



Musical News

A Tour of the Rebuilt Local 6 *by David Schoenbrun*

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:

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In Memoriam

- Scott Bleaken
- Cesare Claudio
- Richard Reynolds

First stop is Beth Zare, our new Secretary-Treasurer. It's easily apparent 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 us all through our 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 jurisdictions are quickly 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.

venuology

musicians review venues

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 reported 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 than 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@afm6.org.

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Beth Zare, Editor
Alex Walsh, Managing Editor

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Musicians Union Local 6

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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	\$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 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.



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 person 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!

Your Trusted Servants...

Local 6 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 Goff, Director
Jeanette Isenberg, Director

President Emeritus

Melinda Wagner

Staff

Maria Kozak - MPF, Death Benefits (x301)
Tony Orbasido - Recording (x305)
Lori Ponton Rodriguez - Treasury (x304)
Joe Rodriguez - Casuals (x306)
Donna Thomson - Payroll, Ads (x307)
Alex Walsh - Member Services (x308)

Are-Wide Casual Wage Scale Committee

Lisa Sanchez, Chair
Ray Buyco
Gigi Dang
Michael Hatfield
Jeanette Isenberg
Rob Gibson
Terry Summa
Jim Zimmerman

Finance Committee

Melinda Wagner, Chair
Steven D'Amico
Peter Wahrhaftig

Law & Legislative Committee

Gordon Messick, Chair
Melanie Bryson
India Cooke
William Klingelhofer
James Matheson

Recording Committee

Tom Hornig
Jon Lancelle
Ken Miller
David Ridge
Nanci Severance
Michel Taddei
Peter Wahrhaftig

Labor Council Representatives

Alameda Labor Council – William Harvey
North Bay Labor Council – Jeanette Isenberg
SF Central Labor Council – John Fisher
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

New & Reinstated Members

Removed for Website

Changes In Member Contact Information

Removed for Website

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: _____

E-Mail Address: _____

New Address: _____

Instruments (list primary instrument first): _____

City, State, Zip: _____

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

1) _____

2) _____

3) _____

Member Profile: Abe Battat by Alex Walsh

“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.”

A native San Franciscan, Abe grew up on Sloat Boulevard, across the street from Stern Grove, where he says wonderful orchestras and operas played every Sunday during the summer (and still do). And all free to the public. His father was in the shipping business and his mother was a housewife. His parents were not musical, but all of his siblings were. They did not become musicians, although Abe says they tried. “The music business is not for everyone. I think it requires a certain temperament because you have to stay calm during adverse times. There are people that aren’t musicians running the

clubs, and you have to be able to put up with the fat guys with the cigars and gold chains, as I refer to them.”



Abe at 5 years old.

Abe started piano lessons when he was six. He continued with music through high school at Lincoln High and then SF State. Then he was drafted in his second year. “I went through basic infantry training, and through a series of circumstances, they

needed someone to play for a show, and I could do that. And because I could do that, I got into Special Services, which included entertainers and athletes.”

Based in Paris, the band would rehearse for a week with the top stars of the day, and travel around Europe doing shows at different military bases. “I was thrown into this band of musicians who were all experienced, and even though they were just kids, they had already worked with big name bands. They were kind of stuck with me, so they taught me for two years, every day, about playing popular music and jazz.” In his off hours, Abe would hang out at jam sessions on the left bank. It helped that he took French in high school.

“I remember the phone rang one day in the office and a voice said: ‘This is Bob Hope and I’m in Europe. I’m going to stop over in Paris on my way back. If you have a job for me, just give me a call.’ So we got the big opera hall in Paris and trucked in busloads of GIs, and he entertained them. That was a lot of fun.”

Abe was released from the army in 1955. When he



Abe Battat accompanied comedian Paul Desmond at the LA Convention Center in 1958, opening for Elvis Presley. Abe would see Elvis many times over the years in Lake Tahoe.

got back to San Francisco, the first thing he did was join Local 6. “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 naïve 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 2nd floor. The 3rd 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 ashamed that this could happen in my home town. I decided to volunteer for the campaign to elect JFK, who promised to put an end to this stupidity.” 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 convention. 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 meet 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.

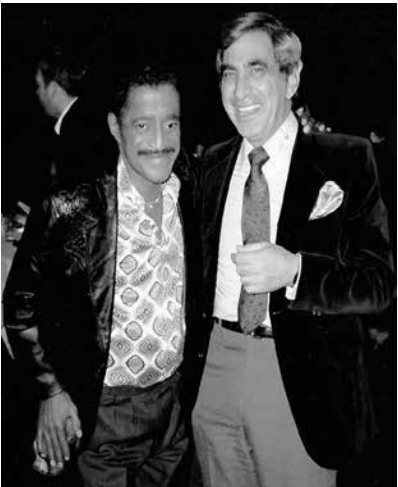
In 1957, Abe began his television career. “I had a group playing at a club called the Cable Car Village on California and Hyde St. There was a TV show on KPIX that had local people on once in a while, so I went down there and asked if we could be on the show. They had a house pianist who was having a 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 musicians, 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.”



“The St. Francis was my home, and it was the greatest job in the world, and I loved it.”

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.



With Sammy Davis Jr. in the 1980s.

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 night 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 Aiport Hilton to play the cocktail hour, then over to Berkeley to the Claremont to play the late 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.”



With Senator Dianne Feinstein.

Abe says he tries to be the best leader he can be. "I want to understand what is important to the sideman. They want respect, they want to be told the truth, they want no broken promises, and they need to believe that whatever I tell them is going to happen, actually happens. Most importantly, they expect to be paid promptly, with no excuses."

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 for me to be playing with the best of the best: Jeff Neighbor, John Mosher, Mario Suraci, Dean Reilly, John Witalla, Ruth Davies, John Nichols, John Moore, George McNeill, David Schoenbrun, and Pat Klobas, Ray Loeckle, Stan Shuman, Howie Dudune, Al Walcott, Jon Eriksen, Vince Lateano, Jim Zimmerman, Maye Cavallaro, and Madeline Eastman."

"The off-night pianists were Al Plank, Bob Franks, Bill Keck, Benny Watson, Ken Muir, 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."

Abe did take breaks from his St. Francis Hotel gig. From 73-76, he worked in Switzerland for a couple months in the winter, and 75-78, he played Harrah's Lake Tahoe. When his kids were grown, he built a house in the Sierras, near Bear Valley, and kept an apartment in the City.

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

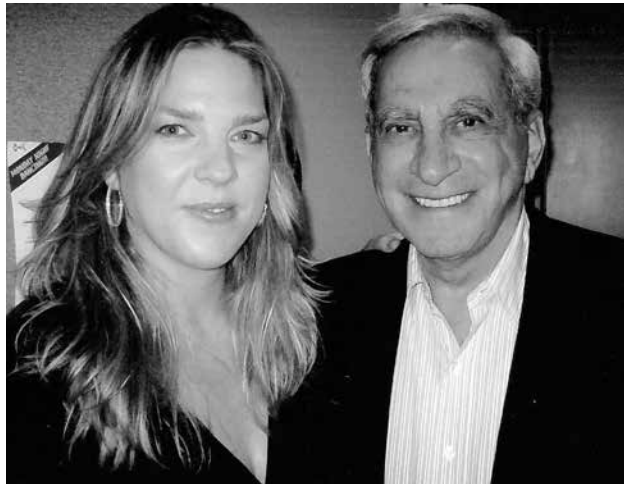
twenty minutes. It's just like an athlete trying to stay in shape. You play fast but you practice slowly. That's a big thing to keep in mind. There's no point in trying to impress yourself. I keep a stack of really complicated classical music next to the piano, and I take something off the top and try 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.



John Stafford, Abe Battat, and Seward McCain in The Compass Rose room at the St. Francis Hotel, 2000.

But not today. See, you have to have these little idiosyncrasies, these little rules for yourself."

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."



With one of his favorites, Diana Krall.

"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."



Abe Battat's Piano Summit, February 10, 2014

Photo by Mike Greensill.

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

Second Row: Eric Shiffrin, Billy Philadelphia, Shanna Carlson, Gini Wilson, Sue Crosman, Alan Steger, Kent Strand.

Back Row: Steve Klawiter, Benny Watson, Michael Parsons, Ken Muir, Michael Udelson, David Udolf.



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, Fx: 310.392.2187
Toll-free Help Line: 1.800.687.4227

Minutes

BOARD OF DIRECTORS MEETING – JANUARY 9, 2014
Meeting called to order at 10:35 by President David Schoenbrun.
Present: Schoenbrun, Fisher, Goff, Gray, Hanson, Isenberg, London.
Also Present: Elliott
Absent: Zare, excused.

The minutes of the meeting of December 9, 2013, were accepted as written.

Applications and resignations approved as submitted.
NEW MEMBERS:
Colette Alexander (AFM Member: Local 625) – cello – 1/8/14
Yuri Kye – violin, viola, piano – 1/8/14
Lori Lack – piano, celeste, harpsichord – 1/8/14
Sarah Wood (AFM Member: Local 12) – violin, viola, viola d’amore – 1/8/14

READMITTED TO MEMBERSHIP:
David Peterson – clarinet, bass clarinet, Eb clarinet, English horn, flute, oboe, soprano, alto, tenor, baritone, and bass saxophones – 12/13/13

COMMUNICATIONS:
From the Labor Archives and Research Center asking for a contribution in support of its ongoing efforts to preserve local union records, make accessible the labor history of the SF Bay Area, and provide education both to trade unionists and 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 \$150 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: M/S/C to approve hiring Adam Scow at a rate to be negotiated by President Schoenbrun, and approved by the Board, to a maximum cost of \$15,000; M/S/C to pay VP Fisher at the rate set forth in the Local 6 Bylaws, Standing Resolution 12, to monitor the first few weeks of the project, as needed.

The following items were discussed:
The 8/12/04 decision of the Board of Directors to self-insure the Local 6 death benefit: 1 death was reported during the month of November; as of November 30th, 18 deaths had been reported for the year: M/S/C to continue to self-insure, with monthly Board oversight.

Terms of the agreement negotiated by President Schoenbrun to retain the services of attorney Liza Hirsch Medina to represent the musicians of the SF Opera Orchestra in their upcoming negotiations: M/S/C to approve the agreement at a cost \$75,000, to include maintenance of the agreement during its term and any reopeners, plus reasonably incurred expenses as described in the retainer agreement.

A request from the musicians of the Marin Symphony that Local 6 retain the services of the AFM Symphonic Services Division’s financial analyst to assist them in their upcoming negotiations: M/S/C to approve the request at a cost to Local 6 of \$375. (The AFM provided prior approval, and splits the total cost of \$750 with the local.)

A request that willing members of the Lamplighters orchestra be permitted to donate services for the organization’s annual sing-along, which serves as a fundraiser: M/S/C to approve, with mention of Local 6 and credit to the members so donating. Western Conference of Musicians: M/S/C to approve payment of reasonable expenses to send Local 6 officers Schoenbrun and Zare to the annual Western Conference meetings to be held from February 21-23 in Universal City.

The California Labor Federation 2014 Pre-Primary COPE Convention: M/S/C to send two delegates to the meetings to be held at the Marriott Oakland City Center on April 10th.

The possible modification of the Health Reimbursement Arrangement (HRA) that applies to full-time officers and Local 6 member staff: M/S/C to table until the next meeting.

REPORT OF OFFICERS:
Due to the illness of Secretary-Treasurer Zare, Acting S-T Elliott reported on the following:
The November 2013 financial report and statement of accounts: M/S/C to approve expenditures for November as submitted.
Business expenses charged to the Local 6 credit card and paid in the month of December.
Recovery of Strike Fund benefits overpaid to members of the SF Symphony: the process has been concluded.

President Schoenbrun reported on the following:
Activities and information regarding negotiations and contract maintenance for collective bargaining agreements with: Carmel Bach Festival, Menlo Park Presbyterian, Oakland East Bay Symphony, Pacific Chamber Symphony, SF Opera.
Preliminary efforts to schedule a meeting of Northern California and Nevada AFM locals.
Issues concerning the construction project adjacent to Local 6.
Details concerning the merger of Local 153 with Local 6.
A projected timeframe for the installation of the new window on the mezzanine level of Local 6.

Meeting adjourned at 1:25.
Submitted by Gretchen Elliott, Acting Secretary-Treasurer

BOARD OF DIRECTORS MEETING – JANUARY 21, 2014
Meeting called to order at 10:35 by President David Schoenbrun.
Present: Schoenbrun, Zare, Fisher, Goff, Gray, Hanson, London.

Also Present: Elliott
Absent: Isenberg, excused.

Secretary Treasurer Zare sworn in by taking oath of office.

The minutes of the meeting of January 9, 2014, were accepted as corrected.

Applications and resignations approved as submitted.
NEW MEMBERS:
Vijay Chalasani – viola, baroque viola, violin – 1/17/14
Mark Grisez – trumpet – 1/17/14
Rachel Patrick (AFM Member: Local 3) - violin – 1/17/14
Case Wiseman – trombone, bass trombone, bass trumpet – 1/17/14

DECEASED:
Leland C. Smith – 12/17/13

GENERAL BUSINESS:
The following items were discussed:
The 8/12/04 decision of the Board of Directors to self-insure the Local 6 death benefit: no deaths were reported during the month of December; as of December 31st, 18 deaths were reported during 2013, and 16 death benefits were paid; M/S/C to continue to self-insure, with monthly Board oversight.

Proposed terms of a pre-hire collective bargaining agreement between Local 6 and Berkeley Repertory Theatre covering wages and working conditions for one musician to be employed for its production of Accidental Death of an Anarchist, which is a part of BRT’s 2013-14 season: M/S/C to approve.

Proposed terms of a successor, pre-hire collective bargaining agreement (1-year term) between Local 6 and People in Plazas: M/S/C to approve.

The feasibility of implementing an increase in the fee paid to Local 6 labor council delegates: M/S/C to approve an increase to \$50 for each meeting attended.

The hiring of Bay Area musician Adam Scow by Local 6 for outreach to local jazz, restaurant, and club musicians, as discussed at the meeting of 1/9/14: M/S/C to approve payment at a rate of \$90 an hour.

Possible modification of the Local 6 Health Reimbursement Arrangement (HRA) policy: the board requested a proposal to be discussed at the next meeting.

REPORT OF OFFICERS:
Secretary-Treasurer Zare reported on the following:
The December 2013 financial report and statement of accounts: M/S/C to approve expenditures for December as submitted.
Total work dues received for the year ending December 31, 2013.

President Schoenbrun reported on the following:
Activities and information regarding negotiations and contract maintenance for collective bargaining agreements with: Carmel Bach Festival, Fremont Symphony Orchestra, Oakland East Bay Symphony, SF Opera, San Jose Chamber Orchestra.
Issues concerning the construction project adjacent to Local 6.

Meeting adjourned at 12:30 in memory of Leland C. Smith and Claudio Abbado.
Submitted by Beth Zare, Secretary-Treasurer

BOARD OF DIRECTORS MEETING – February 7, 2014
Meeting called to order at 10:32 by President David Schoenbrun.
Present: Schoenbrun, Zare, Fisher, Goff, Gray, Hanson, Isenberg, London.

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

Applications and resignations approved as submitted.
NEW MEMBERS:
Meave Cox - oboe, english horn – 2/7/14
James Pytko (AFM Member: Local 1) - clarinet, bass clarinet – 2/7/14
Tyler A Reilly (AFM Member: Local 76) – violin – 2/7/14
Samuel Schlosser (AFM Member: Local 1, 8, 77) trombone, bass trumpet, euphonium – 2/7/14
Adam Scow (AFM Member: Local 12) – violin – 2/7/14
Rene Louis Sevieri - accordion, ukulele – 2/7/14
Akil Wemusa – acoustic bass, electric bass – 2/7/14

RESIGNATIONS (as of 12/31/13):
Leonard Austria John Tilton Hack Maryann Sfarzo
John Churchwell Frances Jeffrey Tom Torriglia
Gabral Cruz Cary Koh Robin Yukiko
Rodney Gehrke Steve Meicke Robert Zelnik

COMMUNICATIONS:
AFM reported that ABC fired 28 musicians, singers, arrangers and copyists from the show Dancing with the Stars.
Berkeley Symphony thanked Local 6 for allowing the use of MPTF funds for their school programs.

GENERAL BUSINESS:
The ability to accept credit card payments online: M/S/C to approve purchase of software to install third-party company through United Labor Bank for website and onsite credit card transactions with a 3% convenience fee charged to the member (down from current 5% Paypal fee).

Reimbursement of services rendered for graphic design in regards to business card templates for Leslie Tagorda in the amount of one year’s dues: M/S/C to approve.

Reimbursement in exchange for Adobe software for the office for Rachel Hartman in the amount of one year’s dues: M/S/C to approve.

A request that 5 willing Local 6 members be permitted to donate services for a one time fundraiser for Pocket Opera: M/S/C to

approve.

Western Conference of Musicians: M/S/C to approve the costs associated with Local 6 hosting the 2015 annual Western Conference to be held in the jurisdiction.

A request to amend the Local 6 office staff Health Reimbursement Agreement (HRA) for retired/terminated staff employees and officers: M/S/C to approve changes to the following language
• For the purpose of this section, “terminated” shall be defined as dismissal, resignation, removed from office, or death.
• Upon retirement, and/or, in the case of officers, expiration of term of office, individuals may spend down HRA funds accumulated in their accounts year-to-date of their retirement or expiration of term of office until the funds are exhausted, so long as the funds are applied to covered expenses occurring within 120 days of the date of retirement or expiration of term of office.

REPORT OF OFFICERS:
Secretary-Treasurer Zare reported on the following:
Business expenses charged to the Local 6 credit card and paid in the month of January.
Upcoming office needs may include overhauling telephone system, purchasing new software and addressing staffing needs.
Discussion of commuter reimbursements tabled for future meeting.

President Schoenbrun reported on the following:
Activities and information regarding negotiations and contract maintenance for collective bargaining agreements with: Berkeley Rep, Carmel Bach Festival, Festival Opera, Fremont Symphony, Marin Symphony, Menlo Pres, OEBS, Opera San Jose, People in the Plaza, Pocket Opera, Santa Cruz Symphony, SF Opera, Symphony Silicon Valley.

VP Fisher gave a detailed report on events transpiring at the SF Labor Council.

Appointment of David Borough as South Bay Labor Council Representative.

Meeting adjourned at 1:08 in memory of Pete Seeger .
Submitted by Beth Zare, Secretary-Treasurer

BOARD OF DIRECTORS MEETING – February 27, 2014
Meeting called to order at 10:36 by President David Schoenbrun.
Present: Schoenbrun, Zare, Fisher, Gray, Hanson, London.
Absent: Goff (excused), Isenberg (excused)

The minutes of the meeting of February 7, 2014 were accepted as written.

Applications and reinstates approved as submitted.
NEW MEMBERS:
Kevin Roland (AFM Member: Local 161) - piano, synthesizer, tuba – 2/27/14
Scott Strayer - drums, percussion – 2/27/14

REINSTATED TO MEMBERSHIP:
Eleanor Ruth Angel - viola, violin
Lyn Fulkerson – cello
Akiko Kojima – violin
Heather Janna Powell – violin
Ben Prince - piano, synthesizer, conductor
James Rodseth - trumpet

DECEASED:
Scott Bleaken - 2/14/14

GENERAL BUSINESS:
The following items were discussed:
The 8/12/04 decision of the Board of Directors to self-insure the Local 6 death benefit: 2 deaths were reported during the month of January; as of January 31, 2 deaths had been reported for the year: M/S/C to continue to self-insure, with monthly Board oversight.

The annual California Legislative Conference to be held in Sacramento: M/S/C to approve payment of reasonable expenses to send one delegate, VP John Fisher.

REPORT OF OFFICERS:
Secretary-Treasurer Zare reported on the following:
The January 2014 financial report and statement of accounts: M/S/C to approve expenditures for January as submitted.
Report of investments and bank accounts. Request to send information to finance committee.
Discussion of Commuter Reimbursement tabled for a time when entire board is present.

Vice President Fisher reported on the following:
San Francisco Labor Council and its business, views on President Schoenbrun’s article from the January Musical News, update on Venuology program and consultant Adam Scow’s activities.

President Schoenbrun reported on the following:
Activities and information regarding negotiations and contract maintenance for collective bargaining agreements with: Carmel Bach Festival, Festival Opera, Marin Symphony, Opera San Jose, People in the Plaza, SF Opera, Santa Cruz Symphony, Symphony Silicon Valley, Woodminster.

Regional Meetings of AFM Locals set for April 11 in Sacramento. AWCWS Meeting to take place February 28.
Explanation of Assembly Bill 1839 and the request from the Western Conference for us to request support from our representatives.

Meeting adjourned at 12:15 in memory of Scott Bleaken and Paco de Lucia
Submitted by Beth Zare, Secretary-Treasurer

Welcome Our Newest Life Members

Auerbach, Steve
Ballantyne III, George
Brown, Vernon
Brewer, Patricia
Brobst, Laurel
Burciaga, Jesus

Carlson, Marilyn ‘Mimi’
Cordano, Alfred
Dagg, Jerry
Daly, John
Daugherty, Med
Doughty, Janet

Epperson, Ronald
Geran, Thomas
Hallum, Rosemary
Hanna, Penny
Kent, Robert
King, Karen

Knoles, Howard
Lady Bo (Malone, Peggy)
Malone, Wally
Simoni, Joseph
Smedberg, Virginia
Smiley, Galen

Snyder, Jerry
Stahl, Kenny
Venza, Anthony
Weil, Robert
Worley, Mickey

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

Hu, Fan

Mishkit, Bruce

Van Dongen, Antoine

Lewis, Calvin

Suminski, Steve

Lochner, Kurt

Taylor, Joyce

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

Adams, Brandon

Chew, Kristi Loder

Kaihatsu, Timothy

Parenti, Dan

Wilkins, Rob

Andaya, Richard E

Collins, Anthony W

Lorenz, Fil

Pate, De Wayne

Yoon, Sun Ha

Arnold, Michael R

Corrigan, John

Maguire, Andrew

Pavkovic, Nicholas

Zingg, Drew

Batiste, Larry

Fabricant, Daniel

Manganaro, James

Rickard, Stephanie

Battagline-Chirgwin, Elizabeth

Flyer, Nina G

Mason, Gregory W

Shaul, Aaron

Bonnell, Robin

Hernandez, William C

Meeks, Leslie Kim

Thornton, Scott

Burkert, Julie M

Hornig, Thomas D

Mikasa, Kent

Wenhardt, Colin M

Buttemer, Evan

Jones Jr, Paul

Na, Howard

White, Archie

Oey, Andrea

White, Joel

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

Baum, Marc Hampton

Hinshaw, Darby

Jessen, Dana

Lawrence, Keith

Shields, Ian K

Gabriel, Walter H

Irvine, Erin

Keigwin, Jon

Lee, Cindy

Tropman, Matthew

Gumroyan, Abe

Jennings, Graeme

Kouznetsov, Kirill

Neuman, David

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

Aquitanti, Alessandra

Christensen, Carl*

Hakl, Pamela*

Newhart, Harriot

Taylor, David

Averett, Janet

Di Virgilio, Roger*

Holsinger, Carol Beth

Onderdonk, Emily

Taylor, Loretta

Axelson, Joan*

Dorsam, Poppea*

Hunt, John**

Perkoff, Miriam*

Van Proosdij, Hanneke

Baker, Virginia

Flanagan, Daniel

Hurwitz, Rachel

Pesavento, Ellen

Veregge, Mark

Benham, Donald

Fong, Leighton

Juneau, Katy

Pinzarrone, Nina

Wagner, Melinda**

imo Judy Poska

Galisatus, Michael

Kozak, Maria

Presler, Anna

Wahrhaftig, Peter*

Bennett, Lorena

Gibson, Rob

Lemberg, Peter

Rice, Carol

Winters, David

Biggs, Allen

Gilb, Tyra

Levintow, Stephanie*

Rusconi, William

Wishnia, David

Blakly, James

Green, Keith

London, Betsy

Sills, Jennifer*

Weinstein, Mary Helen

Bryson, Kent

Green, Linda

McCormick, Rebecca

Simmons, Patrick*

Zimmerman, Karen

Bulton, Katherine*

Groves, John*

McGraw, Michael

Simpson, Laura

Button, Russell*

Hadeishi, Joan

Newhart, Byrne

Sykes, Gregory

Expenditures

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

Gross Salaries	
President	7,001.61
Secretary-Treasurer	15,575.55
Assistants	20,225.34
Board of Directors	1,177.88
Stenographers	3,903.20
Total	\$ 47,883.58

Other Expenses	
Employer Payroll Taxes	3,825.26
Employer Pension	5,106.36
Workers Compensation	524.00
Health Insurance	5,716.63
Reimbursed Med. Exp.	405.70
AFM Per Capita Dues	26,222.00
SF Labor Council Dues	280.00
State Fed. of Labor Dues	350.00
Alameda Labor Council	97.50
North Bay Labor Council	108.00
San Mateo Labor Council	105.00
South Bay Labor Council	138.45
Western Conf. Dues	150.00
Postage	352.35
Supplies & Services	1,861.94
Telephone	579.10
Office Equip. & Rental	10.50
Misc. Office Expense	714.97
Donations	100.00
Misc. Stewards	250.00
Officers' Expense	426.13
Committee Expense	375.00
Officers Liability Insurance	1,892.60
Legal Retainer	1,200.00
Legal - Other	1,512.50
Legal - Negotiations	2,000.00
Western Conf. Del.	250.00
Labor C. Del. / State Fed	75.00
AFM Meetings	214.00
Building Supplies	119.21
Building Outside Services	263.25
Piano Tuning	180.00
Utilities	565.19
Death Benefits	4,000.00
Total	\$ 59,970.64

Casual Job Reports

Listed are the casual leaders who have made work dues payments between 2/23/14 – 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 pension contributions on your behalf. In this case, please contact the union for assistance.

11/06/13	Cowboy Mouth
12/20/14	Los Lobos
12/21/13	Sandoval, Arturo
12/24/13	Setzer, Brian
12/28/13	Lowrey, David

12/31/13	Bethards, Jack
01/10/14	Through
01/11/14	Hammond, John
01/22/14	Lang, Jonny
01/24/14	Crawford, Ken

01/24/14	Through
01/25/14	McKay, Nellie
01/27/14	Bethards, Jack
02/03/14	Pesavento, Ellen
02/08/14	Russo, Mark



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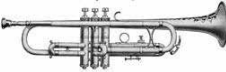
“And those who were seen dancing were thought to be insane by those who could not hear the music.”
— Friedrich Nietzsche



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Meet Your Local 6 Staff!



Maria Kozak, receptionist, MPTF specialist and general good friend has been working at Local 6 for many years. She started piano when she was seven years old and continues to play to 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.*
If you could go back in time who would you like to meet?

Ignacy Paderewsky and Fredric Chopin.
Who is the most famous person you have ever met?
Danny DeVito; he came into the restaurant where I was playing the piano. He gave me that "evil eye" look and had one of his body guards put a tip in my jar.



Lori Ponton Rodriguez, Assistant Treasurer, dues payments and winner of her family's tickle-fests, started her musical studies at the age of eight and now is an accomplished woodwind 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? *I toured Japan with an all female Dixieland band.*



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.

What is your first memory of music? *When I was five, after hearing Nat King Cole singing "Unforgettable" on the radio I announced that I wanted to marry him.*

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.*



Izzy Rodriguez, Greeter and staff therapist.

Ruff, ruff, ruff...grrr... (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.



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."*



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 is your favorite food or drink? *BBQ Brisket sandwich with fries with Red Soda.*
If you could go back in time who would you like to meet? *The Dinosaurs.*
If you were stuck on a deserted island what couldn't you live without? *A Bible.*

What do you like to do for fun? *Hang out with crazy musicians and try to avoid 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? *My wife.*



SAN FRANCISCO SYMPHONY

MICHAEL TILSON THOMAS • MUSIC DIRECTOR

Announce the following vacancies:

Associate Principal Trombone
September 7, 8, and 22, 2014
Resume submission deadline: **May 20, 2014**

Principal Timpani
October 6, 7, and 27, 2014
Resume submission deadline: **June 16, 2014**

Correspondence will be mailed out after the resume deadline. Resumes received after the above deadline may not be considered. Employment will begin in September 2015 or as the winning candidate's availability and the San Francisco Symphony schedule allow.


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

Mail, fax, or email a **ONE-PAGE** resume to:

Amy Sedan, Orchestra Personnel Administrator
[Specify Instrument] Audition
San Francisco Symphony
Davies Symphony Hall
San Francisco, CA 94102-4585

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

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ANNOUNCING AUDITIONS FOR THE FOLLOWING POSITIONS beginning in the **2014-2015 SEASON:**
Associate Concertmaster
Assistant Concertmaster
Assistant Principal Second Violin
***section violin positions may be offered**

To confirm interest and schedule your audition, please submit your resume and deposit check of \$50.00 by the deadline listed below. Once your resume and deposit have been received, you will be notified in writing via email. Your deposit check will be held and returned to you upon registration, the day of your audition. If you have any questions, please email Amy Sullivan, Manager of Operations. Resumes may be submitted electronically. MSO reserves the right to dismiss any candidate at any time who does not meet the MSO artistic standards. The audition deposit should be made payable to Modesto Symphony Orchestra and mailed to:


Audition Committee
Modesto Symphony Orchestra
911 13th Street
Modesto, CA 95354
asullivan@modestosymphony.org
(no phone calls, please)

Projected 2014-2015 Rates (subject to ratification of the new Collective Bargaining Agreement)
Associate Concertmaster (\$150.71/service)
Assistant Principal Concertmaster (\$132.63/service)
Assistant Principal Second Violin (\$132.63/service)
*All positions are tenure-track.

The Modesto Symphony Orchestra currently contributes 7.63% to the AFM-EPF pension fund and offers up to 40 services per season.

Audition date(s) are May 9 & May 10, 2014
Auditions will be held at Gallo Center for the Arts, Mary Stuart Rogers Theater
1100 I Street, Modesto, CA 95354

Deadline for RESUME & DEPOSIT TO BE RECEIVED is Friday, April 25, 2014
To download the required repertoire, please visit:
www.modestosymphony.org/auditions.aspx



Audition Notice:
Assistant Principal String Bass
Violin Section Chairs Available (one first and one second violin open at present)

Per-service AFM contract applies with annual services ranging from 50-90 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 the Fall of 2014 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

Deadline: Friday, May 16, 2014
Assistant Principal Bass Audition: Tuesday, June 3, 2014
Violin Audition: Tuesday, June 10, 2014

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