Member Profile: Jon Hammond

pg 4



July - August 2015 | Vol. 87, No. 4

In This Issue...

David Schoenbrun Article
Local Unions Support AB 1199
Life Member Luncheon Announcement
Local 6 Picnic Announcement
Golf Tournament Announcement
Musician Fest Summary
Member Profile: Jon Hammond
2014 Local 6 Financial Report
New & Reinstated Members
Address Changes
Members Suspended
Members To Be Dropped
Resignations
Advertisements
Auditions



MPTF/ Musician Fest Program Reaches Out to SF Senior Centers



Life Members

Thomas Elliott Randolph Masters Vivian Warkentin

In Memoriam

Rosemarie Alter Chris Bogios

ION-PROFIT ORG.
S. POSTAGE PAID
IN FRANCISCO, CA
PERMIT NO. 454

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."

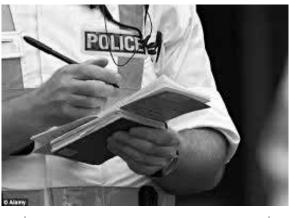
Number 4 in this list of rights and duties requires members "To act with propriety in dealings with other members, on engagements, at union meetings...," which is to say, to act with decorum and decency -- to conduct oneself with courtesy and professionalism. I am happy to say that the Board rarely is 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.

Contact Us

Musicians Union Local 6

116 - 9th Street San Francisco, CA 94103 phone (415) 575-0777 fax (415) 863-6173 info@afm6.org www.afm6.org

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.

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



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 Klingelhoffer

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

San Mateo Labor Council – David Schoenbrui 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

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

danced on the uptempo numbers, and

got down with the blues. They really

playing. A few people said I should

but the 24 bus doesn't go there. One

go to Hollywood. I joked that I would

responded well to my harmonica



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



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

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.



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 preempted. 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 tradeshows 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."









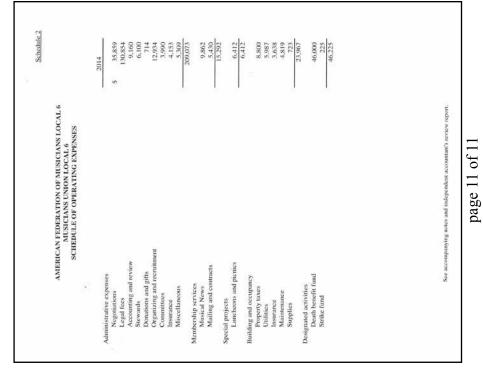
For more info visit www.jonhammondband.com

page 4 of 11	page 3 of 11	page 2 of 11	page 1 of 11
See accompanying notes and independent accountant's review report.	See accompanying notes and independent accountant's review report.	See accompanying notes and independent accountant's review report.	501 West Hamilton Avenue, Solite 201 - Cempbell, CA 95008 - (4405) 871-5909 - (400) 871-5905 Facsimile. www.schillectmosculares.com - www.nbfectmuscial.com
	Net assets - end of period 2,124,357 Net assets - end of period \$ 2,195,566	Net Asserts Uncertified Designated for death benefits Designated for death benefits Designated for death benefits Total Liabilities and Net Assets Total Liabilities and Net Assets \$ 2,348,544	Thielen d Arsociates April 4.2015
	Other income Interest income Other expense Depreciation 27,655	Advances and deposits 112.238 Advances and deposits 112.238 Total Liabilities 152.978	Based on our review, we are not aware of any material modifications that should be made to the accompanying financial statements in order for them to be in conformity with the modified cash basis of accounting, as described in Note 1.
NET INCREASE (DECREASE) IN CASH AND EQUIVALENTS CASH AND CASH EQUIVALENTS, BEGINNING OF PERIOD CASH AND CASH EQUIVALENTS, END OF PERIOD S 206.517	upancy uies — 9 ss) from operations	ASSETS	Our responsibility is to conduct the review in accordance with Statements on Standards for Accounting and Review Services issued by the American Institute of Certified Public Accountants. Those standards require us to perform procedures to obtain limited assumace that there are no material modifications that should be made to the financial statements. We believe that the results of our procedures provide a reasonable basis for our report.
gactivities		ties of more than one year 1.	Management is responsible for the preparation and fair presentation of the financial statements in accordance with the cash basis of accounting and for designing, implementing, and maintaining internal control relevant to the preparation and fair presentation of the financial statements.
(Introase) Decrease) in employee advances (6.467) Increase (Decrease) in employee advances (6.467) Increase (Decrease) in advances (11.485) Increase (Decrease) in employee (11.485) Increase (Decrease)	Other revenues 5.457 Total Revenue Operating expenses - Schedule 2 Salaries and wages. Employer payold begans Employer payold begans In 15.581	Fixed Assets, at cost: Office equipment and furniture Buildings and improvements Tox3,530 Land Land Less accommitted degreeciation (36),742 Toxal Fixed Assets (36),246) Toxal Fixed Assets	We have reviewed the accompanying statement of assess, liabilities, and net assets—cash basis of the Musicians Union Local 6 (a nonport) regalazation) as of December 31, 204, and the related statement of revenues, expenses, and changes in ort assets, and changes in orthogonal control of reviews includes primarily applying analystical procedures to management's financial data and making impairies of Organization management. A review is substantially less in scope than an audit, the objective of which is the expression of an opinion regarding the financial statements as a whole. Accordingly, we do not express such an opinion regarding the financial statements as a whole. Accordingly, we
Excess Revenues (Expenses) Adjustments to reconcile change in unrestricted net assets to net cash used for operating activities: Depreciation 27.655	Revenue - Schedule I Dues and admissions Fines and fees 3,735 Designated funds Hall remail 4,666	Current Assets: Cash and equivalents Employee advances 6.467 Investments with maturities of less than one year Total Current Assets 3.25,984	To the Board of Directors of the American Federation of Musicians Musicians Union Lexal 6 San Francisco, CA 94103
CASH FLOWS USED FOR OPERATING ACTIVITIES:	2014	ASSETS	INDEPENDENT ACCOUNTANT'S REVIEW REPORT
AMERICAN FEDERATION OF MUSICIANS MUSICIANS UNION LOCAL 6 STATEMENT OF CASH FLOWS	AMERICAN FEDERATION OF MUSICIANS MUSICIANS DNON LOCAL 6 STATEMENT OF REVENUES, EXPENSES, AND OTHER CHANGES IN NET ASSETS	AMERICAN FEDERATION OF MUSICIANS MUSICIANS UNION LOCAL 6 STATEMENT OF ASSETS, LIABILITIES AND NET ASSETS	THIELEN & ASSOCIATES peoplie, planet, profit

	Note 9 - Health Reimbursement Arrangement	Beginning in 2007, the Board of Directors adopted a Health Reimbursement Arrangement (HRA) to provide health benefits to Union staff. During 2014, eligible single individuals were allowed \$700 of	monthly credits and staff viith families were allowed \$1,450 of monthly credits. These amounts are credited to memo book 'accounts' for health insurance and qualified medical expenses.	The HRA provides for reimbursement of substantiated, qualified, medical and dental care expenses incurred by employees, their spouses, domestic partners, and dependents. Reimbursements are not	included in the employee's taxable income.	At the end of a calendar year, employees may carry forward up to \$1,000 of unused credits to the following year. The total amounts earned forwards as of December 31, 2014 were \$1,800, At the discretion of the Road of Directors he also remains contributes contributes and enteriorable illness to have	consequence in an example in processing the point permits paracipants surrain guaracticity in times limited access to unused credits from the previous five calendar years. The assets designated for this plan are not segregated from operations, and except for calearycopic filters, cannot exceed the credited 'hook'	balances,	There are no post-employment benefits.	Note 10 - Unweild Fernances	twee to a cubrant expenses	As of December 31, 2014, the Union had no significant unpaid expenses other than the "per capital dues of \$3,542 for the outsing and December 31, 2014. Each analysis of natural pages under during 2014.	but the change in reporting periods several years ago required the Union to pay for members in good	summaing invogal calcinal quarter gibes. Herefore the heribership census cannot be completed until after the quarter end, resulting in the payment in the following period,	Note 11 - Concentration of Credit Risk	The Union maintains cash, money market funds, and certificate of deposit accounts with banks, savines	associations, and a bookerage from The bank account balances and certificance of deposit are insured by the Federal Deposit insurance Corporation up to a limit of \$250.000 per deposition range from kisner. Savings and foan associations are insured for similar amounts by a sumilar government agency. The	brokerage firm has private deposit insurance protecting accounts against failure of the brokerage firm for \$500,000, Market losses in securities and/or certificates of deposit are not covered by the insurance.	The Union attempts to limit any financial exposure, bowever, its east behaves at a single financial	institution may at times exceed the insured limits. The Union has not experienced losses in cash, money	market, and certificate of deposit accounts and management does not currently believe it is exposed to any significant credit risk on such investments.	Note 12 - Significant Events	The Union entered into an agreement with the Local 292 from Petaluma, CA to merge the two locals into	the Local 6 effective January 1, 2015. As of the end of 2015, the Local 6 and Local 292 had addressed all the issues regarding the merger and were ready to operate as planned beginning in 2015.		
2	Note 5 – Earthquake Insurance	The Union obtained cost estimates in 2003 to purchase earthquake insurance on the headquarters building located at 116 Ninth Street in San Francisco, California Based on those actionates management has	concluded that it is prohibitively expensive to purchase earthquake insurance and in view of this, none is carried.	Note 6 - Death Benefit Arrangements	The Union's by-laws establish a \$2,000 death benefit for eligible members in good standing. Additionally, the by-laws designate and segregate a minimum of \$200,000 for the payment of this benefit	or the purchase of group life insurance for this purpose. In July 2004, the Union's insurance carrier prematurely formulated is two year rate agreement and imposed a 130% prematuri necesse effective. Amount 1 700 th as second of the account of the control of th	August 1, 2004. As a reant or uns proposed insurance cost increas, the Union began self-insuring death benefits on August 1, 2004. Due to the difficult in obtaining reasonable cost insurance, management expects the Union will self-insure this obligation for the forecomble furner.		Accumulated death benefit receipts from members that exceed \$200,000 may be used for general purposes if approved by a two-thirds vote of a quorum at an official membership meeting. In the absence	of a quorum, approval may be by a two-thirds vote of the Board of Directors. The death benefit and	designation of death benefit funds may be ended by a vote of the membership.	No actuarial determination has been made of the assets or revenues required to meet the current and	Adjusted ocali odnigations.	Note / = Fayron Audus	Payroll audits of employers that have signed collective bargaining agreements are not conducted by the Union's beet natile swell assertant whether work dues are being remitted completely and correctly. Work these are reviewed a marietal information.	dues are reviewed against available internation to evaluate correctness.	Note 8 – Retirement Plans For the year ended December 31, 2014, the Union contributed \$35,530 on behalf of employee members	of the Musicians Union to a defined benefit plan sponsored by the American Federation of Musicians, and \$2,188 to a defined benefit plan sponsored by the Office and Professional Employees Union, These plans	are multi-employer plans. In April 2011, there was an increase from 10.4% to 10.9% in the American Enderntron of Musicians employer contribution and The reachous modeled contribution than 1.25.	hours per month) rate for the Office and Professional Employees Union increased by 10 cents per hour to	\$2.50 in April 2011. Declining investment earnings on accumulated funds in these plans have been partially offset by the increased contribution rates and reductions in projected benefits to future retirees.	It is the understanding of Union management that the Union has or may have potential liabilities for	withdrawal from these defined benefit plans, but the amounts of these liabilities are not available. The Union has no intention of withdrawing from these plans.			
	Note 1 - Summary of Significant Accounting Policies (continued)	Income Taxes	The Union qualifies as an exempt organization under Internal Revenue Code Section 501(c)(5) and California Revenue and Taxation Code Section 2270(1) under the group exemption number 0122 of the American Federation of Musicians of the United States and Canada.	Date of Management's Review	Management has evaluated subsequent events through April 4, 2015, the date on which the financial	statements were available to be issued. Note 12 describes the significant events management has identified.	Note 2 - Certificates of Deposit	The Union acquires certificates of deposit with the most favorable rates available at the time of purchase	certificates of deposit with maturities less than 90 days and \$100,000 greater than 90 days but less than	one year.	The Union also held \$1,326,000 in certificates of deposit with maturities greater than one year. Most	maturity dates on the certificates of deposit which will be held to maturity are between 2016 and 2023.	Certificate of deposit values change with the underlying market interest rates. Therefore at any given time	event the Union would need to access the funds held in certificates prior to maturity, the Union would	recognize a gain or loss of principal based on the market rate change. As of December 31, 2014, the Union had unrealized gains of 59,424 on the certificates of deposit held through its broker.	Note 3 - Fixed Assets	st consist of the following:	sing and improvements	Furnitare and equipment 103.630	Subtotul	Less: accumulated depreciation Net fixed assets \$556,560	Note 4 - Deferred Member Dues	Member dues collected in advance as of December 31, 2014 are:	156	Death Benefit Fund 7,340 Defense Fund 1,530 Total 877,138	
=	MUSICIANS UNION LOCAL 6 NOTISE TO PINANCIAL CIPATENTES	NOTE 1 - Summary of Significant Accounting Policies	Nature of Operations	The Musicians Union Local 6 is an affiliate of the American Federation of Musicians, Inc. of the United States and Canada. The Union represents members with employers in labor negotiations and in general	seeks to improve the welfare and economic status of its members. The Union also acts to provide additional benefits to members including setting wage scales, providing contract forms, providing limited	guarantee of employer contracts, maintaining employer paid pension plans, providing referral services, promotional assistance, referrant space, recording studic feelines, newsletter and other publications, armotion instrument and fabritis fractures.	memory and another and mounty memories, access to sen-para group nearth and definationer, death benefits, free legal consultation and other services.	Basis of Accounting	The Union prepares its financial statements on a modified cash basis of accounting. Generally, revenues	and assets are recognized when received, and the related expenses and liabilities are recognized when	pand, we most ones contected in advance are deferred and recognized as revenue in the year carned. Certain expenses related to worker's compensation insurance, pension obligations, and work dues are	consistently paid or accrued in the financial statements, thus recognized in the year incurred.	Use of Estimates	Management uses estimates and assumptions in preparing the financial statements. Those estimates and	assumptions affect the reported amounts of assets and liabilities, the disclosure of contingent assets and liabilities, and the reported revenues and expenses. Actual results could differ from these estimates.	Cash and Equivalents	Cash and east equivalents include east on hand, deposits in commercial banks, money market funds, and certificates of deposit with maturities of 90 days or less.	Investments	The Union bylans require that investments of Hujan funds be in Heisted Studes Congressed Boods on	other securities fully insured by agencies of the federal government. The Union's policy is to hold all	investinging to maturity at which time the funds will be used for operations or reinvested subject to the bylaws.	Depreciation	The Union's equipment, building, and improvements are depreciated using primarily the straight-line	method,		

5

Schedule 2	AL 6	\$ 127,462 11,077 213,400	32,842 37,738 2,910 63,680 31,425	105,472 105,472 3,360 4,200 2,2649 115,681 771 771 771 4,373 10,926 3,946 8,567 8,567 5,561 3,246 8,250 3,346 8,250 3,346	nodori.
	AMERICAN FEDERATION OF MUSICIANS LOCAL 6 NUSICIANS UNION LOCAL 6 SCHEDULE OF OPERATING EXPENSES	Salaries and wages Officers Beard of Directors Assistants and sterographers	Employer payroll expense Payroll taxosuses Person contributions Worker compensation Health insurance Employee benefits	Dines and assessments American Federation of Misscians Sin Francisco Labor Council State Federation of Labor Other lecal councils Special delegates APM convention and negotiations ICSOMROPA/TMA Other meetings Office experies Repairs and maintenance Repairs and maintenance Simplies and services Telecommunications Postage and shipping Miscellaneous	See accompanying mores and independent accountant's review report.
Schedule_L	OF MUSICIANS COCAL 6 VENUE	\$ 226,514 (82,748 17,465	3,420 315 3735	85.745 27.538 113.305 4,666 2,378 2,077 1,072 5,457	secontant's review report.
	AMERICAN FEDERATION OF MUSICIANS MUSICIANS UNION LOCAL 6 SCHEDULE OF REVENUE	Dues and admissions Dues Work dues Admissions	Fines and fees Fines Agency fees Decimated funds	Death benefit fund Labor action fund Labor action fund Cabor action fund Methant fees Musical services Advertising	See accompanying notes and independent accountant's review report.





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





Changes In Member Contact Information



[&]quot;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 Arnold, Michael P Batiste, Larry Baum, Marc Hampton Bedner, Alexander Bedner, Tiffany Blea, Anthony Blumenstock, Elizabeth Bonnell, Robin Botel, Emily Bowes, David D Brummel, Jon Burke, Claire Burke, Richard A Campbell, Katharine Carlucci, Damon Catalano, Amelia Cerbone, Joe Chasalow, Suzanne Joy Chellis, Kensey Chin, Jeffrey

Chung, Wen-Liang Clickard, Todd J Collins, Anthony W Crews, Christy Anne Cruz, Gabral Cushing, Michael J. Daly, John Di Salvio, Aria Diaz, Amalia Diaz-Flaviani, Laura Dunlap, Larry Ebisuzaki, Matthew Einem, Jolianne Ellis, Hanako Englebright, Scott J Erquiaga, Steven V Fasman, Kelly Z Flaviani, Victor Flyer, Nina G Garbeff, Kristin Garcia, Madeline

Gaudry, David Gibson, Elizabeth F Glenn, Roger H Godwin, Jack Goldklang, David Goshey, Allene Groves, John Gruber, Monika Hall, Alan Miguel Herhold, Brent Hill, Mary E Hinkle, Alexx Johnson, Rolf Kennedy, Daniel James Klotz de Aguilar, Sara Kofler, Ivelina Kovatch, Timothy Kramer, David Kuster, Nicolasa Lan, Tiantian Le, Chinh

Levonius, Niel Lewis, Jason London, Lawrence Lunn, Douglas W. Maltinski, Deborah Maltinski, Leor Marina-Tompkins (McC, Victoria Martella, Marilyn J McDevitt, Megan McFall, Felicia A Mckee, Barbara Meals, Christine Meeks, Leslie Miki, Kayo Jane Mollicone, Henry Olivier, Rufus David Parish, Jeffrey D Parsons, Michael Paysen, Benjamin Phelps, Timothy W

Pimentel, Christopher J Pogorzelski, Wieslaw Psomas, Jeannie Pukhachevskaya, Frida Pytko, James Randolph, Joyce H Rankin, Wiley R Reppun, Emily Revelo, Dean D Rivard, Elizabeth Rodriguey, James "Jed" Rowan, Doug Salter, Jay Dewitt Satterford, Robert B Saunders, Tony Savell, Thomas C Sazer, Irene Scow, Adam Shaul, Aaron Shaw, Jeremiah Sheu, Danny

Smiley, Dagenais Patricia Snyder, Robin Song, Hee Guen Striplen, Pamela Freund Tanenbaum, David Tellez, Nel Theriault, Eugene M Thompson, Chester Thompson, Eric R Todd, Robert Trono, Tatiana Troxell, Mark Ensign Uhm, Kyounghee Park Valencia, "Eddie" E J van Dongen, Antoine Vance, Brian R Velikov, Plamen Vuckovich, Larry M Wineglass, John Christopher Zampiceni, Mike J

Skeen, William

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

Allen, Rex C Anka, Paul Austin, Arthur Bailey, Steven Balich Sr, Steve Barreda, Charles M Bell, Frank Bencivenga, Anthony J Bennett, Stephen Burns, Lisa Anne Campbell, Lauré E Cann, David A Cannata, Steve J Capobianco, John F Cavlan, Adrian Choi, Minna Collins, Cindy Coster, Thomas J

Cox, Meave

Dalrymple, James M

De Lisle, Paul Dickow, Thomas 'Tod' Donehew, Robert M Donovan, Dennis L Edwards, Michael Engelkes II, John R Everett, William J Eyssallenne, Lydia Faridany, Lucy Fasman, Louis Adam Feodi, James Fischer, Jonathan Fisher, Priscilla Foster-Dodson, Dawn Fukawa, Doris M Fulkerson, Lyn Geran, Thomas Gesin, Leonid J Gianola-Norris, Daniel Golding, Margot

Golub, Russell Gong, Una Govorchin, Peter Gu, Tingting Gumroyan, Abe Harms, Dawn Larie Herschkorn Jr, John Hettel, John Douglas Higgins, Timothy Holsinger, Carol Beth Homer, Lily Horner, Karen E Huang, Lin-Chuan Irvine, Erin Ishii, Maki Jacobsen, Sascha Jardine, Lynda Johnson, Esther L Johnson, Randy Kanouse, Monroe

Kaphan, Bruce Kim, Heidi Koh, Evie Koron, Barry Kvam, Nancy E Laguana, Rose Lamson, Timothy Leaf, Christopher Lee, Chag - Hee Lewis, Tyler Liu, Szu-Chieh Liu, Tian Yang Maestre, Janet Malan, Roy Manley, Todd Martin, Brian Masek, Petr Matteri, Alan McIntosh, Carolyn Mielke, Robert B

Nakayama, Midori Nowlin, David Parce, Anthony Park, Jason Patzner, Lewis Pavkovic, Nicholas Peterson, David Wright Pyszkowski, Jason Rider, Wendell Rojas, Roland Rudin, Dahna Ruotolo, Vanessa Schantz, Marcella P Schlosser, Samuel Scott, Dave Len Seitz, Ted Sherbundy, Jason Thomas

Simon, Felisa Sloss, David L Sor, Eugene Chi-kai Sordyl, Eileen Anne Stephens, Greg Sudmeier, Gregory Van Takamine, Justin Talbot, Alice Tanaka, Yuko Thornton, Scott Thrupp, Margaret Udolf, David William Vera, Andres D Westin, Lori White, Paula Wiley, Colby Wilson, Timothy Worn, Richard Fraser Yoon, Cheonho Young, Ondine Zingg, Drew

Members Resigned (updated through 7/6/15)

Adams, Ruthanne Bach, Laura Barbini, William Barbini, Kineko Childers, Luis A "Clifford" Choi, Elizabeth da Silva, Maiani Dragicevich, Vera

Ewan, Alise Ford, Drew Goldstein, Joanna Holmes, Brian Johnston, Brian H Kalinkos, Bill Khalikulov, Vladimir Lockett, Bonnie

McGraw, Michael McSherry, Caitlin Nicholas, Hannah Rose Sperry, Leonard Thomsen, Laurel Walker, Barbara Walker, Larry Zlata, Grekov

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.

Johnson, Eric	05/10/15	Kronos Quartet
Ely, Joe	05/10/15	Wreede, Katrina
Lang, Jonny	05/10/15	Eulberg, Steven
Eulberg, Steven	05/24/15	Eulberg, Steven
Eulberg, Steven	05/31/15	Eulberg, Steven
Eulberg, Steven	06/13/15	Russo, Mark
Kronos Quartet	06/13/15	Wreede, Katrina
	Ely, Joe Lang, Jonny Eulberg, Steven Eulberg, Steven Eulberg, Steven	Ely, Joe 05/10/15 Lang, Jonny 05/10/15 Eulberg, Steven 05/24/15 Eulberg, Steven 05/31/15 Eulberg, Steven 06/13/15



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

Saint Peter is checking in new arrivals

"What did you do on Earth?"

"I was a surgeon. I helped the lame to

"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."

Expenditures

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

Gross Salaries 4,190.55 4,070.82 15,265.02 President Secretary-Treasurer Assistants

Board of Directors 549.35 Musician Fest (reimbursable) 1,000.00 \$ 25,075.74 Total Other Expenses

4,559.63 2,733.26 **Employer Payroll Taxes Employer Pension Workers Compensation** 395.00 3,704.29 Health Insurance Reimbursed Med. Exp. 2,658,53 **AFM Per Capita Dues** 25,255.00 350.00 State Fed. of Lab. Dues 108.00 North Bay Labor Council 35.00 San Mateo Labor Council So, of Market Bus, Ass. 75.00 Postage 135.97 Supplies & Services 288.36 Telephone 387.87 Repairs & Maintenance 315.15 **Donations** 500.00 Miscellaneous Stewards 100.00 243.29 Officers' Expense 216.30 Credit Card Fees Legal Retainer 1,200.00 Legal - Negotiations 6,600.00 Payroll Fees 115.00 Labor C. Del. / State Fed 230.00 Musical News Musical News Mailing 1,550.00 900.00 140.00 Musicians Fest Valleio Building 928.65 Build. Outside Services 292.50 Utilities 335.29 **Death Benefits** <u>6,000.00</u> \$ 60,632.09 Total

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

Gross Salaries President 4,350.19 Secretary-Treasurer 4,629.56 Assistants 15,238.05 **Board of Directors** 1,098.70 Musician Fest (reimbursable) 2,000.00 \$ 27,316.50 Total

Other Expenses Employer Payroll Taxes 2,089.67 **Employer Pension** 2,977.51 Workers Compensation 395.00 Health Insurance 6,262.05 Reimbursed Med. Exp. 1,650.57 **Commuter Checks** 1,943.20 SF Labor Council Dues 280.00 State Fed. of Labor Dues 350.00 San Mateo Labor Council 35.00 Postage 845.20 Supplies & Services Telephone 406.18 371.72 Office Equipment & Rental 10.50 Miscellaneous Stewards 1,225.00 Officers' Expense 315.17 Bank Charges 6.00 Legal Retainer 1,200.00 Legal - Negotiations 6,600.00 **Negotiations - Committees** 2,500.00 Payroll Fees 127.00 Retirement Gift 211.90 Labor C. Del. / State Fed 917.18 Directories 7,690.80 **Musicians Fest** 180.00 Building Supplies Vallejo Building 4.13 327.08 Building Outside Services Utilities 342.50 395.60

4,000.00

\$ 43,658.96

Death Benefits

Total



Feldenkrais® Teacher Training Program
Mary Spire, Educational Director
Begins Jan 2016

Free Introductory Workshops:
July 12, Sept 13 and Oct 25, 2015 in Marin, CA

Detailed information is available: optimalmoves.com/training



20th Annual TMA Conference

August 17 – 18, 2015 Hotel Whitcomb 1231 Market Street San Francisco, CA 94103 Registration deadline: July 17

All paid up TMA members are welcome to attend. 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



Complete Recording Services

Patrick Simms / Local 6 Recording Studio



24 tracks, Pro Tools Large, comfortable live room Experienced engineer

(415) 373-8874

Special low rate for members!



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.



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
- 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



MICHAEL TILSON THOMAS • MUSIC DIRECTOR

Announces the following vacancy:

Associate Principal Bass Prelims and Semis: Fall 2015

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





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

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

Selmer

(415) 775-8432 FAX www.unionmusiccompany.com info@unionmusiccompany.com

Proudly serving the San Francisco musician community since 1922

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@santarosasymphony.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.oebs.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.