Every morning, when I arrive at the office, I take a couple of minutes to stand and assess the progress at the construction site next door. I quietly celebrate every little milestone (they finished the underpinning!), and admire the skill of the backhoe operator who plays his giant machine with the dexterity of a violinist. I also find myself coming up with corny metaphors that attempt to describe the same sort of rebuilding that is happening within the Local — “laying a new foundation,” etc. The visibility of the progress is not as evident, but it is every bit as dynamic, and the end result will hopefully be a stronger structure (sorry — I promise to stop) that will better serve our membership. Let me take you on a little tour:

First stop is Beth Zare, our new Secretary-Treasurer. It’s easy apparently that our Board of Directors chose wisely in their search to fill the vacancy left by Gretchen Elliott’s retirement. Beth brings much more than the necessary energy, intelligence and proprietary commitment to the job, and does so with a calm and sense of humor that helps you through a sometimes frenetic days. In the wake of the recent merger with Local 153, she is spearheading the efforts to integrate the membership databases that will allow for new and easier means to pay dues and transact Union business, create a new, updateable online membership directory, upgrade our communications systems, and reassess our staffing needs. This month will give her a first opportunity to look anew at next year’s budget, and introduce her to her first LM2 filing — the annual accounting we make of our total activities to the U.S. Department of Labor.

Next, our staff: Lori Rodriguez has proven herself to be invaluable as our new Assistant Treasurer, and adept at juggling our merged membership records that continue to resist speaking to each other (Mac vs. PC). The balance of our staff has been equally up to the task — braving the inconvenience of the construction next door and adapting to the many changes in tasks that modernization of our systems will bring.

Our Board of Directors and standing committees: really the unsung (and mostly unpaid) heroes of our Local, are the guiding force that set policy and direction. Most notably, our Area Wide Casual Wage Scale Committee is working hard to find a way to reconcile the old Local 153 wage scales with our own, which is not without it significant challenges.

And then there is me: besides my new position as sidewalk superintendent, the realities of newly-merged form and function are beginning to make themselves known. Quite suddenly Local 6 is responsible for fourteen new collective bargaining units, each with their own histories, idiosyncrasies and CBAs to be negotiated. In fact, nine of the twenty-one CBAs that will expire and require renegotiating in the next six months are units within the former 153 jurisdiction. My crystal ball reveals lots of driving in my future.

And finally, at the direction of our Board we’ve hired a part-time professional who will act as part outreach coordinator, part organizer and part liaison with the many club and restaurant musicians who work in Local 6, beginning with those in San Francisco. Adam Scow is a multi-genre violinist, co-founder of the Classical Revolution, and professional political organizer who works statewide advocating for water rights and opposing the practice of “fracking.” His skills and experience make him perfectly suited to help create inroads between the Union and our disenfranchised musical colleagues in the freelance world via a new initiative — Venuology — which he more fully explains below.

We look forward to seeing where this initiative takes us, and hope that it will provide a new bridge to this community.

Local 6 To Survey Pay And Working Conditions Of Local Venues by Adam Scow, Local 6 Member

Do you or musicians you know play at clubs, restaurants, and similar venues?

Have you experienced low pay or left a gig wondering if you were paid your full share of the door?

Have you experienced poor sound equipment, uncomfortable playing conditions, and other venue problems?

If you answered “yes” to any of these questions, then we need your help. In response to the growing number of horror stories and poor treatment of musicians at jazz clubs, lounges, restaurants, and other music venues, Local 6 is undertaking a survey of working conditions at over 100 local venues in the Bay Area.

The project is now underway at a website called Venuology, which is essentially like yelp.com for music venues. Sponsored by the American Federation of Musicians, musicians can provide reviews and detailed information about venues and how they do business. Venuology is open to all musicians (including non-union musicians), and reviews are completely anonymous.

Why is venue pay so low? A big reason is that in 1978 the National Labor Relations Board ruled that unions could not engage in collective bargaining to secure decent wages at club venues. The NLRB based this anti-worker decision on their opinion that band leaders, rather than the venues, were the actual employer of musicians. Ever since this absurd ruling, venue pay has steadily declined.

Absent the power of the union to demand and negotiate fair wages, venues have been paying less and less to musicians. Jazz musicians have repeated particularly dismal conditions citing examples such as the Sheba Piano Lounge in the Fillmore district, which has been reported to pay musicians as low as $40 for over 3 hours of work.

As a founding member of Classical Revolution, an organization that works to bring chamber music into neighborhood venues, I’ve witnessed these problems and how they are complicated by the fact that professionals rely upon these venues for a chunk of their income, and that non-professionals are willing to work for little or no money.

Rather then point fingers at each other, we should begin to confront this problem by organizing to make this situation better for everyone. Having good and detailed information about these venues is a crucial first step towards figuring out some short-term and long-term solutions.

Please go to Venuology.com and start sharing your experiences. If you’d like to be further involved please contact Alex Walsh at alex@afm.org.
Beware New Ivory Ban

On February 25, 2014, new strict limits immediately took effect for traveling with instruments that contain elephant ivory. Following a new Obama Administration effort to protect African elephants from poaching by combating illegal trade in ivory, the director of the U.S. Fish and Wildlife Service (USFWS) ordered strict enforcement procedures related to the Endangered Species Act and the African Elephant Conservation Act. According to the order, many instruments containing African elephant ivory will not be allowed into the U.S., even if a musician is simply returning to the U.S. with instruments in their personal possession, not intended for sale. The timeframe for actual implementation of this as musicians travel through U.S. Customs is uncertain.

Under the new rules, a musical instrument that contains African elephant ivory may only be brought into the U.S. if it meets all of the following criteria:

- Was legally acquired prior to February 26, 1976;
- Has not subsequently been transferred from one person to another for financial gain or profit since February 26, 1976;
- The person or group qualifies for a CITES musical instrument certificate; and
- The musical instrument containing African elephant ivory is accompanied by a valid CITES musical instrument certificate or an equivalent CITES document.

Recording Work

Local 6 is trying to stem the tide of non-union recording being done in our jurisdiction. Allowing such work to take place unchallenged can and will undermine our significant efforts to bring more union recording work to the Bay Area. Therefore, when receiving offers of recording work, all members should be sure to ask if it is being done under a union contract. Do not agree to offer your services for non-union recording projects. Members doing so are subject to board-imposed fines or expulsion. Think long-term, and think collectively!

Local 6 now accepts credit cards

If you are a member in good standing you can now pay online at: www.shop.afm6.org. If you are a new member, suspended, or dropped, please call Lori at ext. 304 to pay by credit card over the phone.

Your Trusted Servants...

Local Officers
David Schoenbrun, President
John Fisher, Vice-President
Beth Zare, Secretary-Treasurer

Board of Directors
Steve Hanson, Trustee
Betsy London, Trustee
Josephine Gray, Trustee
Hall CofF, Director
Jeanette Isenberg, Director

President Emeritus
Melinda Wagner

Recording Committee
Tom Hoening
Jon Lancelotte
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
San Mateo Labor Council – David Schoenbrun
South Bay Labor Council – David Borough

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

Law & Legislative Committee
Gordon Missick, Chair
Melanie Bryson
India Cooke
William Klingelhofer
James Matheson

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.

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 a sufficient 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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San Francisco, CA 94103
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fax (415) 863-6173
info@afm6.org
www.afm6.org

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

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
April 28, 1:00 p.m.

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

2014 Membership Dues
Regular Membership $38.50/Quarter
35 Year Membership $29.25/Quarter
Life Membership $25.25/Quarter
70/20 Year Membership $20.25/Quarter
Late Charge $5.00

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New Local 6 Directory

If you wish to change your listing, please mail in this form, or email or call the office. If you would like an address or phone to be unlisted, precede it with (U). In addition, please note that it is a requirement for all members listed in the new directory to be in good standing. (For former Local 153 Members: we will use the most recent record on file.)

Name: ________________________________

New Address: ________________________________

City, State, Zip: ________________________________

Phone Listings - Maximum of 3 members, top 2 will appear in directory:

1) ________________________________
2) ________________________________
3) ________________________________

E-Mail Address: ________________________________

Instruments (list primary instrument first): ________________________________

Changes In Member Contact Information

New & Reinstated Members

Removed for Website

Removed for Website

Removed for Website
Member Profile: Abe Battat

"As long as I had my instrument under my fingers, I was happy."

When Abe Battat got out of the army, he was convinced he was going to be a musical director for a variety show. So he went to New York and made the rounds at all the TV networks. Nothing happened. Just as the weather was getting bad, he got a call from an up and coming comic he had met in the army, Paul Desmond. Paul was a first-call comedian in the booming club circuit in San Francisco, and he needed an accompanist.

Abe returned home and began his life as a professional musician. He also returned to SF State to finish his degree. "That was the key to the whole thing. My parents didn’t mind me living at home until I was 26, because you can’t just get a job right away. I think parents are important. Your parents have to support you in what you want to do."" When Abe Battat got out of the army, he was

Abe was released from the army in 1955. When he got back to San Francisco, the first thing he did was join Local 76. "It was just a kick to be able to say I was a professional musician when people asked me. I joined the union and I met guys around town. I was so naive about work. When I was a kid I thought, I’m going to be a musician, and I’m going to get a job and go to work every day, just like everyone else has a job and goes to work every day. It’s not quite like that."

Abe was shocked to find there were two unions, a white union, and a black union. At this time, black musicians were not allowed to play east of Van Ness Ave. "I took the elevator to the third floor instead of the second floor. The third floor was the black union. They said, ‘Hey buddy, I think you ought to be down a floor.’ Although I was aware of what was happening in the southern states, I was amazed that this could happen in my hometown. I decided to volunteer for the campaign to elect JFK, who promised to put an end to this stuff." The two locals were finally joined in 1960.

San Francisco was buzzing with entertainment at this time. "You wouldn’t believe how much was going on here. There was something called ‘club dates’ which included a pianist, a boy singer, a girl singer, and a comedian. In fact, the singers had the same charts, just written in their different keys. The money was good, it was just a walk in. It was easy. Sometimes we’d just play the Star Spangled Banner with a singer to open a campaign. Stuff like that never happens anymore. Every hotel had a band. There were 12 bands working every night just in Chinatown."

Abe continued working every date he could, including conventions and playing intermissions at the famous Blackhawk jazz club. During this time he finished his degree at SF State. He began studying privately with Fred Saatman. "I was at SF State, and there was a great musician named Clyde Pound who was the pianist at the Hungry I. He played the way I wanted to play. You know how you see someone and you say, ‘Gee, I wish I could play like that?’ Clyde was studying with Fred, and he recommended me to him. I didn’t want to play Clyde’s style necessarily, but I wanted his technique." Over the years, Abe has been inspired and sometimes coached by Al Plank, André Previn, and Dick Hindman.

In 1957, Abe began his television career. "I had a group playing at a club called the Cable Car Village on California and Hyde St. There was a TV show on KPIX that had local people on once in a while, so I went down there and asked if we could be on the show. They had a house pianist who was having a really hard time playing a tango for a dance couple. We offered to play and they realized it was nice to have a whole band on the show. They had us back a few times and then they offered me the job." Abe’s band was a hit, and the producer, Elma Greer, offered him the prestigious Les Malloy morning show.

"Les Malloy was the big TV guy in town. The big stars who were appearing at the Venetian Room, or Fack’s, would come on the show to promote their appearance. They didn’t get paid, and there was no budget for their music. So we got to play for everybody—Peggy Lee, Ella Fitzgerald, Dinah Washington, Tony Bennett, Louie Armstrong, all of the greatest singers and instrumentalists. That was really an experience." By now, Abe was working nearly every day at the station, but live music on Bay Area TV was beginning to fade. He worked for two years at KPIX-TV, and then moved over to KGO-TV. By 1962, the studio work was gone. Ten years later, Abe was asked to compose and record all of the station music for KGO-TV, every show, including the news. Years later, Abe met Peter Matz, who was the musical director of the Carol Burnett Show. "I told him that I always had dreams of having a gig like he had. And he said, ‘I don’t know what you did instead, but you’re better off.’ It made me feel better." In December, the Bay Area Broadcast Legends Society gave Abe an award, honoring his television work.

During his television years, Abe continued to work every job he could. He met his wife while working at a club. "She came in with a bunch of friends, and I said, ‘That’s for me!’ Up until that time I hadn’t even known a really normal girl. It was all cocktail waitresses and chorus girls—the kind of life people. And here’s this nice girl from Sacramento. She was just a sweetheart, real smart.” They got married in 1959, had their first child in 1960, and their second in 1961. They moved to Tiburon because they wanted to be in the best school district. "I really believe that there is no problem in the world that can’t be solved by education. So I wanted my kids to be equipped.”

Throughout the sixties and early seventies, Abe continued to work up to 3 jobs a day. He appreciated the variety. "I’d drive from Tiburon to the Oakland Airport Hilton to play the cocktail hour, then over to Berkeley to the Claremont to play the last shift. On weekends I would drive to Roland’s in the Marina District.”

During this time, he continued to study with his teacher, Fred Saatman, who helped him keep everything in perspective, especially when Abe was hired to play music he didn’t particularly like. "He would say, ‘Look at it this way, as long as the piano keys are under your fingers, be happy.’ I learned a lot from that."
In 1962, Abe recorded an album with his band under Berkeley’s Fantasy label. It had national distribution, and his song, “Once Is Enough”, became a hit. He also tried his hand at acting, appearing in commercials for Pepsi, Folgers, Chevy, and Salem cigarettes. He later had roles as a detective in Ironside, The Streets of San Francisco, Nash Bridges, and two Woody Allen movies filmed in San Francisco. He had a lot of fun playing a member of Woody Allen’s gang in the movie “Take The Money And Run.”

The ST. FRANCIS: “I just felt like that was where I belonged.”

In 1973, Abe started working at the St. Francis Hotel in San Francisco, with a trio. The gig lasted 30 years, 7 nights a week. “The St. Francis was my home. It was the greatest job in the world and I loved it. The checks never bounced, the piano got tuned, we got fed, and we got pension. I take a lot of pride in the fact that my guys are getting pensions from working in a hotel band, which is unheard of.”

“The basic trio included John Stafford on horns and Seward McCain on bass. They were two very special and very rare musicians, both of them largely responsible for the success we had. They broke the mold when John was created. He plays with a certain flair and attitude that really draws people in. And Seward is a master of the bass, always playing the most appropriate notes in all the right places, and lyrical solos. And, he would write arrangements for us to play. Both of them had easy going attitudes, which is so very important.”

“It was such a great gig, that the best musicians in town wanted to work there. It was like heaven working in a hotel band, which is unheard of.”

Abe says San Francisco is a great city because there is a performance every night, somewhere, if you really want to go out. “I think that we have the best symphony that I’ve heard. Just last week I heard the New York Philharmonic and they’re certainly no better than our symphony. We have a fabulous opera and ballet orchestra. We’re really blessed here.”

As Abe’s reputation grew, he became known as a Society musician, although he hates to use that term. “I worked a lot of political things. I worked a lot for Willie Brown. We used to go up to Sacramento and play parties for him. When he was mayor, City Hall became a big party venue. The Pacific Union Club and the Museum of Modern Art were also great party places.” Abe says he never had a booking agent, and he never advertised.

After 2000, Abe’s steady gig hit a crisis point: “They finally got a bean counter to run the hotel. He said the musicians salaries were excessive. I disagreed. End of story. I was 70 years old, and it was probably time to move on. We had a huge closing night party, all the musicians came and played, and a beautiful woman gave me a red Aloha lei.”

In the mid 2000s, Abe recorded a CD with Maye Cavallero on their own label, Red Head Records. “We made a beautiful album. It got a lot of play. The Chronicle music critic, Phil Elwood, rated it as one of the best of the year. The recording included piano, bass, drums, guitar, percussion, and I sing also. We did a couple duets together and I did one song by myself. Maye is a great singer and teacher.”

Abe is semi-retired now, taking only the occasional gig. He continues to practice every day. “I think everybody has to have their basic practice regimen. That’s the least you can do every day. It doesn’t take long. It only takes maybe twenty minutes. It’s just like an athlete trying to stay in shape. You play fast but you practice slowly. That’s a big thing to keep in mind. There’s no point in trying to impress yourself. I keep a stack of really complicated classical music next to the piano, and I take something off the top and try and play it. Not for very long, just to keep my brain working and my fingers working. Something that’s challenging, that I probably can’t do. Then it just goes to the bottom of the stack and whatever’s next comes up. I have a piece of symphonic music on the piano right now. I can’t play it. But I can play some of it. Maybe tomorrow I’ll be able to play a little bit more of it. Or the next time it comes to the top of the stack.”

Abe Battat’s Piano Summit, February 10, 2014

Front Row: Abe Battat, Bob Franks, Susan Chen, Larry Dunlap.


Back Row: Steve Klawiter, Benny Watton, Michael Parsons, Ken Mair, Michael Udelson, David Uliboff.

With Mayor Willie Brown in the mid-90s.

“The off-night pianists were Al Plank, Bob Franks, Bill Keck, Benny Watson, Ken Mair, Kent Strand, Larry Dunlap, Michael Udelson, Mike Greensill, Michael Parsons, and Gini Wilson—who could ask for anything more? I learned something important from everyone I ever worked with. Either something about music, or something about life.”

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

“I just wish that there was more activity in San Francisco, and around the country, with good musicians playing in nice places, able to support themselves, raise a family, and have some kind of luxury in their life to go along with it. I wish it wasn’t such a struggle for musicians to eke out a living when they have so much to offer. San Francisco is an oasis of great musicians and they should be living as good a life as anybody.”

Photo by Mike Greensill.
Minutes

BOARD OF DIRECTORS MEETING -- JANUARY 21, 2014

Meeting called to order at 10:32 by President David Schoenbrun.
Also Present: Elliott
Absent: Zare, excused.

The minutes of the meeting of January 21, 2014, were accepted as corrected.

Applications and resignations approved as submitted.

NEW MEMBERS:
- Lima Cho - alt., viola, violin, f2/14
- Sarah Miller - saxophones, alto, tenor, baritone, and bass saxophones – 12/13/13

COMMUNICATIONS:
- From the Labor Archives and Research Center asking for a contribution to its ongoing efforts to preserve local union records, make accessible the history of the SF Bay Area, and offer to provide materials to students at SF State University. M/S/C to donate $100.
- From the SF Labor Council requesting that we purchase tickets to its 2014 Martin Luther King Jr. Labor & Community Breakfast on Monday, January 20th. M/S/C to purchase two tickets at a cost of $50 to send VP Fisher and Director Gray.

GENERAL BUSINESS:
The following person appeared:
- Bay area musician Adam Scow regarding his potential employment by Local 6 on a project involving his outreach to local jazz, restaurant, and club musicians. He was informed that the Board would not allow a member of our local to perform under contract for a musician's union. M/S/C to table until the next meeting.

The following items were discussed:
- Issue concerning the construction project adjacent to Local 6. (down from current 5% Paypal fee).
- The ability to accept credit card payments online: M/S/C to approve purchase of software to install third-party company to handle credit card transactions.
- propa program and consultant Adam Scow's activities.
- Schoenbrun's article from the January Musical News, update on the project.
- Budget matters.
- M/S/C to approve expenditures for December as submitted.

PROPOSED RESOLUTIONS:
- Authorization of the union to file a complaint with the City Attorney if any employer does not notify an employee of the required HRA participation.
- Authorization of the Board of Directors to file a complaint with the City Attorney if any employer does not notify an employee of the required HRA participation.
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The following items were discussed:
- The 8/31/2014 decision of the Board of Directors to sell the Local 6’s six-year benefit $120,000 in December

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Welcome Our Newest Life Members

Auerbach, Steve
Ballantine III, George
Breun, Vernon
Breuer, Patricia
Brobst, Laurel
Bur cura, Jesus
Carlsen, Marilyn ‘Mimi’
Cordame, Alfred
Degg, Jerry
Daly, John
Dalyhurst, Med
Daughters, Janet
Dapper, Ronald
Epperson, Ronald
Garay, Thomas
Gier, Rosemary
Hanna, Penny
Kent, Robert
King, Karen
Knutes, Howard
Lady Be (Malone, Peggy)
Maloney, William
Simoni, Joseph
Smolders, Virginia
Smiley, Galen
Snyder, Jerry
Stahl, Kenney
Vezza, Anthony
Well, Robert
Worley, Mickey

Local 153 Members In Arrears (non-payment of outstanding 153 dues jeopardizes Local 6 membership)

Hu, Fan
Lewis, Calvin
Lowry, Kurt
Mishkat, Bruce
Suminski, Steve
Taylor, Joyce
Van Dongen, Antoine

Members To Be Dropped (for non-payment of 4th quarter dues, updated through 3/14/14)

Adams, Brandon
Andaya, Richard E
Arnold, Michael R
Batiste, Larry
Battingale-Chirgwin, Elizabeth
Bonneill, Robin
Burtkett, Julie M
Butteman, Evan
Chew, Kristi Loder
Collins, Anthony W
Corrigan, John
Fabricant, Daniel
Flyer, Nina G
Hall, Steve
Hernandez, William C
Hornig, Thomas D
Jones Jr, Paul
Kaihatsu, Timothy
Lorenz, Fil
Maguire, Andrew
Manganaro, James
Mangeney, Gregory W
Meeks, Leslie Kim
Mikasa, Kent
Na, Howard
Oey, Andrea
Parenti, Dan
Pate, De Wayne
Pavkovic, Nicholas
Rickard, Stephanie
Shal, Aaron
Thornton, Scott
Westnath, Colin M
White, Archie
Wilkins, Rob
Yo, Sun Ha
Zing, Drew

Members Dropped (for non-payment of 3rd quarter dues, updated through 3/14/14)

Baum, Marc Hampton
Gabriel, Walter H
Gumrovan, Abe
Hinshaw, Darby
Irvin, Erin
Jennings, Granma
Keigwin, Jon
Kouenetsou, Kirill
Lawrence, Keith
Lee, Cindy
Neuman, David
Shields, Ian K
Tropman, Matthew

Tempo / Coda Contributions (*$10 - $49, **$50 - $100)

Aquaiti, Alessandra
Averett, Janet
Axelson, Joan*
Baker, Virginia
Benham, Donald
Bennett, Lorena
Biggs, Allen
Blackly, James
Blyson, Kent
Button, Katherine*
Button, Russell*
Christensen, Carl*
Di Virgilio, Roger*
Dorsaam, Poppea*
Flanagan, Daniel
Fong, Leighont
Galatisios, Michael
Gibbons, Rob
Gilb, Tyla
Green, Keith
Green, Linda
Groves, John*
Hadeishi, Joan
Hakl, Pamela*
Holsinger, Carol Beth
Hunt, John**
Hurvitz, Rachel
Juneau, Katy
Kozak, Maria
Lemberg, Peter
Leventow, Stephanie*
London, Betsy
Mc Cormick, Rebecca
McGraw, Michael
Newhart, Byrne
Newhart, Harriot
Onderdonk, Emily
Perkoff, Miriam*
Pesavento, Ellen
Pinzarrone, Nina
Presler, Anna
Rice, Carol
Russoni, William
Sills, Jennifer*
Simmons, Patrick*
Simpson, Laura
Sykes, Gregory
Taylor, David
Taylor, Loretta
Van Prosdel, Hanneke
Veregg, Mark
Wagner, Melinda**
Wahlhetig, Peter*
Wintens, David
Wischnia, David
Weinstein, Mary Helen
Zimmerman, Karen

Expenditures

The Board of Directors approved the expenditures listed below for the month of January 2014.

Gross Salaries
President
Secretary-Treasurer
Assistant
Board of Directors
Stenographers
Total
$70,801.88
15,375.55
20,225.34
15,575.55
11,577.88
5,692.00
$112,753.68

Other Expenses
Employer Payroll Taxes
Employer Payment
Workers Compensation
Health Insurance
Reimbursed Med. Exp.
AFM Per Capita Dues
St Labor Council Dues
State Fed. of Labor Dues
North Bay Labor Council
San Francisco Labor Council
South Bay Labor Council
Western Cst. Dues
Postage
Supplies & Services
Telephone
Office Equip. & Rental
Misc. Office Expenses
Donations
Misc. Stewards
Officers' Expenses
Committee Expense
Office Liability Insurance
Legal Expenses
Legal - Other
Legal - Mortgages
Wisdom Cert. Del
Labor C. Del. / State Fed
AFM Meetings
Building Supplies
Building Outside Services
Piano Tuning
Utilities
Death Benefits
$7,325.58
10.00
714.97
100.00
250.00
426.13
375.00
10,892.00
1,200.00
1,512.50
3,000.00
250.00
75.00
214.00
119.21
263.25
180.00
565.79
2,000.00
$8,072.04

Total
$120,825.72

Casual Job Reports

Listed are the casual worker who have made work dues payments between 2/2/14 - 3/7/14 and the dates of the jobs. If any of your engagements are not listed, it is possible that the leader/contractor has not remitted either work dues or personal contributions on your behalf. In this case, please contact the union for assistance.

11/03/13
Cowboy Mouth
12/20/13
Los Lobos
12/27/13
Sandhill, Arrows
12/14/13
Seeger, Bras
12/28/13
Lowey, Board
12/31/13
Benthall, Jack
1/01/14
Through
1/02/14
Hummel, John
1/02/14
Lang, Jerry
1/02/14
Cowan/Ford
2/03/14
Bush, Mark
2/08/14
Russ, Mark

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“...and those who were seen dancing were thought to be insane by those who could not hear the music.”
— Friedrich Nietzsche
Meet Your Local 6 Staff!

Maria Kozak, receptionist, MPTF specialist and general good friend has been working at Local 6 for many years. She worked piano when she was seven years old and continues to play this day.

What do you like to do for fun? Go to restaurants with friends.
What is your favorite food or drink? Escargot for a treat.

Izzy Rodriguez, Greeter and staff therapist.

Ruff, ruff, ruff… (yawn)
Translation: My name is Izzy and I come to work every day to welcome guests. Sometimes I growl at the tall man from upstairs but usually I just crawl into my cage and sleep.

What is the most interesting place you have been to? I toured Japan with an all female Dixieland band.

Lori Ponton Rodriguez, Assistant Treasurer, due payments and winner of her family’s tickle-fests, started her musical studies at the age of eight and now is an accomplished windwood player. She is the newest addition to the staff replacing John Hunt in August of last year.

What is your first memory of hearing live music? A family friend played guitar and my parents sang.
What is your favorite sport? Go Giants!

What is the most interesting place you have been to? I was born in Brazil.

What is your favorite sport or drink? BBQ Brisket sandwich with fries with Red Soda.

Donna Thomson, payroll specialist, number cruncher, and grateful audience member has been working for Local 6 since 1988 when her aunt was employed here. Her favorite vacation spot is Europe and she hates having her picture taken.

Who is the most famous person you have ever met? Spike Jones, but I am not very impressed with celebrity. When my sister said, “Guess who I met at the pharmacy,” I guessed, “The pharmacist?”

What will you do when you retire this summer? I love to travel, cook and garden. I’m currently working on 5 blogs and intend to update them frequently.

What is your favorite food or drink? A Bible.

What do you like to do for fun? Hang out with crazy musicians and try to avoid Lori’s tickles.

Lori’s tickles.

Alex Walsh, member services, Musical News writer, and website guru has worked at Local 6 since 2001. He is a singer/songwriter and has played guitar and harmonica since the age of fourteen.

What is one of your first musical memories? Blasting the stereo in the very early morning and waking up the whole house. Who inspired you to play guitar? The Beatles, Jimi Hendrix, and Jimmy Page.

If you were stuck on a deserted island what couldn’t you live without? A Bible.

What is your first memory of hearing live music? I was born in Brazil.

What is your favorite sport? GUITAR PLAYING. I think it should be a sport. Maybe then I would earn more money.

What is the most interesting place you have been? Eugene, Oregon.

Joseph Rodriguez, CBA liaison, pension coordinator, and born with the perfect trumpet embouchure, he learned music at the age of five by watching his father teach at home.

What is your favorite food or drink? Any food or drink.

Who inspired you to play guitar? Joe Rodriguez, CBA liaison, pension coordinator, and born with the perfect trumpet embouchure, he learned music at the age of five by watching his father teach at home.

What inspired you to play guitar? Blasting the stereo in the very early morning and waking up the whole house.

When I was a child I announced that I wanted to marry him.

Is the most interesting place you have been? San Francisco.

What is your favorite sport or drink? Any sport. Maybe then I would earn more money.

What is the most interesting place you have been? Eugene, Oregon.

Tony Orbisido, health care administrator, recording contract specialist, and all around computer wiz has been working at Local 6 since 1996. He plays guitar and owns sixteen snakes (all in cages).

What is your first memory of hearing live music? When I was a little boy my father took me to the Chinese Opera every Thursday at the park.

What is your favorite sport? GUITAR PLAYING. I think it should be a sport. Maybe then I would earn more money.

What is the most interesting place you have been? Eugene, Oregon.

I was touring with a band and a guy at the bar said “Hey, I didn’t know Orientals play guitar.”