288.36	Office Equipment & Rental	10.50
Telephone	387.87	Miscellaneous Stewards	1,225.00
Repairs & Maintenance	315.15	Officers’ Expense	315.17
Donations	500.00	Bank Charges	6.00
Miscellaneous Stewards	100.00	Legal Retainer	1,200.00
Officers’ Expense	243.29	Legal - Negotiations	6,600.00
Credit Card Fees	216.30	Negotiations - Committees	2,500.00
Legal Retainer	1,200.00	Payroll Fees	127.00
Legal - Negotiations	6,600.00	Retirement Gift	211.90
Payroll Fees	115.00	Labor C. Del. / State Fed	917.18
Labor C. Del. / State Fed	230.00	Directories	7,690.80
Musical News	1,550.00	Musicians Fest	180.00
Musical News Mailing	900.00	Building Supplies	4.13
Musicians Fest	140.00	Vallejo Building	327.08
Vallejo Building	928.65	Building Outside Services	342.50
Build. Outside Services	292.50	Utilities	395.60
Utilities	335.29	Death Benefits	<u>4,000.00</u>
Death Benefits	<u>6,000.00</u>	Total	\$ 43,658.96
Total	\$ 60,632.09		

Casual Job Reports

Listed are the casual leaders who have made work dues payments between 5/7/15 - 6/26/15 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.

01/28/15	Johnson, Eric	05/10/15	Kronos Quartet
03/18/15	Ely, Joe	05/10/15	Wreede, Katrina
03/25/15	Lang, Jonny	05/10/15	Eulberg, Steven
04/02/15	Eulberg, Steven	05/24/15	Eulberg, Steven
04/05/15	Eulberg, Steven	05/31/15	Eulberg, Steven
04/12/15	Eulberg, Steven	06/13/15	Russo, Mark
05/06/15	Kronos Quartet	06/13/15	Wreede, Katrina



"My cello paid for a seat and my cello wants the veggie plate and another martini."

Saint Peter is checking in new arrivals in heaven....

"What did you do on Earth?"
"I was a surgeon. I helped the lame to walk."
"Well, go right on in through the Pearly Gates"

"What did you do on Earth?"
"I was a school teacher. I taught the blind to see."
"Fine .. go right on in through the Pearly Gates!"

"What did you do on Earth?"
"I was a musician. I helped make sad people happy."
"You can load in through the kitchen."

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20th Annual TMA Conference

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If you would like to attend, join TMA or check on your dues status, contact Joe at the Local 6 office, 415-575-0777 x 306



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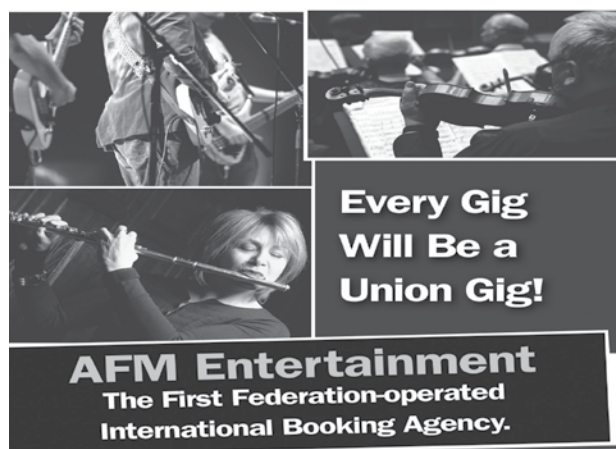
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SAN FRANCISCO SYMPHONY

MICHAEL TILSON THOMAS • MUSIC DIRECTOR

Announces the following vacancy:

Associate Principal Bass

Prelims and Semis: Fall 2015

Finals: November 9, 2015

Resume submission deadline: July 13, 2015

Correspondence will be mailed out after the resume deadline.

Resumes received after the above deadline may not be considered. Employment will begin in September 2016 or as the winning candidate's availability and the San Francisco Symphony schedule allow.

The Audition Committee reserves the right to dismiss any candidate not meeting the highest professional standards at these auditions.

Mail, fax, or email a ONE-PAGE resume to:
Amy Sedan, Orchestra Personnel Administrator
Associate Principal Bass Audition
San Francisco Symphony
Davies Symphony Hall
San Francisco, CA 94102-4585

Fax (415) 863-9330
asedan@sfsymphony.org

An Equal Opportunity Employer



announces the following vacancies:

Union contracts exist for both ensembles.

Bass Trombone

Application Deadline: September 15, 2015

Audition Date: Monday, October 5, 2015

First and Second Violin

Section Violin positions (4 total vacancies)

Application Deadline: September 15, 2015

Audition Date: Monday, October 6, 2015

All auditions will take place in the California Theatre in San Jose.

The selected candidates would begin their service with these orchestra as early as December, 2015 or at such appropriate date as may be mutually agreed to upon selection. Qualified applicants should send a one page resume to:

Roman Fukshansky
Symphony Silicon Valley
P.O. Box 790
San Jose, CA 95106-0790

For more information about Symphony Silicon Valley please visit our web site:

www.symphonysiliconvalley.org

BERKELEY SYMPHONY



JOANA CARNEIRO
MUSIC DIRECTOR

announces auditions for the following position:

Section Bass

Preliminary and final auditions: October 15, 2015

Application requirements:

One-page resume (*Include current phone number, physical and e-mail addresses*)

\$50 refundable deposit

CD or MP3 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

Application deadlines:

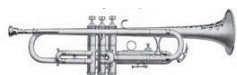
Resume and deposit must be postmarked by
September 15, 2015

Recording, if requested, must be postmarked by
September 22, 2015

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Santa Rosa Symphony

BRUNO FERRANDIS, MUSIC DIRECTOR

Announces auditions for the following tenure-track positions beginning with the 2015-16 season:

SECTION VIOLIN (1 First Violin – Seat 14;
1 Second Violin – Seat 12) – 55 Services
Audition Date: Monday, 14 September 2015

SECTION CONTRABASS (Seat 7) – 55 Services
Audition Date: Tuesday, 15 September 2015

SECOND OBOE/ENGLISH HORN – 60 Services
Audition Date: Wednesday, 16 September 2015

2015-16 Per-Service Rates: Section = \$138.45; Assistant Principal = \$159.22; Principal = \$173.06; Pension = 8.72%.

All auditions shall be held in the Weill Hall of the Green Music Center at Sonoma State University in Rohnert Park, CA.

If a position is won by a SRS Musician, runner-up(s) may be offered the resulting opening(s). To apply, please send a one-page resume with cover letter by September 1, 2015, to:
Santa Rosa Symphony – Auditions;
50 Santa Rosa Avenue, Suite 410
Santa Rosa, CA 95404

Fax: 707-546-0460;

E-mail: tbeswick@santarosasympphony.com

A list of audition repertoire and other relevant information shall be mailed to the applicant upon receipt of resume.



Announces auditions for the following position:
**ASSOCIATE CONCERTMASTER
(TEMPORARY POSITION –
FOR 2015-2016 SEASON)**

Auditions will be held in Oakland on
Monday, August 31, 2015

Deadline for applications is August 17, 2015

Qualified applicants please send a concise resume and a \$25.00 deposit (refundable at time of audition) to:

Oakland East Bay Symphony
2201 Broadway, Suite 300
Oakland, CA 94612

Attn: Carl Stanley, Orchestra Personnel Manager

This opening is a temporary position to fill a vacancy created as a result of a leave of absence. 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.oeb.org.

Oakland East Bay Symphony is a part time (per-service) regional orchestra. Compensation for the 2015-2016 season is \$168.00 (Assoc. Concertmaster scale) per service. When serving as Concertmaster, the rate is \$336.00 per service. Management also makes a 8.72 % pension contribution to the AFM/EPF musicians pension fund) on all basic compensation. The 2015-2016 season will consist of 29 guaranteed services.