100th Convention: A Firsthand Account

By Secretary-Treasurer, Beth Zare

The AFM Convention is held once every three years, similar to childbirth in that it’s just long enough to forget any pain from the past and look forward to the next one. Mind you, I am only a mom to 4 cats and a German Shepherd but this Convention, unlike ones in the past, did not merit the need for any painkillers.

The theme was “Stronger Together,” which reflects the current administration’s wish for peace and solidarity.

“In Memoriam

Denny Berthiaume: “I’m in it for the long haul.”” by Alex Walsh

PG 4

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Attention Life Members!

17th Annual Life Member Luncheon

Wednesday, August 10
1-3pm
Nick’s Restaurant
100 Rockaway Beach Ave.
Pacifica, CA

We are pleased to announce that our 17th Annual Life Member Luncheon will be held on Wednesday, August 10th 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 are mailed in late June or early July. To be included in the mailing, if you are one of the more than 15 life members whose name appears 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.

Keep Your Benefits
Pay Your Dues,

2016 Membership Dues
Regular Membership $52.50/Quarter
35 Year Membership $35.50/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, and all 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 newsletter.

Local 6 Officers
David Schoenbrun, President
Kate Cummings, Vice-President
Beth Zare, Secretary-Treasurer

Board Of Directors
Gretchen Elliot, Trustee
Hal Golf, Trustee
Steve Hanson, Trustee
Josephine Gray, Director
Forrest Byram, Director

President Emeritus
Melinda Wagner

Staff
Tony Orsalo - 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
Cindy Tang
Michael Hafied
Jeanette Isenberg
Rob Gibson
Jim Zimmerman

Finance Committee
Melinda Wagner, Chair
Steven D’Amico
Peter Waishafitg

Law & Legislative Committee
William Kingsheloff, Chair
Melanie Bryson
India Cooke
Mary Hargrove
Rick Lester
Gordon Messick
Bob Williams

Recording Committee
Joni Lanzette
David Ridge
Nanci Severance
Peter Waishafitg

Labor Council Representatives
Alameda Labor Council – William Harvey
North Bay Labor Council – Jeanette Isenberg
SF Central Labor Council – John Fisher, Kathy Payne
San Mateo Labor Council – David Schoenbrun
South Bay Labor Council – Sofia Fojas
Monterey Bay Central Labor Council – Thomas Daly

Union Stewards
Berkeley Symphony – Carol Rice
California Symphony – William Harvey
Carneel Bach Festival – Meg Eldridge
Festival Opera – Adrienne Duckworth
Fremont Symphony – Forrest Byram
Golden Gate Park Band – Mark Nemoyton
Lamplighters – William Harvey
Marin Symphony – Claudia Fountain
Midsummer Mozart – Kelleen Boyer
Monterey Symphony – Owen Miyoshi
New Century Chamber Orchestra – Robin Bonnell
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
Santa Rosa Symphony – Bob Williams
Symphony Silicon Valley – Janet Witharm
West Bay Opera – Diane Ryan

Musicians Union Local 6 Annual WAYNE ALLEN MEMORIAL GOLF TOURNAMENT

Monday, August 29, 2016
Monarch Bay Golf Course
13800 Monarch Bay Dr, San Leandro, CA 94577

Tee-offs begin at 11:00 AM

Prizes and trophies awarded for high net score, closest to the hole, longest drive, and lowest gross. NCGA/USGA Handicap System will be used.

Green fee, per person, including one two-person cart, bucket of balls, meal ticket plus one drink: $50
Make your check out to “Local 6 Golf” and mail to: Local 6, 116 Ninth Street, San Francisco, CA 94103

DEADLINE: August 12th

For more information:
Alex Walsh: 415-575-0777, alex@afm6.org
New & Reinstated Members

Allen, Rex C
Amaral, Michel Edward
Austin, Arthur
Batiste, Larry
Baum, Marc Hampton
Bequary, Cassandra
Bonnell, Robin
Borbie, Claire
Burns, Lisa Anne
Chapman, Charles
Chazin, Sara H
Cottin-Hack, Hymna
Diaz, Amalia
Everett, William J
Fabricant, Daniel
Feldman, Joshua Michael
Flyer, Nira G
Gaters, Thomas
Gov, John
Green, Don

Changes In Member Contact Information

Martinez, Ricardo R
McDee, Megan
Metcalf, Leslie
Morr, Amber
Nendham, Richard Jeremy
Newman, Gary Eugene
Oleri, Rusas David
Orzel, John Alan
Park, Ayesin
Randolph, Joyce H
Redeth, James
Rowan, Doug
Ray, Paul
Schacht, Marcella P
Saul, Aaron
Shepherd, Bernard "Shep"
Trefethen, Hendi
Twinn, Tatiana
Van Dongen, Antoine
Van Dyke, Karen
Van, Brian R
Varga, Raymond
Varley, Tris

GET THE MUSICAL NEWS BY EMAIL

Contact the office to receive a PDF version or read it online at www.afm6.org

Members Suspended (for non-payment of 2nd quarter dues, updated through 7/19/16)

Allen, Rex C
Amaral, Michel Edward
Austin, Arthur
Batiste, Larry
Baum, Marc Hampton
Bequary, Cassandra
Bonnell, Robin
Borbie, Claire
Burns, Lisa Anne
Chapman, Charles
Chazin, Sara H
Cottin-Hack, Hymna
Diaz, Amalia
Everett, William J
Fabricant, Daniel
Feldman, Joshua Michael
Flyer, Nira G
Gaters, Thomas
Gov, John
Green, Don

Members To Be Dropped (for non-payment of 4th quarter dues, updated through 7/19/16)

Allen, Rex C
Amaral, Michel Edward
Austin, Arthur
Batiste, Larry
Baum, Marc Hampton
Bequary, Cassandra
Bonnell, Robin
Borbie, Claire
Burns, Lisa Anne
Chapman, Charles
Chazin, Sara H
Cottin-Hack, Hymna
Diaz, Amalia
Everett, William J
Fabricant, Daniel
Feldman, Joshua Michael
Flyer, Nira G
Gaters, Thomas
Gov, John
Green, Don

"The wise musicians are those who play what they can master." — Duke Ellington

Edited For Web

Tempo Contributions (*$10-20)

Cambra, John *
DeLoach, John *

Piano Fund

IMO Joan Aventos $2,000
IMO Wend Farnon $100

Edited For Web
Denny Berthiaume: “I’m in it for the long haul.” by Alex Walsh

Denny Berthiaume is a pianist, arranger, composer, playwright, author, record label owner, professor, and a Life Member of Local 6. Retired from Foothill College where he taught for 35 years, Denny continues to write, record, and perform as much as he can.

Denny Berthiaume was born in Tacoma Park, MD, in 1942. He spent his formative years in Chicago where his father was a musician and his mother a housewife. As a baby, Denny remembers his dad, a trombonist who switched to chromatic harmonica when he lost his teeth, rehearsing with seven guys in the kitchen. “I’d be in my crib banging my head against the wall to Peg of My Heart. Growing up I remember a picture of my dad and Red Skelton working. Years later, one of my thrills was to bring them together at the American Musical Theater in San Jose where I was conducting. A real treat.”

Denny started playing piano when he was five. By this time his family had moved to San Francisco where his father enrolled and graduated from the San Francisco Conservatory of Music. Impressed by his talent, his parents enrolled Denny in the youth program at the San Francisco Conservatory of Music and by the time he was eight Denny decided he was going to be a musician. Unfortunately, his father did not approve. “My dad did not want me to be a dentist or a lawyer, which was the last thing I wanted to be.”

The family moved many times during Denny’s first 12 years of school—to Battle Mountain, NV, Sunnyvale, and King City, CA. “Having grown up in an urban environment I always thought, ‘What am I doing in the middle of these small cowboy towns?’” Denny continued his piano studies, playing for the school choir, and joining the Great American Songbook. He loved his music but did not do well in school. “I was one of those disruptive students always being sent to the principal’s office.”

Denny graduated high school in 1959. By this time the family had moved to Saratoga where Denny lived at home and went to San Jose State. But he was not interested in school. Rebelling against his father, he got a gig in a local piano bar and ended up flunking out of college after one semester. “I was seventeen and I had a gig five nights a week playing The Tonic Room in downtown San Jose, a piano bar behind a M & E Eddie’s Pizzeria. I was in heaven.”

Knowing he had to move out of his parents’ house, he went with a friend to the local armed forces recruitment center. “A friend in college gave me the idea. The Marines sounded very attractive. Get out of the house, get into the Marine Corps band. By January of 1960 I was on my way to San Diego.”

After nine months in basic training, Denny auditioned for the band. “There were only about five piano players in the Marine Corps, so it was like gold when they found somebody.” Denny says for the first two years they kept him on high alert, ready to ship out. “They always had me packing. They’d say, ‘You’re going to Japan, you’re going to Vietnam, you’re going to Berlin.’ Then they’d say, ‘No, we’ve got to keep you here because the President of Ecuador is coming and we want you to play a reception. It was stressful, and at the same time exactly what I wanted. I was on my own and around music 24/7. When I wasn’t working with the Marine Corps band I was playing in the officer’s club. I played for President Kennedy and President Johnson.”

Denny spent four years in the Marines. By his third year he had grown tired of partying constantly and started thinking about what to do next. His life on base had become stable enough to where he could work during the day and take night classes at the local community college. “I decided it wasn’t a good idea to wake up in my own vimtum, or a drug induced stupor in a Mexican border town while on a weekend pass from San Diego. Since I figured it was either death in a garbage can or something better, I decided to go back to school. I took three classes at night and met my future wife.”

The Berthiaume’s were soon married. After the Marines they stayed in San Diego. Denny auditioned for the band. After nine months in basic training, Denny auditioned for the band. “I was on my way to San Diego while Denny went on to finish his BA in English. They had their first child in 1964, and their second in 1967. Denny continued to play gigs and decided to go to grad school for English Literature. He was just about to start his thesis when he got a letter to go on the road with a show. “It was similar to the Smothers Brothers. That whole era with Laugh In and the Smothers Brothers and Second City, we were doing that on the road.”

Denny toured for a year, but it was difficult. He separated from his wife, but they soon reconciled and she and the kids joined him on the road for six months. “The show was getting great write-ups in Variety and Cash Box and Billboard. Had I stayed things could only have looked better. But road life is really difficult and would have meant my wife and kids being by themselves. With school approaching they couldn’t be on the road with me. I think it was the right decision to go on the road, and the right one to come off. Had I never gone on the road I would have been, ‘Oh jeez, if I would’ve.’ And if I hadn’t come off the road I probably would have been dead.”

Denny returned to San Diego and finished his thesis: “The Influence of French Surrealism on Nathaniel West.” He also worked clubs, including a stint as musical director at Sneaky’s where he played with celebrities including Mighty Joe Williams and Jerry Van Dyke. After graduation he began teaching English at Mesa College, and then interviewed for Foothill College in Los Altos. “I got the job and moved the family up here. I started teaching at Foothill in 1970 and immediately started playing. I kept my membership in Local 325 and joined 153. I remember I was playing a banquet when I ran into my old high school music teacher. He asked ‘What the hell are you doing here?’ I said, ‘I just got a job at Foothill College teaching English.’ He said, ‘Jesus Christ, I thought you were going to be a hoodlum.’”

Denny established himself on the local scene and was eventually asked by Larry Yuckovich to take over his regular trio gig in Cupertino when Larry decided to leave town.

As a new teacher, Denny taught freshman English, Composition and Literature. As the years went by he taught more advanced classes, and eventually helped build up the jazz program. “By year eight I was teaching Shakespeare, survey of American Lit. and British Lit. I told the administration, ‘You don’t have many jazz classes, no jazz history class and you barely have a jazz improvisation class.’ They said, ‘Well, why don’t you teach them?’ I said I didn’t have any music degrees. They said, ‘Don’t worry about it, we’ll get you the credentials.’ So they wrote to Sacramento and got me a credential and I ended up teaching music.

I never wanted to teach music, I just wanted to play. It turned out I was good at it.”

SOLAR PLEXUS

While teaching in an experimental interdisciplinary program at Foothill college in 1972, Denny was introduced to Randy Masters, a music teacher at UCSC. They formed Solar Plexus, a jazz fusion group which released two albums on Inner City Records. “Randy was into Latin American and South American music and we hit it off big time. All of a sudden I’m learning how to play in 5/4 and 7/4. I

“People come to hear the emotion. They want into that portal of passion. The music is just the vehicle that gets you to that space.”
Denny Berthiaume: “I’m in it for the long haul.” by Alex Walsh

There was so much work the rhythm
American Music Hall in San Francisco.
Stanford campus and the Great
Solar Plexus broke up in 1981. They
had just submitted their third album
to Inner City Records but the label
rejected it. “It was traumatic but I
immediately went into playing club
work. I just picked up where I left
off before Plexus.” Denny worked
at Garden City in Santa Clara until
1985, and then the Flumed Horse
in Saratoga. During the 80s and 90s
he played many special concerts as
a multi-keyboardist and conductor,
including the Monterey Jazz Festival
with theDeAnza Singers, and
concerts at the Flint Center and San
Jose Center for the Performing Arts
with Bob Hope, Red Skelton, Phyllis
Diller, Bob Newhart, and many
others.

In the early 90s Denny started
working at the Fairmont Hotel in
San Jose in their flagship room Les
Saisons. “I was playing one night and
a dignified gentleman came up and
said, ‘My wife and I really enjoyed
your playing. Can my wife sing a few
tunes?’ I said, ‘Well, management
doesn’t really allow that, but okay.’
His wife came up and it turned out to
be Rita Moreno. She sang a few tunes.
A lot of that kind of thing happened
during my career.”

In 1993, Denny started writing
plays, and had a one act produced
in Chicago that was picked up by a
publisher. In 1995 he took a break
from club work to write an opera. “I
met a guy who had written a book
about Van Helsing, the guy who hunts
the pimps, the prostitutes and the
ghosts. I liked it so he asked me
to write some incidental music for
it and we ended up writing an opera.
We went into the studio to record it
and we’re still sending it out, trying to
get it produced.”

FLYING RABBIT
During this time he moved to San
Francisco and immersed himself in
the music scene, gigging as much
as he could. In 2004, Denny retired
from teaching and began developing
duos and trios for gigs and recording
projects. With his 2nd ex-wife, vocalist
Susan Goodman, he started a record
label, Flying Rabbit, which has since
released more than a dozen CDs of its
various projects.

“In 2004 I found myself playing duos
with Chuck Bennett (bass), subbing
for Mike Greensill and Dana Atherton,
so I said, ‘Chuck, let’s make a trio.’ My
friend Curt Moore (drums) joined us.
I also put together a trio with Mickey
Phillips (bass) from Solar Plexus
who also played Bob Glaubert (drums).
“We worked anything and everything,
from retirement homes to Planned
Parenthood clinics.” In 2010, Chuck
Bennett and Denny started a 3rd trio,
adding drummer Bill Belasco. Their
debut CD—THREE MUSICIANS—
recently appeared on Summit Records.

During the 80s and 90s, Denny was
the on-call pianist for Bud dick’s
recording studio in Campbell, and
later traded his piano chops for
studio time at Open Path Studios in
San Jose. With the formation of his
new groups and record label, Denny
started recording as much as he could.
“Some of the projects have been in the
planning stages for two years. I prefer
to play them in public and see what
type of reaction we get and see where
we need to tighten things up so we’re
not wasting time in the studio. When
people ask, ‘Why are you doing CDs?
People just download stuff from the
cloud or iTunes. I say there’s still a
generation of people who enjoy music
by Irving Berlin and George Gershwin
and Jerome Kern, and they’re still very
much alive and they still buy CDs.
When that generation has died, and
that would include my generation, I’m
74, then I’ll start thinking about it.
We sell them on Amazon, CDBaby, and
at gigs and always get a response.”

A few years back Denny was working
on a project setting music to Pablo
 Neruda poems. When he told his
landlady, Pat Frank, an elementary
school teacher from Chile who loves
the Arts, about it she offered to
be the translator with the Neruda
estate. “There are people who really
appreciate musicians, actors and
painters, and then there are those who
think we’re in 16th Century England
and all the artists should be hung —
the pimps, the prostitutes and the
pianists.”

At a recent gig with Chuck Bennett at
the Los Altos History museum they
sold twelve CDs. On one of his recent
soolo gigs, a customer liked his playing
so much he offered to pick up the tab
for his next solo CD which will be
released soon. “It’s like I’m living in
the Renaissance and I’ve just found a
patron.”

Today Denny has a full calendar. He
plays regularly by himself, with his
own groups and with other bands
including the College of San Mateo
big band. His days are filled with
writing and arranging new music, and
rehearsing with singers for his regular
Tuesday night trio gig at Angelica’s in
Redwood City. “I like working with
singers. I’ve been doing it since high
school. With this trio series, I rehearse
with every singer. My days are filled
with chasing after them. ‘Please send
me your bio, picture, list of tunes, and
your lead sheets so I can put it up on
Angelica’s website.’ I’ve worked with
about 115 singers and maybe 10 have
said they don’t want to rehearse, or
they don’t want to send a list of tunes.
They’ll say, ‘This is jazz, we just get
up there and play.’ Well, no. That’s not
really the way it works. That’s an
urban myth. The fact is that the more
prepared you are, the more you can be
free on the stand.”

Denny says you never know what’s
going to happen. He was recently
called out of the blue to play a benefit
with k.d. lang at a winery in Napa.
“We did two sets together. It was
great. My daughter’s godfather used
to be k.d.’s PR person at Warner Bros.,
so we had a connection. In 2014 I
got a call from a contractor to work
with Joan Rivers two weeks before
she passed away. We played the Fox
Theater in Redwood City and the
Mountain Winery in Saratoga. I’ve
had a whole bunch of those kinds of
experiences.”

Denny’s advice for young musicians
is to go out and play. “A lot of the
things I’ve done I wasn’t ready for.
Musicians that say they’re not ready
to play publicly, I say do it anyway. If
you want to learn how to improvise,
write your own music. You’re going to
discover things in the process that
you never knew before, or that you never
knew you knew. And play with as
many people as possible.”

Hire A Musician/Band | Find A Teacher

List yourself, your band, and your teaching services
on the Local 6 website: www.afm6.org
To create your listing, contact Alex Walsh
at 415-575-0777, ext. 308
alex@afm6.org
Meeting called to order at 10:16 by President Schoenbrun Present: Zare, Byram, Cumings, Elliot, Gray, Hanson Excluded: Elliott

The minutes of the meeting of February 11, 2016 were approved. The minutes of the meeting of February 23, 2016 were approved as amended.

NEW MEMBERS:
Ken Brill – pianos, keyboards – 3/10/16
Sara Chazin – violin – 3/2/16
Scot Stafford – guitar, piano – 4/11/16
Nicholas Pavkovic – piano, organ keyboards – 4/11/16
Nicolasa Kuster – bassoon – 4/11/16
Sarah Young – vocals – 4/28/16
Mara Plotkin – clarinet, saxophone, flute – 4/28/16
Sohrab Hernlem - percussion – 4/28/16
Christian Hanlon – guitar, drums, piano – 4/28/16

NEW MEMBERS:
Lily Sevier - tympani, percussion – 3/24/16
Sarah Fiene - cellos – 3/10/16
Kathryn Garas – trombone, alto trombone – 2/26/16
Helen Nevin - cellos – 3/10/16

REINSTATED TO MEMBERSHIP:
Sarah Fiene - cello – 3/2/16
Kathryn Curran – trombone, alto trombone – 2/26/16

REINSTATED TO MEMBERSHIP:
Michel Edward Amaral – drums, percussion, vocals – 4/1/16

REPORT OF OFFICERS:
Secretary-Treasurer Zare gave a report on IRS fines incurred due to local 6 officers, stuff, computed in accordance with Local 6 Bylaws, to take effect July 1, 2016. The CFR increased for a wage increase of 3.2%.

The 8/12/04 decision of the Board of Directors to self-insure the Local 6 death benefit: 5 deaths were reported in the month of February. M/S/C to continue to self-insure, with monthly Board oversight.

Local 6 budget for 2016: M/S/C to approve the budget as submitted, including a wage increase for local 6 officers and stuff, computed in accordance with Local 6 Bylaws, to take effect July 1, 2016. The CFR increased for a wage increase of 3.2%.

Information regarding the union’s finances (LMI-2) as required by the Department of Labor.

The feasibility of offering a hearing workshop at Local 6 on May 1.

The following items were discussed:
• Activities and information regarding negotiations and contract maintenance for collective bargaining agreements with: ACT, 1st Pres of Berkeley, Festival Opera, Green Street, Marin Symphony, Midsummer Mozart, Oakland Symphony, Oakland Muni Band, People in Plazas, Philharmonia Baroque, Pocket Opera, Quatre, SF Ballet, SF Opera, SF Symphony, and Santa Cruz Symphony.

Information regarding the regional meeting, proposed bylaw changes, construction project, Sacramento Legislative Conference and the upcoming AFM Convention (June 2016).

Information regarding the Symphonic Oversight Committee Meeting, Golf Tournament, construction project, Pamphlet B negotiations and the upcoming AFM Convention: M/S/C to approve placing a 1/4 page ad at a cost of $250.

M/S/C to renew at a cost of $100.

A request from AFM that Local 6 place an ad in the official program for the 100th Convention: M/S/C to approve a program for the 100th Convention: M/S/C to approve placing a 1/4 page ad at a cost of $250.

The following items were discussed:

The feasibility of offering a hearing workshop at Local 6 on May 1.

The following items were discussed:
• Activities and information regarding negotiations and contract maintenance for collective bargaining agreements with: Berkeley Symphony, Festival Opera, Marin Symphony, New Century Chamber Orchestra, SF Ballet, SF Opera, SF Symphony and Santa Cruz Symphony.

Information regarding the regional meeting, proposed bylaw changes and the upcoming AFM Convention (June 2016).

Meeting adjourned at 12:40 in memory of Charles Athas, Lynne Allan and Otto-Winner Mueller. Submitted by Beth Zare, Secretary-Treasurer

REINSTATE TO MEMBERSHIP:
Helen Newby - cello– 3/10/16
Michael Kobrinsky - drums, vocals, percussion – 3/10/16
Sarah Chazin – violin – 3/10/16
Ken Brill – piano, keyboards – 3/10/16

The minutes of the meeting of March 24, 2016 were accepted.

REPORT OF OFFICERS:
Secretary-Treasurer Zare gave the credit card report for March, ten-year analysis for the increase in work dues for Local 6.

President Schoenbrun reported on the following:
• The 8/12/04 decision of the Board of Directors to self-insure the Local 6 death benefit: 5 deaths were reported in the month of February. M/S/C to continue to self-insure, with monthly Board oversight.

M/S/C to approve the request upon receipt of all applicable dues and fees.

A request from John Fisher that we purchase a ticket to the A. Philip Randolph Fundraiser: M/S/C to purchase one ticket at a cost of $200 to send Representative Fisher.

A request from AFM that Local 6 place an ad in the official program for the 100th Convention: M/S/C to approve placing a 1/4 page ad at a cost of $250.

The 17th Annual Life Member Luncheon to be held on August 10th at Nick's in Pacifica.

A request from Douglas Roth for membership continuity: M/S/C to approve the request upon receipt of all applicable dues and fees.

A request from Wayne Roden for membership continuity: M/S/C to approve the request upon receipt of all applicable dues and fees.

A request from Catherine Van Hoesen for membership continuity: M/S/C to approve the request upon receipt of all applicable dues and fees.

REPORT OF OFFICERS:
Secretary-Treasurer Zare gave a report on IRS fees incurred due to late filings by Local 292, reimbursement from the construction company for rental of a dehumidifier for our basement, and the credit card expenses for February.

President Schoenbrun reported on the following:
• Activities and information regarding negotiations and contract maintenance for collective bargaining agreements with: Berkeley Symphony, Festival Opera, Marin Symphony, New Century Chamber Orchestra, SF Ballet, SF Opera, SF Symphony and Santa Cruz Symphony.

Information regarding the regional meeting, proposed bylaw changes and the upcoming AFM Convention (June 2016).

Meeting adjourned at 12:40 in memory of Charles Athas, Lynne Allan and Otto-Winner Mueller. Submitted by Beth Zare, Secretary-Treasurer

REINSTATE TO MEMBERSHIP:
Helen Newby - cello– 3/10/16
Michael Kobrinsky - drums, vocals, percussion – 3/10/16
Sarah Chazin – violin – 3/10/16
Ken Brill – piano, keyboards – 3/10/16

The minutes of the meeting of March 24, 2016 were accepted.

REPORT OF OFFICERS:
Secretary-Treasurer Zare gave the credit card report for March, ten-year analysis for the increase in work dues for Local 6.

President Schoenbrun reported on the following:
• Activities and information regarding negotiations and contract maintenance for collective bargaining agreements with: ACT, 1st Pres of Berkeley, Festival Opera, Green Street, Marin Symphony, Midsummer Mozart, Oakland Symphony, Oakland Muni Band, People in Plazas, Philharmonia Baroque, Pocket Opera, Quatre, SF Ballet, SF Opera, SF Symphony, and Santa Cruz Symphony.

Information regarding the regional meeting, proposed bylaw changes and the upcoming AFM Convention (June 2016).

Meeting adjourned at 12:40 in memory of Roy Butler, Thomas Gayters, Leo Leary, and Fisher.

REPORT OF OFFICERS:
Secretary-Treasurer Zare gave a report on IRS fines incurred due to local 6 officers, stuff, computed in accordance with Local 6 Bylaws, to take effect July 1, 2016. The CFR increased for a wage increase of 3.2%.

The 8/12/04 decision of the Board of Directors to self-insure the Local 6 death benefit: 5 deaths were reported in the month of February. M/S/C to continue to self-insure, with monthly Board oversight.

President Schoenbrun reported on the following:
• Activities and information regarding negotiations and contract maintenance for collective bargaining agreements with: Berkeley Symphony, Festival Opera, Green Street, Marin Symphony, Midsummer Mozart, Oakland Symphony, Oakland Muni Band, People in Plazas, Philharmonia Baroque, Pocket Opera, Quatre, SF Ballet, SF Opera, SF Symphony, and Santa Cruz Symphony.

Information regarding the regional meeting, AWKWS meeting, Casual Work report, proposed bylaw changes, construction project, Sacramento Legislative Conference and the upcoming AFM Convention (June 2016).

Meeting adjourned at 12:26 in memory of Jean White and Keith Emerson. Submitted by Beth Zare, Secretary-Treasurer

The following items were discussed:

The feasibility of offering a hearing workshop at Local 6 on May 1.

The following items were discussed:

• A request from Catherine Van Hoesen for membership continuity: M/S/C to approve the request upon receipt of all applicable dues and fees.

A request from AFM that Local 6 place an ad in the official program for the 100th Convention: M/S/C to approve placing a 1/4 page ad at a cost of $250.

The 17th Annual Life Member Luncheon to be held on August 10th at Nick's in Pacifica.

A request from Douglas Roth for membership continuity: M/S/C to approve the request upon receipt of all applicable dues and fees.

A request from Wayne Roden for membership continuity: M/S/C to approve the request upon receipt of all applicable dues and fees.

A request from Catherine Van Hoesen for membership continuity: M/S/C to approve the request upon receipt of all applicable dues and fees.

REPORT OF OFFICERS:
Secretary-Treasurer Zare gave a report on IRS fees incurred due to late filings by Local 292 (2014) and a meeting with Sam Folio at the Union Privilege Legislative Conference and the upcoming AFM Convention (June 2016).

Information regarding the regional meeting, AWCWS meeting, Casual Work report, proposed bylaw changes, construction project, Sacramento Legislative Conference and the upcoming AFM Convention (June 2016).

A request from John Fisher that we purchase a ticket to the A. Philip Randolph Fundraiser: M/S/C to purchase one ticket at a cost of $200 to send Representative Fisher.

A request from AFM that Local 6 place an ad in the official program for the 100th Convention: M/S/C to approve placing a 1/4 page ad at a cost of $250.

The 17th Annual Life Member Luncheon to be held on August 10th at Nick’s in Pacifica.

A request from Douglas Roth for membership continuity: M/S/C to approve the request upon receipt of all applicable dues and fees.

A request from Wayne Roden for membership continuity: M/S/C to approve the request upon receipt of all applicable dues and fees.

A request from Catherine Van Hoesen for membership continuity: M/S/C to approve the request upon receipt of all applicable dues and fees.
GENERAL BUSINESS: The following items were discussed:

• Call Labor Federation MUF to approve payment of necessary expenses to send up to two delegates to attend their Convention to be held in Oakland from July 12-13.

• A request from TEMPO that all delegates and officers sign off on the Signature Club at an annual cost of $52 prior to the 100th Convention.

REPORT OF OFFICERS: Secretary-Treasurer Zare reported on the April credit card charges and the Life Member Trust.

President Schaperman reported on the following:

Activities and information regarding negotiations and contract maintenance for collective bargaining agreements with: Berkeley Symphony, CBA Leaders, Dominican University, Festival Opera, Green Street, Oakland Symphony, Oakland Park Band, Peoria in Place, Philharmonia Baroque, Quadra, SF Ballet, SF Opera, SF Symphony, and Santa Cruz Symphony.

Information regarding the Symphonic Oversight Committee Meeting, Golf Tournament, Picnic, construction project, and officer/staff/board wages.

Director Gray reported on her interview with SKILN.

Meeting adjourned at 12:09.

Submitted by Beth Zare, Secretary-Treasurer.
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Opera San Jose
Joseph Marcheso, Music Director
Announces auditions for the following vacancies:
2nd Trumpet (46 services)
4th Horn (No Guaranteed Services)
Bass Trombone (No Guaranteed Services)
Section 1st Violin (2nd Stand, 3rd Chair)

Per service rate for all three positions is $180.72 for the 2016-17 Season
Auditions will be held in late September.
Highly qualified applicants should mail or email a one-page resume by:
Mark Verecge, OSJ Orchestra Personnel Manager
6176 Calle Del Conejo, San Jose, CA 95120
email: markverece@comcast.net
(no phone calls please)

A list of the audition repertoire and other relevant information will be mailed to the candidate upon the receipt and acceptance of the resume.

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Phone      650-305-8789
Address   2049 Grant Rd
Los Altos, CA 94024
Website   therapybykristine.com

Announces auditions for the following positions:
3rd Chair Cello and Section Cello
Preliminary and final auditions:
Monday, October 10, 2016
Tuesday, October 11, 2016
Application requirements:
One-page resume (Include current phone number, physical and e-mail addresses)
$50 refundable deposit
Send to:
Berkeley Symphony Auditions
Attn. Joslyn D’Antonio, Co-Personnel Manager
Mail: 1365 Cresthaven Drive, Colfax, CA 95713
Email: foothilljoslyn@yahoo.com

Application deadline:
Resume and deposit must be postmarked by September 12, 2016

San Francisco Ballet Orchestra
Martin West, Music Director
Announces Local Audition for Violin I and Violin II Substitute lists
Auditions are scheduled for October 17, 2016.
Applicants who perform an audition may be added to the San Francisco Ballet Orchestra’s violin substitute lists.

To apply please email a one-page resume (preferred) to tdavis@sfballet.org
Or mail to:
Tracy Davis – Sub-Violin audition
San Francisco Ballet
455 Franklin St.
San Francisco, CA 94102

Candidates: please be advised that second-round auditions will be held the same day.
Please send resume and refundable $35 deposit to:
Stockton Symphony Association
4629 Quail Lakes Drive
Stockton, CA 95207

Audition excerpts will be sent to qualified candidates as soon as available, following submission of resume and refundable fee. However, most excerpts are easily available online or in print versions through various music publishers; notification of scheduled audition times will be by telephone or email at least 48 hours prior to auditions.
Audition repertoire is listed on our website:
www.stocktonsymphony.org
Application deadline: August 23, 2016
48-hour cancellation notification required. Refunds will be mailed five days following auditions.

Joanna L. Pinckney ~ Personnel Manager ~
jpinckney@stocktonsymphony.org

Auditions are anonymous and screened.

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SAN FRANCISCO BALLET ORCHESTRA
Martin West, Music Director
Announces auditions for:
Violin I and Violin II Substitute lists
Auditions are scheduled for October 17, 2016.
Applicants who perform an audition may be added to the San Francisco Ballet Orchestra’s violin substitute lists.

To apply please email a one-page resume (preferred) to tdavis@sfballet.org
Or mail to:
Tracy Davis – Sub-Violin audition
San Francisco Ballet
455 Franklin St.
San Francisco, CA 94102

Patrick Simms / Local 6
Recording Studio
24 tracks, Pro Tools
Large, comfortable live room
Experienced engineer
(415) 373-8874

Special low rate for members!