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The Evolution Of A Committee Member Revisited

by David Schoenbrun, President

I don't often enough publicly rain praise on the many orchestra committee members who work tirelessly on behalf of their colleagues. The Union and its CBA groups depend upon their efforts to ensure good the negotiation of good contracts and their day-to-day administration. Hence my reprise of this article first published in July 2009... have a wonderful, restful summer!

The Evolution of a Committee Member

One of the things I enjoy most about working with orchestra and negotiating committees is the musicians I meet. We often get to know each other fairly well, given the lengthy course of so many negotiations. Our musicians enter into this process knowing that it will likely be an arduous, time-consuming and sometimes emotionally draining journey – one that will strain their primary relationships and severely cut into their practice and leisure times. And they won't be paid for their troubles. It is therefore reasonable to ask, "Why would anyone volunteer for such an ordeal?"

To answer this question, I look to my own experiences when I began to serve on orchestra committees more years ago than I care to admit. I had a personal axe to grind. Filling out the pre-negotiations questionnaire was not enough to ensure that my issue – I think it was bass cartage at the time – would be addressed adequately. I was determined to advocate for my personal agenda, though no doubt I portrayed my intentions to colleagues in more altruistic terms.

While I am sure there are those noble folks among us, I've concluded that they are the rare exception. Self-service, by and large, is the initial draw for musicians to serve on committees, especially negotiating committees. But almost invariably the self-serving motivations of new committee members loosens and broadens over time into something much greater.



More seasoned committee members and local officers become understandably exasperated by other committee members who appear to be engaged in advancing their own agendas, to the exclusion of survey results and the dictates of common sense. They might have difficulty seeing the bigger picture, reject necessary acts of compromise, and fail to understand that the Union's aim by and large (and, by extension, the committee's goal) should be to provide the most good for the greatest number.

I have come to trust in the process, and believe that musicians – like me – who first become involved in committee work for personal reasons eventually come to understand and adopt a more collective spirit. This evolution is not the result of attempts by others to confront them

with their tunnel-vision attitudes, but rather the modeling that they are exposed to – sometimes for hours at a time – during which they see and absorb how colleagues are able to put aside propensities to "take care of #1" in favor of communal thought and action. The long-term benefits of winning the war versus the battle become apparent. The pressures subtly exerted by the group to have each member join in concerted collective action – the definition of Unionism – eventually becomes irresistible.

From time to time you will encounter those, fortunately a small minority, who appear to be on a personal quest and will simply not relent. For them the committee process will become unsatisfying and intolerable. They will come to resent how their intransigence causes them to be marginalized within the committee and will eventually leave of their own accord.

But for the vast majority who make the transition successfully, look out! They can become your most powerful and passionate advocates for the orchestra and the Union, and those who are at first the most vocal in their unabashed self-serving postures may very well become your most energetic and effective leaders. Committee chairs and officers should take the time to help facilitate their growth, through active listening and careful explanations of the goals of negotiations. It will be well worth the effort.

File a contract -- it is your best form of protection

by Beth Zare, Secretary-Treasurer

The gig was The Temptations & The Four Tops hired by Terry Summa for concerts at the Paramount Theater and Bob Hope Theatre in October of 2008. Then, 2 days prior to the 1st show, the producer canceled both shows, citing poor advance ticket sales. The contractor was informed by the producer that since the musicians didn't actually perform, they were not going to be paid. Fortunately, Terry Summa had previously filed a union contract, and so, per our Local Bylaws, musicians in good standing were paid out of our Contract Guarantee Fund. The Union then sought legal recourse to recoup musician wages and pension, since no "casual" contracts contain provisions that allow for cancellation of services.

"As the contractor, I was delighted that no one got stiffed," says Summa. "Having a signed contract was the saving grace. All the union musicians doing a union gig got their payments in a timely fashion thanks to the Contract Guarantee Fund."

After all the musicians in good standing at the time of the engagement were paid, the slow



process began of trying to get payment from producer Steve Litman. Local 6 incurred significant legal fees and spent years pursuing the case, aided by Lisl Duncan, an attorney with our general counsel's firm of Weinberg, Rosenfeld and Roger. We

first tried to reach an out of court settlement, but ultimately went to court and subsequently won a judgement against Litman. We found out that there is a difference between *winning* and *collecting*, and had to be satisfied, for the time being, with a lien placed against real estate holdings in St. Louis, Missouri.

After more than 9 years of silence we finally received good news last month. "I had almost forgotten about this pending case," said President David Schoenbrun. An agent from a St. Louis title company handling a pending real estate transaction for Mr. Litman called to ask for a settlement amount, since title on the property could not be cleared until the lien was lifted. Since he had to sell, he HAD to pay.

With the interest accrued Local 6 received a check for over \$17,000, substantially more than the engagement's original total wages and pension. "Check one off for the good guys," says Schoenbrun. "This example makes it clear why it pays to file a union contract."

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PERMIT NO. 454

Musicians Union Local 6
116 - 9th Street
San Francisco, CA 94103

Musical News

Official Bulletin of
Musicians Union Local 6
American Federation of Musicians

Beth Zare, Editor
Alex Walsh, Managing Editor

The Musical News is published bi-monthly by Musicians Union Local 6, AFM. Any notice appearing herein shall be considered to be an official notice to the membership. The appearance herein of an article or an advertisement does not imply an endorsement by the editors.

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info@afm6.org
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Office Hours

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

Schedule

Holiday Schedule

Office Will Be Closed:

New Year's Day
Martin Luther King Jr. Day
Presidents' Day
Memorial Day
Independence Day
Labor Day
Columbus Day
Veterans Day
Thanksgiving Day (and day after)
Christmas (and day after)

Meetings Schedule

General Membership
July 31, 2017 1:00 pm

Board Of Directors

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

Dues

2017 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.

Local 6 General Election

The Board of Directors has established **Thursday, October 26, 2017**, as the date of the next General Election for Local 6.

ELIGIBILITY: to be eligible to vote, members must be paid through the second quarter, which ends **Friday, June 30, 2017**, and must have paid any required initiation fees in full. **The deadline for paying second quarter dues is Monday, September 1, 2017.**

NOMINATIONS FOR OFFICE: any member who meets the qualifications stated in this notice may be nominated and become a candidate for **any office or delegation of this union**, and thereby be entitled to have his/her name placed upon the ballot, as follows:

President (and delegate to the 2019 AFM Convention)
Vice President
Secretary-Treasurer (and delegate to the 2019 AFM Convention)
Board of Directors – five positions
Delegates to the 2019 AFM Convention – two positions
Diversity Delegate to the 2019 AFM Convention – one position.

All officer and board positions are for 3-year terms, commencing on the first Monday following the January General Meeting at which they are administered the oath of office.

1) nominees must be, and have been, full members in good standing of Local 6 for a period of two (2) years preceding **Monday, August 28, 2017**, which is the deadline for filing nomination petitions;

2) nominees must be U.S. citizens;

3) nominees must not have been found guilty of any malfeasance in office or theft of union property.

Nomination petitions (available at Local 6) containing ten (10) or more signatures of members in good standing must be submitted to the Secretary-Treasurer no later than 4:00 p.m. on Monday, August 28, 2017

For any additional information regarding election procedures, please refer to Article IV of the Local 6 Constitution and Bylaws in the January 2015 Directory or contact the office of the Secretary-Treasurer.

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

William Klingelhoffer, Chair
Melanie Bryson
India Cooke
Mary Hargrove
Rick Leder
Gordon Messick
Bob Williams

Recording Committee

Jon Lancelle
David Ridge
Nanci Severance
Peter Wahrhaftig

Labor Council Representatives

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

Union Stewards

Berkeley Symphony – Alden Cohen
California Symphony – William Harvey
Carmel Bach Festival – Meg Eldridge
Festival Opera – Betsy London
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 –
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

Evite coming soon ...

8TH ANNUAL
Local 6 Picnic
Monday, September 4
(Labor Day)
2 – 6PM



McNear's Beach, Area 8
201 Cantera Way San Rafael, CA 94901
\$10 parking fee

BBQ by the Bass Player Burger Team
Bruce's Lost Art Brew

South Bay transportation available upon request
R.S.V.P. to Alex Walsh: alex@afm6.org

New & Reinstated Members

Edited For Web

Edited For Web

Changes In Member Contact Information

Members Suspended (for non-payment of 2nd quarter dues, updated through 7/21/17)

Austin, Arthur	Donehew, Robert M	Gonzalez Granero, Jose	Hinshaw, Darby	McDermott, John F	Saunders, Tony	Spurlock, Gulnar	Wiggins, Gerald
Baum, Marc Hampton	Douglass, William 'Bill'	Gove, John	Holly, Kathy	Meals, Christine	Schantz, Marcella P	Sugarman, David	Worn, Richard Fraser
Bayly, Tiffany	Everett, William J	Govorchin, Peter	Irvine, Erin	Meeks, Leslie	Seiberlich, Jonathan	Suminski, Steven	
Bowes, David D	Fejes, Douglas W	Grunberg, Peter	Jones, Laurien	Mendieta, Anna Maria	Seitz, Ted	Tellez, Nel	
Brockmeyer, Art	Flyer, Nina G	Hall, Alan Miguel	Kahn, Ruth	Mollicone, Henry	Shepherd, Berisford	Tirados, Windermere	
Burns, Lisa Anne	Fountain, Claudia L	Hanlon, Christian	Karr, Schuyler	Morozow, Lina	'Shep'	Todd, Robert	
Carlson, Douglas S	Fujii, Haruka	Hawkins, Daniel	Kovatch, Timothy	Nee, Alexander	Sherbundy, Jason Thomas	Volonts, Tingting Gu	
Cash, Nicole	Fukawa, Doris M	Haygood, Mark	Lewis, Tyler	Prather, Joseph Elliott	Simbre, C J	Von Goethe, Diane M	
Choi, Christine	Gaenslen, Eric	Hemingway, Dee	Lynn, Mark W	Ruotolo, Vanessa	Solomon, Wayne James	Wayne, Eric	
Diaz, Amalia	Garbeff, Kristin	Henderson, Elizabeth	Manley, Todd	Ryther, David	Spalding, James	Westin, Lori	

Members To Be Dropped (for non-payment of 1st quarter dues, updated through 7/21/17)

Scheelar, Earl A	Bell, David	De Baca, James	Gesin, Leonid J	Kinney, John T	Nakayama, Midori	Smeltz, Jamison	Worley, Mickey
Turner, Edgar D	Bell, Elizabeth	Deaconoff, Cyril G	Gold, Raphael	Kreston, Elaine M	Neuman, David	Stafford, Scot B	Wright, Kimberly M
Hornig, Thomas D	Botel, Emily	Eastburn, Paul	Graber, David	Krinitsky, David	Newby, Helen	Stewart, Kevin J	Wyatt III, James Lee
Levinger, Lowell	Burkert, Gene	Eyssallenne, Lydia	Hervig, Jonna I	Lack, Lori	Oneill, Barbara P	Styles, Sara	Yano, Asuka Annie
Tagorda, Leslie	Buttemer, Evan	Fasman, Louis Adam	Higgins, Timothy	Latimer, Michelle	Roland, Kevin	Thompson, Chester	Yokas, Michael Scott
Adler, Mark	Camp, Mckenzie	Fels, Gordon A	Hollander, Esther	Lawrence, Keith	Rowan, Doug	Vance, Brian R	Zanrosso, Amy
Arend, David	Camphouse, Alex	Fish, Mark Eric	Horner, Karen E	Maestre, Janet	Sanders, Ellen D	Vera, Andres D	
Atkin, Stephen	Cann, David A	Flanagan, Dan	Hull, Barbara	McFadden, Schuyler	Sazer, Irene	Viets, Henry Mitchell	
Bagwell, Alex	Capobianco, John F	Furuta, Ray	Isaeff, Eugene	McIntosh, Carolyn	Schroder, Donn	Welch, Nicole J	
Bailis, Robert	Churchwell, John	Galamba, Joseph	Kadarauch, Katie	McKee, Barbara	Scow, Adam	Wemusa, Akil	
Batiste, Larry	Cockman, Gregory Ryan	Gaudi, Christopher	Kim, Jonah	McMillan, Steven	Selak, William C	Wiley, Colby	
Behrens, Christian L	Collins, Cindy	Gerling, Michael R	Kim, Nancy	Meier, Herbert	Shieh, Megan	Wohlmacher, William G	

Resignations (updated through 7/21/17)

Chanon, Francois Regis	Johnston, Brian	Lee, Sarah	Waite, Alicia Michele
Ewan, Alise	Khalikulov, Vladimir	Price, Tim	
Foote, Amy	Knudson, Christina J	Shanks, Eric H	
George, Marilyn	Kofler, Ivelina	Varley, Tess	

“Music is the greatest communication in the world. Even if people don’t understand the language that you’re singing in, they still know good music when they hear it.” —Lou Rawls

Join us on Facebook and Twitter

Here at AFM Local 6 we value our community of almost 2,000 Bay Area musicians. We want to know all about your lives, your triumphs, and the struggles you face pursuing a life in music making! Luckily, social media affords us the opportunity to connect with each other in a shared public forum, where we can discuss the many important issues facing musicians today. And we want to hear from you! Like us on Facebook and follow us on Twitter to join the conversation.

facebook.com/afmlocal6

twitter.com/afm6

Carol Panofsky, Oboe: Making Music Her Way *by Alex Walsh*

Carol Panofsky is an oboist, pianist, teacher, contractor, graphic artist, and former board member of Local 346 (Santa Cruz). A Bay Area native, Carol was born in Oakland, grew up in Los Altos, and currently lives in Santa Cruz where she happily makes music and feeds the birds on her back patio.

Carol Panofsky began playing the oboe when she was 10. She actually started with the flute, but had to return it at the end of fifth grade because there was a waiting list. When Carol asked, “What am I going to do now?” Her teacher pointed to an instrument in the corner and said she could have it for as long as she was in the district. “It was an oboe. No one else was interested so I took it. I really liked it because it wasn’t as competitive as the flute.”

As a toddler, Carol was told that she would often sit at the family piano and make noise. “When I was a little older I had grandiose fantasies about playing for large audiences. I don’t know where that came from since I don’t remember being taken to concerts at that age.” Her parents soon gave her piano lessons.

Carol says her mother was not musically inclined, but later in life she found out that her father had a nice singing voice. Carol’s father was a Professor of Physics at Stanford University. His family fled Germany in the 1930s and settled in Princeton, NJ. He met her mother while doing graduate work at CalTech. In the early 1960s, he was the director of the Stanford Linear Accelerator Center (SLAC). As a young man, he had witnessed the first test of the atomic bomb and later dedicated his life to promoting nuclear disarmament.

When Carol brought home the oboe her family was not encouraging. “There were five children, and I was pretty far down the ladder. Outside the family, I got a fair amount of attention and support even though I wasn’t very good.” She was inspired to play and continued all through high school in the orchestra. She was also a member of the El Camino Youth Symphony. As a junior, she spent a year in Italy in public school and brought her oboe. By this time she realized that she had to make music or she would go crazy. “If I didn’t play I would get depressed and eat too much. I didn’t know what to do with myself.”

After high school, Carol went to UC Santa Cruz. She played in the school orchestra and the Santa Cruz County

Symphony, but left in frustration because back then it wasn’t as good as the university orchestra. “I returned when they hired Maestro George Barati and they started paying their musicians. It had started like a regular community orchestra where you rehearse every week for a very long time and the results were poor. When they unionized we started getting better players. We had fewer rehearsals but they were more intense because people knew they actually had to learn their music before they went into rehearsal. That was a big change.”

Carol joined Local 346 in Santa Cruz and began gigging in the South Bay; Santa Cruz, Salinas, Carmel, Watsonville and Monterey, as well as Palo Alto. Considered one of the top players, her professors assumed she would go on to Julliard. ‘Don’t you want to be principal oboe in the SF Symphony?’ they would ask her. They were surprised when she said no. “At age 20 I knew I didn’t want that. I loved playing in the orchestra, having solos and working with other players. But I just couldn’t imagine it being a ‘job’ where it was the same repertoire with the same people every day. To call it ‘work’ didn’t feel creative.”

During this time Carol became fascinated with early music. “I got to college and started to think about orchestration and composition and the fact that composers wrote their music with a certain sound in their heads, therefore playing transcriptions never did justice to the music. If you played violin solos on the oboe you were never going to get to the place that the composer wanted. I realized I needed to play on the instruments they wrote the music for. I became pretty zealous about that idea. I then realized playing baroque music on modern instruments was just as inadequate.”

Carol decided to go to the New England Conservatory to study performance practice and early music. She started playing Baroque oboe primarily, as well as recorder, sackbut and shawm. When Carol returned to teach at UC Santa Cruz she found that everything had changed. Her orchestra chair was filled and her grand ideas about playing early music did not materialize. At the same time, Carol discovered the gamelan, which was taught at UCSC. “Being a sucker for odd and weird instruments, I plunged into the gamelan with the same enthusiasm I had for oboe. When the teacher had to go back to Indonesia for a semester I would substitute, so I was also teaching it.”

By 1980, Carol was working hard to re-establish herself on the freelance scene. She joined the Santa Cruz Chamber Players, a cooperative that played concerts in the public library, and Albany Consort, an early music group. During this time, she met and married her husband, Stanley Williamson. Carol’s modern oboe career was tragically



cut short due to health issues. “I had trouble staying pregnant. The doctor finally decided that it was the oboe playing that was causing me to lose the babies, because the more oboe I played the quicker I lost them. For one of those pregnancies I had just finished dress rehearsals. During the two-hour break before the concert I went into labor. I’m sitting there in the car thinking, ‘How am I supposed to go play?’ But I did. Afterwards I told them not to expect me tomorrow for the second performance. No one knew I was pregnant or what I was experiencing and I didn’t tell anyone. They did find someone to play my part, but I was in the hospital and there was nothing I could do about it. There was a span where nobody could trust me because of my ‘health issues’. And for seven years I was afraid to accept jobs. It was very difficult. Then in 1988, my son was born.”

WILL YOU JOIN THE BOARD?
In the mid-80s, Carol became a contractor, mainly for weddings and the Santa Cruz Chorale. In 1989, she got a call from the president of the Santa Cruz Local. “I thought I was in trouble because I had contracted an orchestra and a couple musicians weren’t in the union. I got a call from Red Malone asking me to please show up at this meeting and I thought, ‘Oh no. I’m going to be castigated!’ I came in on my best behavior and he said, ‘Will you join the board?’” “It was interesting to see what they

were all worried about. They had been working on a directory for years and they just couldn’t finish because as soon as they made progress everything would change. It was a huge thing in their minds, this directory. They did finally manage to publish it. It was on file cards so it was a huge project.”



*Albany Consort, 1995
Johnathan Salzedo, harpsichord and Director, Joel Schaefer, Baroque cello, Lars Johannessohn, Baroque flute, Carol Panofsky, Baroque oboe*

Serving on the board was an education for Carol. “In board meetings, they were very concerned to make sure you put in the contract that the band gets to eat, which was not relevant in the circles I traveled in. This changed the way I contracted weddings. I started putting in the contract that the band was going to eat, even though we were playing recorders.”

“I remember one of the big controversies at the time was there was a shopping mall that wanted an orchestra to play in the center of the mall. When they found out what it was going to cost they went to the youth symphony and got some kids to play for nothing. It was very upsetting to the Union.”

During this time Carol was heavily involved with the Santa Cruz Chamber Players. What started as a cooperative playing in the Santa Cruz library had developed to the point where Carol decided to learn computers so she could provide them with nice programs and posters. “We packed the place and got to the point where many of the players had gotten professional enough where



*Santa Cruz Chamber Players, 1987
Back row: Robert Fenwick, Bill Mathews, unidentified singer, Debra Spencer, Andy Connell, unidentified bassoonist, Mary Badarak Middle row: Carol Panofsky Front row: Luciana Lombardi, Gene Lewis, Mary Jane Cope*



Carol in 2004: “The Baroque oboe is such a lovely sound. It’s the right tool for the job if that’s the music you’re playing. Baroque oboe doesn’t have the stamina issues that a modern oboe does. When you play Bach arias on modern oboe you get tired, but on Baroque oboe you don’t. It has a bigger bore and doesn’t fight back. It squeaks and plays out of tune, is unhappy in keys with lots of accidentals, and has a cranky high register. It’s very hard to play Baroque and modern oboe side by side. But they help each other, one has made me a better player on the other because of the unique challenges.”

they wanted real venues and real audiences, so SC Players got their non-profit status. Today they have season tickets and ad sales and grant writing and all of that. We do 6 concerts a year. Each one with a different music director. I direct a concert for them about once every other year, as well as do their graphics.”

During the nineties and 2000s Carol continued to play early music, contract orchestras and weddings, develop her desktop publishing business, and teach. She became passionate about music literacy and

Five years ago, Carol was hospitalized with pneumonia. When she was released she found she couldn’t make a sound on any wind instrument. When she complained to her doctor he told her to play the piano. “I said, ‘But I don’t play the piano.’ So, I got a piano teacher and now I practice 2, 3, 4, 6, 10 hours a day. I’m getting somewhere and it’s wonderful. And I can now play the oboe again.”

In 2007 Carol started a concert series, Munching With Mozart, because she was angry. She saw how difficult it was for musicians to find venues, and how expensive it could be for audiences to experience live music. She wanted to bridge that gulf so she went back to providing music at the

developed a music theory curriculum for children which makes it fun to learn. Today Carol serves as Theory Director for the Ragazzi Boys Chorus, about 200 kids. Her job is to teach them to read music. “How many adults have you met that say, ‘Oh, I used to play the piano (flute, violin...), but I hated the theory!’ That is very common, and it breaks my heart. So the big thing is not only to teach theory so that they actually learn and understand, but also to do it in a way that is enjoyable. I got frustrated with available theory methods and wrote my own. By now, probably 1000 kids have gone through the program, so it has been tested and rewritten as necessary!”



Interacting with the next generation, giving an oboe demo with “Nancy’s Kids” in her home studio, 2005

Santa Cruz public library. “Most creative things in life happen because you’re angry. I just thought, ‘This isn’t working for me. Playing music for people needs to be easier. It’s so hard to get the concerts set up and to get the people to come.’ Then I thought, ‘Well, Santa Cruz Chamber Players started in the library, so let’s go back to the library.’”

Munching with Mozart is now celebrating its 10th anniversary. Carol performs often in the series, on both oboe and piano. “I make a nice program for the audience and kids get to come. People bring their lunches.”

UNION YES!
Though Carol does not play as

many union gigs as she used to, she continues to be a proud AFM member.

“I think the union is making a huge difference on the ability to travel with instruments, and the ivory issue. One of my instruments has antique ivory on it. I’m going to the UK to gig in December—but that oboe is not going with me, unfortunately.”

“My son plays the cello. There was one flight where they didn’t want to let him fly because he had an end pin—as if he was going to kill somebody with his endpin! I know that the union is working very, very hard on these issues. When I get notifications from the union my answer is always, ‘Yes!!!’”



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

Know Your Weingarten Rights *by Forrest Byram, Local 6 Board Member*

Abraham Lincoln never actually said, “It is better to remain silent and be thought a fool than to open your mouth and remove all doubt,” but it is still a good reminder that there are times to remain silent. I frequently hear about cases where musicians would have been better off not offering an opinion. The one that tops the list is when musicians don’t assert their **Weingarten Rights**.

Weingarten Rights
When management calls you in for a discussion that could affect your employment status, you have the right to have a union representative present. Always make use of this right. I have had many musicians approach me after they have already spoken with management, and they wonder what to do next because they are worried. A lot of this could have been avoided by having a union representative with them. If a conductor asks you to his dressing room to discuss bowings, but then starts to ask you questions about how much you practiced the part, assert your **Weingarten Rights** immediately. Even when they say

you are not entitled to assert these rights, tell them that you need to consult a union representative to confirm their opinion. When in doubt, assert your **Weingarten Rights**. In case you haven’t noticed, I keep putting **Weingarten Rights** in bold, because everyone needs to remember them all the time.

Another time to remain silent is when speaking with management about other musician’s abilities. We should never speak badly of one another. There are review processes in most CBA’s. If management has a problem with someone’s playing, they may initiate the process. If the case reaches the review committee, the musicians are expected to give their honest opinions. When conductors want to get rid of someone, they often try to line up allies in the orchestra. Management uses the same divide and conquer method in contract negotiations. Please don’t try to get people fired. Who knows, the day may come when you’re on the receiving end

of this sort of thing. (You may have heard of this referred to as the Music Police.)

A third time to remain silent is when you have an opinion about how to improve the contract. Never discuss this with management. I recently received a call from an orchestra manager. They think they should be able to get subs to commit to half the season in order to be offered sub work. The CBA clearly

states that this is to be done on a set by set basis, following the official sub list. It turns out that a musician, honestly meaning well, mentioned to the conductor that it would be good to have more consistency in our subs, and wondered if there was a way to require a bigger commitment from them. This example is not a big deal, but management will now have the idea that some musicians feel this way, and may use it against us in our next negotiations. Incidentally, I think it is safe to say that all the Freeway Philharmonic

conductors want to see the same musicians in the same seats at every service. Fortunately, we have all stuck together to keep absence policies workable, especially when it comes to rehearsal absences.

One more time to remain silent, or almost silent, is when the stage crew tells you to do something. Their number one concern is our safety. When one of them asks you to move, the only thing you need to say is “Okay,” and then do it. They are there to help us, and we need to be there to help them. Common courtesy should always be shown on the job. From a purely selfish and self-serving point of view, the stage crew’s union, IATSE, is our very good friend. A few years ago, a ballet company in another jurisdiction decided to use recorded music, instead of the orchestra they had used for years. Our picket line would not stop the performance. However, when IATSE honored our picket line, there could be no show. The musicians returned to the pit. When unions and workers stick together, we can all improve one another’s lives.



The TEMPO Signature Newsletter

The TEMPO Signature Newsletter is a quarterly AFM outreach instrument designed to keep those in our leadership PAC up to date on issues of great importance. Signature Campaign contributors have accepted a leadership role while providing much needed practical TEMPO contributions used to help grow our PAC. We thank those who see the importance of the work of the AFM Government Relations Office in Washington and thank them as well for providing much needed financial support that keeps AFM friendly members of Congress here in Washington, DC.

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TEMPO Signature Newsletter *(printed in its entirety)*

Finalizing Fiscal Year 2017 Appropriations

AFM supports H.R.244, the Consolidated Appropriations Acts in 2017. The Act provides federal agency funding for remainder of 2017. It became public law No: 115-31 on May. 5th 2017. The Act funds federal government for remainder of the 2017 fiscal year.

The National Endowment for the Arts

A May 31st AFL-CIO Richard Trumka Analysis of the FY 2018 Budget of the United States Government: A Foundation for American Greatness was released. The budget recommends elimination of the National Endowment for the Arts, NEH, and the Corporation for Public Broadcasting. The AFM reacted with its “Save the NEA” Program. President Hair created an E-Blast to AFM members. 4301 emails were sent to Congress in support of the Agency. Additional support also came from AEMI DPE unions. That created consolidated DPE labor actions. Additionally, House Arts Caucus sent Dear Colleague Letters and letters to Appropriators. The Congressional Arts Group suggested restoring funding to \$144 million. The battle continues.

National Right to Work

S 545 and HR 785 National Right to Work legislation are still in committee with no hearings. If passed, federal law could supersede state laws in states where no right to work provisions exist. Federally proposed anti-union legislation also includes: The Employee Rights Act (H.R. 2723), which would interfere with employees’ choice of whether to be represented by a union. The Workplace Democracy and Fairness Act (H.R. 2776) makes it harder for workers to exercise their right to form a union and bargain with their employer. It also reverses important elements of the NLRB’s April 2015 election procedure action imposing new requirements that will unduly complicate and delay the organizing process. The Veterans, Employees and Tax Protection Act (HR 1461) is a direct attack on official time for VA federal employees. It ends representational activities of unions on the job. The act allows workers to drop their union membership any time, which extends the time when new hires are not protected by due process.

The Fair Play Fair Pay (HR 1836)

The Fair Play Fair Pay (HR 1836) (FPFP) was re-introduced in the 115th Congress by Rep Jerrold Nadler and Marcia Blackburn, which is the key piece of legislation spearheaded by musicFIRST. The Act levels the playing field by having AM/FM radio pay

performance royalties. These payments are tiered accordingly to small AM/FM radio stations with annual revenues with budgets below \$1million only need to pay \$500 per year, while public-college and other noncommercial stations pay only \$100.00 per year. Religious, talk radio and similar platforms will pay nothing. Broadcasters and musicFIRST representatives are now in negotiations under the watchful eye of Representatives Nadler, Goodlatte and Conyers. Congressional members are expecting a deal. Trish Polach, Esq. represents the AFM at negotiations. Congressman Doug Collins(R-GA) is watching from the outside. He wants to introduce his own music bill. MF continues to build bipartisan support for FPFP. Broadcasters continue to build support for their resolution. AFM and musicFIRST are working toward building a comprehensive copyright package which includes: copyright office reform, possibly the Promote Act by Rep. Darryl Issa. Issa’s PROMOTE Act prohibits broadcasters from playing sound recordings without the copyright owner’s permission.

NAFTA

The AFM Worked with SAG AFTRA to incorporate stronger intellectual property rights in new treaty. AFM legislative director A. Pollard spoke with AFM VP Alan Willaert, who gave Canada’s priorities. As members of the Labor Action Committee of the AFL-CIO, Hair and Pollard work with AFL-CIO affiliates and the US Trade Representative on trade issues.

Healthcare

Principal concerns came from Republicans who believed that the bill should include provisions that provided coverage for people with: pre-existing conditions, those with employer based health insurance and cuts to Planned Parenthood (for a year). Democrats flatly reject the bill saying it hurts too many elderly and poor Americans. After a month of wrangling, the bill was withdrawn from the floor due to moderates and conservatives who threatened not to vote for it until these issues were resolved. In the House, the CBO score was not released until after the bill passed. The eventual nonpartisan score showed that more than 23 million Americans could lose their healthcare benefits by 2026, more than if Obamacare remained intact. After House passage, the bill moved to the Senate. Senators agreed to disagree with the content of the House bill and decided to totally rewrite it. As the House moved as quickly as it could to put a bill in place, the Senate is working behind closed doors with 13 Republican Senators drafting a revised bill. There was also major concern over the bill being drafted not having a Congressional Budget office score analyzing its cost. The Senate decided to delay releasing its bill until all the pieces are in place. Democrats protested because the bill was not subjected to committee hearings or debate on the floor. Democrats also complain the bill may cause unnecessary spikes in premiums for low-income families, older Americans, and those with pre-existing conditions”. The Senate bill was released last Thursday with deep cuts to Medicaid, an end to mandate under Obamacare for mandatory insurance, ending Obamacare maternity care, emergency services and mental health treatment. As of this writing, the Senate is moving toward a full vote in the chamber now that the July 4th holiday recess has ended. Four Senators will oppose it: Rand Paul (KY), Ted Cruz (TX), Mike Lee (UT) and Ron Johnson (WI). Ted Cruz has introduced his own amendment that is now under consideration. Many senators are not happy with the revised CBO score which came out just prior to the July 4th recess. President Trump and Mitch McConnell are negotiating hard to move toward a vote which could come any day. Failure could mean that no bill would pass this year leaving the Affordable Care Act, which is now the “law of the land” in place.

Military Bands

The American Federation of Musicians is proud of the men and women in uniform who serve our country and serve the union as well. We thank them for their leadership and musicianship as well. Over the years great care has been taken to prevent the displacement of civilian musicians in the public workplace. Recently, there have been circumstances where military units have come off base and performed, displacing civilian musicians in contravention to DOD Directives. This does not include performances during DOD sponsored tours. The AFM has been working with Local Officers and members of Congress to help egress the difficult terrain while looking out for the rights of civilian and military musicians as well. Recently, Rep. Martha McSally (R-AZ) created an amendment in FY 2017 Defense Authorization bill. The former A-10 Pilot was exposed and objected to military musicians performing at base parties. Her amendment passed the House by Voice Vote, but failed in the US Senate. Though it did not get included in the FY ‘17 Defense Appropriation, instructions were left for base commanders and combatant commanders to keep an eye on military musical units. AFM keeps working with McSally Office and must find a way to engage and educate military commanders, and civilian musicians with an eye toward a compromise on this matter.

TEMPO

The office of governmental politics is working with AFM Reps to initiate the next phase of the TEMPO Campaign. The Legislative Office team is calling Locals in the first phase of the program. Our objective is to get all board members and Local Officers into the Signature Club (LA, Washington, DC and San Francisco boards are all in place). It is important to get members to clearly connect Legislative efforts in Washington with TEMPO giving. After Local boards are in place, the next phase of the plan is to reach out to individual members to create a larger class of leaders.

Why Should You Become a Member of the AFM TEMPO Club?

Why Should You Become a Member of the AFM TEMPO Club? With a one-time donation of \$52, the AFM can make a meaningful and significant contributions to our allies in Congress.

These donations will help to re-elect our allies and keep musicians’ issues on the agenda. Additionally, these funds will work to maintain a number of issues such as performance rights, the NEA, the pension system, and copyright enforcement.

AFM TEMPO CLUB PERSONAL BENEFITS


- Initial membership gift
- Special invitation to the annual AFM Legislative Political Conference in Washington, DC
- 10% discount on new TEMPO gear
- Complimentary entry into upcoming National TEMPO Giveaway

AFM TEMPO may accept contributions only from members of the American Federation of Musicians of the United States and Canada, executive and professional staff of AFM and its affiliates, and their immediate families living in the same household. Contributions to TEMPO are NOT tax deductible. Your decision to give is strictly voluntary and is NOT a requirement of membership in the union.

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Join Signature TEMPO Club with a donation of \$1/week. Send the application and your \$52 check to Local 6.



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Signature TEMPO Club
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Local No._____Job Title_____

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Tier 1 (Club TEMPO) \$1.00 Weekly CAP \$ 52.00 Annual

IMPORTANT: Forward your payment “only” (please include your local number) directly to:
American Federation of Musicians - TEMPO
Attn: Michelle Ledgister - 1501 Broadway – Ste. 600 New York, NY 10036-5501

Return the completed application and a COPY of your check to:
AFM National TEMPO Club
5335 Wisconsin Ave NW – Ste. 440
Washington, DC 20015

AFM TEMPO PAC may accept contributions only from members of the American Federation of Musicians of the United States and Canada, executive and professional staff of AFM and its affiliates, and their immediate families living in the same household. Only United States citizens and lawful permanent United States residents may contribute. AFM TEMPO PAC makes contributions and expenditures in federal, state and local elections. All contributions are voluntary and an individual may refuse to contribute without any reprisal. Any guideline contribution amount is merely a suggestion and an individual is free to contribute more or less and AFM will not favor or disadvantage the individual by reason of the amount of a contribution or a decision not to contribute. Federal law requires us to use our best efforts to collect and report the name, mailing address, occupation and name of employer of individuals whose contributions exceed \$200 in a calendar year.


Contribution or gifts to the American Federation of Musicians of the United States and Canada TEMPO Political Action Committee are not tax deductible as charitable contributions for federal income tax purposes. Donations must be made from a personal bank account or by money order. Corporation or company checks are prohibited.

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Tweets from the #thoughtfulmusician




How can you practice solidarity when you think no one is listening?
#thoughtfulmusician

2:48 AM - 6 May 2017




I wonder if anyone has written a piece that is only 140 notes long?#thoughtfulmusician

1:22 AM - 23 May 2017



What is so social about social media? I mean, I am tweeting all alone in my room. It is sort of like practicing.
#thoughtfulmusician


1:27 AM - 23 May 2017



Do you think our next president will use twitter to communicate with the membership? I hope so.
#thoughtfulmusician

2:00 AM - 01 June 2017

sunday morning.comby Brad Diller



“Certainly a law degree is a worthwhile endeavor, son, but you need something to fall back on. Now practice your banjo.”

Wayne Allen Memorial Golf Tournament



Monday, August 28
Monarch Bay Golf Course
13800 Monarch Bay Dr
San Leandro, CA 94577

Tee-offs begin at 10:00 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, buffet following play: \$60. Make your checks out to “Local 6 Golf” and mail to: Local 6, 116 Ninth Street, San Francisco, CA 94103

DEADLINE: August 14th.
R.S.V.P. to Alex Walsh - alex@afm6.org

APPLICATION FORM

TOTAL FEE PER PERSON MUST BE INCLUDED WITH SIGN-UP BY August 14th

Fill in name(s) of golfers. Separate applications for golfers in your group may be submitted; in which case, enter the names of those golfers in parentheses. They must then pay the required fees with their applications.

Golfer: _____ GHIN Index*: _____

Phone Number: _____ Amount enclosed**: _____

List golfers you wish to be paired with:

Golfer #2: _____

Golfer #3: _____

Golfer #4: _____

*Unsure of your index? Scores from last three rounds:
_____/_____/_____

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Body Mapping for Musicians: What Every Musician Needs to Know About the Body® presented by Amy Likar

This workshop is an opportunity for performers and teachers to learn the fundamentals of Body Mapping, known for enhancing performance efficiency, reducing performance stress, and increasing each performer's capacity for expression.

Body Mapping illuminates the accurate anatomical design of movement as it relates to music-making. Workshop topics will include: optimizing attention and the music-making senses, balance for sitting and standing, breathing, and arm and hand movement. Each section of the class includes strategies to integrate into practice and performance.



With the help of Body Mapping, you can learn how to optimize ease, fluidity, confidence and expression in your music making. Plus the workshop will also include some strategies for how to make commuting more comfortable!

Two Monday night sessions

September 11 & September 18

6 - 9pm

Location: Musicians Union Local 6, 116 Ninth Street, SF

\$75 Local 6 members, \$100 non-members

Cost is for both evenings. You will want to attend both sessions.

To purchase tickets visit: <https://www.eventbrite.com/e/body-mapping-for-musicians-what-every-musician-needs-to-know-about-the-body-tickets-36372169137>

Amy Likar is a San Francisco Bay Area based performing and teaching artist and Local 6 member. For twenty years she has been an innovator and educator for musicians' wellness as a teacher of Body Mapping and the Alexander Technique. She is the Director of Training for Andover Educators, a not for profit organization of music educators committed to saving, securing, and enhancing musical careers by providing accurate information about the body in movement. www.amylikar.com. For questions contact Amy at info@amylikar.com



Opera San José

Joseph Marcheso, Music Director

Announces auditions for the following vacancies:

Assistant Principal Cello (46 services)

Per service rate for the 2017-18 Season is \$214.07

Section Viola (46 services)

Per service rate for the 2017-18 Season is \$186.14

Auditions will be held in September.

Highly qualified applicants should mail or email a one-page resume by Friday, August 25th, 2017 to:

Mark Veregge, OSJ Orchestra Personnel Manager
6176 Calle Del Conejo, San Jose, CA 95120

email: markveregge@comcast.net
(no phone calls please)

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



Symphony Silicon Valley Auditions September 2017
Open Positions

Principal Cello, Assistant Principal Cello – Sept 19th
Principal Flute - Sept 20th
Viola: 1 section opening - Sept 21st

Per-service AFM contract applies with annual services ranging from 50-80 services. If an advertised position is won by a current member of the orchestra the vacated position will be become the open chair. The winning candidate will begin their service with the orchestra in December of 2017 or at a mutually agreed upon time.

To receive an information packet and repertoire list, qualified applicants should send a one-page resume and cover letter to:

Audition Coordinator
Symphony Silicon Valley
P.O. Box 790
San Jose, CA 95106-0790

Or via e-mail: auditions@symphonysiliconvalley.org

Deadline: Monday, August 28, 2017
Auditions held in San Jose's California Theatre.

e-mail: auditions@symphonysiliconvalley.org
For more information visit our web site: www.symphonysiliconvalley.org



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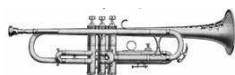
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announces
AUDITIONS

For the following tenure-track positions:

Saturday, September 2, 2017
Assistant Principal 2nd Violin
Section 2nd Violin (1 position)
Section Cello (2 positions)

Sunday, September 3, 2017
Principal Percussion

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 22, 2017

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.