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Thoughts From Your Board...



Gretchen Elliott, Trustee

the union in serving its members. In spite of all of its efforts to increase its membership the AFM hasn’t succeeded and it has become increasingly difficult to find members interested in serving as officers of smaller locals. Many of these officers have worked

We’re on the track of regionalization. I first heard that term when I started to work in Local 6 in 1994. The idea was that this process would allow for greater efficiency by

for little or no compensation. With the introduction of computerization, administration and communication with the members has become easier.

Most of our members are probably aware of the recent mergers of Locals 153 and 292 with Local 6. While this is the first experience that our local has had with regionalization, what the members may not realize is that both of those locals had already acquired territory from smaller locals through merger. Santa Rosa had acquired territory from locals in Napa, Vallejo, and Eureka, and San Jose had acquired territory from San Leandro, Santa Cruz, and Monterey. Though it may be hard to imagine that regionalization will

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Forrest Byram, Director

I was walking past San Francisco General Hospital, and there were two people from the Service Employees International Union (SEIU) holding up signs that said “Get On The Bus.” It turned out that there was a noon time rally at City Hall. SEIU was running two buses from SF General, and many

Not too long ago I had an experience that made me think about the fact that many musicians don’t have much enthusiasm where the union is concerned.

workers were giving up their lunch hours to ride to the demonstration and to be bused back in time to return to their shifts. After asking if I could join in, I ran home to change into nicer clothes, and to put on an AFM lapel pin. (I figured that if I was wearing an AFM union pin, I should try to look sharp, even though I wasn’t representing anyone other than myself that day.)

As workers boarded the bus, there was genuine excitement. People were happy about getting together to help one another. Spirits were high during the ride, and even higher at the rally. A fire truck stopped at the corner to wait for the light, and a union Fire

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Josephine Gray, Director

I’m a big fan of their programming and had just volunteered for an early morning pledge drive. The reporter wanted to know specifically how our union helps indie and jazz musicians in their efforts to earn a living in the Bay Area. We spoke

Recently I gave an interview about Local 6 to a reporter on Crosscurrents which is a local news team at KALW 91.7, the oldest NPR station west of the Mississippi.

about the dismantling of the union’s involvement in the 1970s, starting with musicians being classified as independent contractors and how that relates to today’s world of Uber and Lyft.

I have been advocating for improving their working conditions, and have met with Jocelyn Kane and Ben Van Houten at the City Hall Entertainment and Nightlife Commission. I have also approached Congresswoman Nancy Pelosi and SF City Supervisor Scott Weiner about this. We want to conduct a survey of musicians and venue owners as they did in Austin, TX. We could instigate musician loading zones like they have in Portland and

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Hall Goff, Trustee

the Bay Area economy is an indicator of good things happening now and in the future. With Local 6’s expanded territory it’s even more important that we keep working together, as a union as well as with employers.

I see the union continuing the way it’s been going in San Francisco because San Francisco is a strong union town. Our union officers are busier than ever, and the strength of

ed and attracting the next generation, especially for the big three (symphony, opera, and ballet) and musical theater and getting young players interested enough to join; this will require education toward awareness of the benefits of being a member.

Some of the successes that Local 6 has had in the past few years are the smooth transition in absorbing locals 153 and 292, getting the SF Symphony contract finished without a work stoppage or the loss of contractual ground, and finishing the SF Opera contract.

I think a rising tide lifts all boats. With more union participation there are better conditions and higher wages for musicians, our members. But there’s more work to be done. The Bay Area

continue in Northern California, I’m certain it will. However, it is important to understand that the acquisition of additional geographic territory does not necessarily translate into more members for the local.

For many of our current members the consolidation of locals has been welcome as they no longer have to pay dues to belong to multiple locals. This requirement had been a common complaint from those members playing the Freeway Philharmonic circuit.

With ongoing advances in technology our local will be able to represent the membership with efficiency and at a lower cost to the membership.

Fighter honked the horn and raised a clenched fist outside the window. I kept wondering why these folks were so excited about their union, when so many musicians seem less than thrilled with ours. I don’t have the answer, but I can say that we all need to make a change.

We need to be excited about making music. We need to be excited about contributing to the well being of the world, and we need to be excited about the chance to stand together and help one another. Perhaps that excitement needs to start with each of us individually, but I am certain it needs to start. We need to be as enthusiastic as the folks I saw rallying at City Hall.

Seattle, and establish a decent hourly rate, as opposed to bands having to bring their own audiences, who in turn have to buy a certain amount of alcohol.

At last year’s summit a noise ordinance that London Breed pushed through, protects existing live venues from being sued by wealthy new residents moving into their neighborhoods. It also facilitates better relations between venue owners and local residents, giving them the possibility of calling the venue owners if there are late night disturbances, thus avoiding police involvement.

is one of the few places in the country that has a thriving arts scene. Musicians benefit by union support.

I’ve seen close-to-zero participation by the general membership in union meetings and board meetings (which are open to members). If people want to understand better how the union functions and what good comes of it, then I encourage them to come to our meetings, listen, ask questions, and participate. It would be helpful if the general membership knew how open the union is to all membership who are interested in how it functions.

I am also pleased and proud of the high level of musicianship I hear around me constantly, in all realms of music.

More thoughts on page 3

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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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 25, 2016 1:00 pm

Board Of Directors

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

Dues

2016 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.



Attention Life Members!

17th Annual Life Member Luncheon

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

We are pleased to announce that our 17th Annual Life Member Luncheon will be held on **Wednesday, August 10th** at Nick's Restaurant in Pacifica, CA. As in years past, only life members in good standing will receive an invitation to this popular event. Invitations are mailed in late June or early July. To be included in the mailing, if you are one of the more than 20 life members whose name appears on the suspended list printed in this newsletter, please pay your dues as soon as possible. Space is limited and will be filled on a first come, first serve basis.

Save The Date!!!

7th Annual

LOCAL 6 PICNIC
MONDAY, SEPTEMBER 5 (LABOR DAY)
2-6PM

MCNEARS BEACH, AREA 8
201 CANTERA WAY
SAN RAFAEL, CA 94901
\$10 PARKING FEE

Upcoming in August!!!

Wayne Allen Memorial Golf Tournament

Date / Time / Place TBA



SAVE THE DATE!!! Giants Union Night!!!
Monday, September 12
Giants vs Padres

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 Klingelhofer, 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 –
Thomas Daly

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 –
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

New &
Reinstated
Members

Edited For Web

Changes In
Member Contact
Information

Edited For Web

Thoughts From Your Board... continued from page 1



Kale Cumings,
Vice President

It’s not news to anyone that our industry is changing rapidly in some very significant ways. Though it isn’t entirely clear what these changes

are going to mean for the future of our union, it is clear that it will depend on some very creative and diligent work. This is an opportunity to work together with producers and employers to discover business models that can work in this new environment.

I believe that the next few years are going to set a basis for how musical organizations function in our country.

It’s time now to reconsider some old ways that might not be as effective as they once were and work to find new paradigms that can be both successful in a capitalist market economy and beneficial to everybody involved. Of course, this isn’t going to be easy, but it is our chance to make working as a musician a viable lifestyle both for us and for future musicians.

GET THE
MUSICAL NEWS
BY EMAIL

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

* * *



Steve Hanson, Trustee

During the 20th century professional musicians saw many technological and cultural changes that affected their livelihood but when I moved to the

Bay Area in the 80’s, there was still a lot of union work for musicians in the hotels. At that same time the Broadway touring theaters (Golden

Gate, Orpheum and Curran) regularly used orchestras, and often two theaters would have concurrent productions. I also remember that there were thriving symphony orchestras in Sacramento, Oakland, San Jose and Napa. As you know much of this has changed.

Leonid Bershidsky’s May 6 article in Bloomberg View entitled *Automation Will Never Eliminate Human Jobs*, argues that with all of the technological advances in robotization and making machines more like humans, people will want to spend

time and money on something with a human touch. Bershidsky states: “Someone will need to make all those artisanal products that machine-owners will crave. Someone will need to take service industries to a whole new level of personal attention, inaccessible to machines. And someone will need to provide forms of entertainment that machines will forever struggle with; ballet dancers and classical musicians may suddenly find themselves in great demand.”

I believe that in this 21st century, live musicians will find themselves

in great demand and that’s why we continue as a union, sending our officers and delegates to the AFM convention in June. But there is more to the union than our officers, board and staff. It is YOU! It is all of you who give of your time serving on our committees (Wage-Scale; Finance; Law & Legislative; and Recording), serving as our labor council delegates and serving on our player conferences. (TMA was founded here twenty-one years ago!) This is a thank you to our members who give of their time and know that the union is all of us together.

Frank Martin: “I feel Blessed” by Alex Walsh

Frank Martin is a keyboard player, arranger, composer, conductor, session musician, band leader, and teacher. His list of recording credits include Narada Michael Walden, Whitney Houston, Herbie Hancock, Al Jarreau, Regina Bell, Tevin Campbell, and Chris Isaak. He joined Local 510 in the 1970s and is now a Local 6 life member.

“I did five records with Chris Isaak. I lucked out getting in there on *Wicked Game* which was a mega hit. I also did live gigs with him, including *MTV Unplugged*. It was a fun time.”

Wicked Game was released in 1989. By this time Frank was a veteran session player, a dream he had since college. “One time Chris flew me to LA to record finger percussion on my samplers. He called me up and said, ‘We want to fly you down here to do overdubs.’ I said, ‘Awesome! Some keyboards? He said, ‘No, percussion.’ I said, ‘You’re crazy--there must be a couple decent percussionists in LA.’ He said, ‘No, no, we want to work with *you*.’

Early Years

Frank was born in Oakland, CA in 1949. His grandmother was an opera singer. Unfortunately, her career was cut short when her parents died. She was offered a scholarship to study in Europe but declined because she had to raise her younger siblings. Frank’s other grandmother worked as a church organist for many years, and his mother performed during the war singing for the USO entertaining the troops. His father sang in a barbershop quartet before Frank was born.

One day when he was five, Frank came home to find a piano in the house. “I remember seeing this thing in the corner. I went up to it and put my hand on it and hit the low range. I went ‘Wow, this is the coolest thing ever!’”

Frank started picking things out on the piano by ear and was soon taking lessons. By the time he was a teenager he was studying with Local 6 Member, Don Burke who introduced him to jazz by playing the records of Miles Davis, Bill Evans, Toots Theilemans, and Dave Brubeck. “Dave Brubeck changed my life, because he’s about rhythm.”

Frank attended Bishop O’Dowd High School in Oakland. In grade school he played music for fun with friends and by 11th grade was in an official band called *The Trend*.

Frank’s father saw his passion for music and bought him a Vox Continental Organ, the kind used by Ray Manzarek from *The Doors*. Frank liked it but soon returned it for a Farfisa Compact Organ, used on “Wooly Bully” by *Sam the Sham and*

the Pharaohs, one of the songs his band played.

The Trend played their first gig at a local event and were paid \$3 each. “Paid to play? It was incredible! We thought we were hot stuff.” They played many teen dances and eventually knew over eighty songs. After high school the group dissolved and Frank formed a psychedelic rock band called *Atticus*. They recorded a demo with Fred Catero, the engineer for *Blood Sweat & Tears*, *Chicago*, *Transit Authority*, and many other bands from the 60s and 70s and beyond. “We didn’t know how lucky we were. We did three tunes with him. Who knows where that tape went?”

With the Vietnam War raging, Frank joined the National Guard in 1969 to avoid the draft. After basic training he returned to Oakland and went to school at Merritt College. He heard another member of Local 6, Art Lande, at a club in Palo Alto called *In Your Ear* and took lessons from him. “He taught me improv concepts and opened me up to Avant Garde playing and composing. He was into odd meters as well but in a more open sense. He was and is brilliant.”

By this time Frank’s parents were encouraging him to get a real estate license. Frank thought it was a good idea so he took business classes and then went to a private school to get his license. “I had a job waiting for me at a company but I realized I had no passion for it. Halfway through my studies a light went off and I said, ‘What the heck am I doing?’ So I decided to switch my major to music.”

Frank transferred to Hayward State where he studied Avant Garde music with pianist Julian White. “The first lesson I had he went to the chalk board and drew an eye, then an ear over here and an eyebrow over there. Then he drew another face. He said there’s no difference, you’re

just juxtaposing things around. That was how he conceived music. You could turn it around, play it upside down, do all this wacky stuff. That was right up my alley.”

Frank also began jamming in the college practice rooms and was encouraged by fellow student and trumpeter Mic Gillette to try out for school big bands and small jazz ensembles. Used to being considered one of the better players, he was



Frank Martin, 2015

shocked when he was rejected. “I auditioned for a small ensemble of jazz cats and didn’t get the gig, with a little bit of an attitude from them. ‘You’re not good enough, you don’t know enough tunes,’ they said. From that moment on I started practicing and practicing and practicing, day and night. I said to myself, ‘That’s never going to happen again.’ But it was great because I realized they were right, I wasn’t ready. It’s amazing how being told no can turn your life around in a really positive way.”

Frank eventually made it into the school bands and played in many groups on and off campus. He joined Local 510 in San Leandro which kept him busy with trust fund jobs, including playing at the local prisons. A few years later, with one semester to go, Frank left school to join a progressive rock group and never came back. “I joined a band called *Visions* that had members of Boz Scaggs group, Malo, and Edgar Winter’s *White Trash*. It was a two year run. We were singing songs in 13, wacky stuff. It was a good band.”

By this time, he was playing a Fender Rhodes, a Hohner Clavinet, and an M3 Hammond Organ. He spent many hours at Don Weir’s Music City in San Francisco drooling over the latest gear and buying new synthesizers when he could afford them. Frank was able to fund his equipment purchases because his overhead was low. “My rent was \$60 and PG&E was \$10. I could do wedding receptions and little club dates and with the \$50 I was getting here and there it was no problem making a living.”

No To Las Vegas

In 1977, Frank went to Las Vegas

to sub at Caesar’s Palace and was immediately offered a job as an arranger/keyboard player. “It paid \$500 a week. I hadn’t made that kind of money ever. I went home to think about it and remembered how I’d auditioned with a Top 40 band in Reno and saw all these bands at the casino playing for people who could care less. I swore I would never do that. The musicians were all making a living, and they were talented, but I saw this life where you play all these schmaltzy things, make a lot of money, and then you die. So I called the guy back and said, ‘I’m sorry but I can’t do it.’”



Frank Martin with multi keys, Narada tour, 1980

A week later he was playing with saxophonist John Handy. Frank’s friend, guitarist Steve Erquiaga, had been asked to recommend a keyboard player who could play jazz, a Minimoog synthesizer, and odd meters. “It was tailor-made for me, all the stuff I wanted to do.” At the audition, which actually turned out to be the first band rehearsal, John Handy told them they were going to LA in three weeks to make a new record and then go on tour. He didn’t have enough material so he asked the band to submit music. “I went home and wrote a bunch of songs. Two made it on the record. The album, *Handy Dandy Man*, didn’t do well but it was a great experience. It all came from saying no to Las Vegas.”

1964: The Beatles at the Cow Palace

“I remember my dad had a friend at a bank who had a couple Beatle tickets. One of my sisters and I got to go. The Righteous Brothers were on the bill and three or four other acts. As soon as they said, ‘Please welcome to the stage, the Beatles!’ All you could hear was AAAHH! One loud pitch of girls going crazy. Sometime prior to the concert George Harrison mentioned the bands favorite candy was jellybeans, so everybody threw jellybeans at them while they played. It was a unique experience to hear all the screaming and watching the cops trying to keep the girls off the stage.”



Narada Michael Walden Band 1979 USA Tour (Randy Jackson on bass)

After the tour, Frank returned to Oakland where he recieved a message from a drummer who had just moved to the Bay Area and was looking to start a band. It turned out to be Narada Michael Walden. Frank helped Narada find local players and they soon went on tour opening for Patti Labelle and Grover Washington. The pop audiences were frequently lukewarm to Narada’s jazz fusion material, but went crazy when the

with the musicians, but he was scared. “I remember standing behind the curtain in Atlantic City, just shaking. I said to myself, ‘Relax, breathe, and just do it.’ I walked in, introduced myself, and started with the rhythm section. I said ‘It doesn’t have to be exactly what’s on the paper, I just want it to sound and feel good.’ And they said, ‘Really? No one’s ever said that to us before.’ So I had them on my side immediately. Same with the rest of the band. It came together easily.”

After the tour, Frank was asked to put a band together for Angela in the Philippines. “We were asked to play for President Marcos at his palace on New Year’s Eve. I’ll never forget when Angela’s manager danced with Imelda (the



Sting rehearsal for Carnegie Hall, 2008

him the lyrics and he said, ‘I’ve always tried to write lyrics to this but I’ve hit a wall, can we co-write lyrics?’ I said, ‘Can we co-write lyrics, Al Jarreau? Yes, I think we can!’ So we got together the next day and the next thing you know it’s on the album.”

Frank says all of his sessions for record companies were union until they made the musicians independent contractors. “That hurt us all in a huge way. We were paid less with no pension coming in and we had nobody to represent us. The record companies were supposed to pay us within 15 days – good luck. It would take a month, two months, and even then you’d have to hassle them. It was tricky because you didn’t want to rock the boat.”



Frank Martin in Japan, 2013

not nearly as much. It’s become my teaching studio and arranging oasis.”

Frank continues to do sessions with Narada Michael Walden, and play in his band. Every other year they go to New York to play with Sting at Carnegie Hall for his Rainforest Foundation. “We’ve been doing that for seventeen years now, it’s a really cool thing.”

“I was in the right place at the right time with the right gear and I happened to know about odd meters. Everything was handed to me in a cool way. I was lucky. I feel blessed.”

band played his recent hit *I Don’t Want No One Else To Dance With You*. After the tour the band went into the studio to record Narada’s next album *The Dance Of Life* which gave them two more hits.

“To go into the studio and make the music feel good to a click track is an art that you don’t really learn until you do it over and over and over. In the dance world it has to be on the money. I learned that craft from Narada.”

When Narada started producing artists out of the Automatt, David Rubinson’s recording studio in San Francisco, Frank became part of his production team, along with bassist Randy Jackson, and guitarist Corrado Rustici. “The Automatt was great. There was a camaraderie that happened because we all played on each other’s projects.”

“Of Course I Can Do That.”
In 1981, Narada was producing Angela Bofill, a jazz artist who was crossing over into R&B. “We did three Angela Bofill records and out of the blue she asked me, ‘Do you write for big band?’ I said, ‘Oh yeah, of course I do big band writing.’ I’d never written a score in my life! So I got together with Wayne Wallace, the trombone player, and he helped me arrange four songs. Then she said, ‘I’m opening

President’s wife) and knocked her over. We all thought, ‘Oh my God, here we go! Ahh!’ We couldn’t wait to get out of there.”When they got back home Angela asked Frank to move to New York and be the Musical Director of her band. He lived in Manhattan and toured three to four days a week.

Throughout the 90s Frank worked on many union jingle sessions for producers like Ed Bogas, Chris Michie & Andy Kulberg. “They were as busy as you could ever get. We used to do a ton at Russian Hill Recording Studio and the Plant, all union stuff. It stopped because the jingle business



Frank Martin Group (Abe Laboriel-Alex Acuna-Marc Russo-Stef Burns), 2009

Frank returned to the Bay Area and immersed himself in the local scene. In 1985, he was hired by KPIX Channel 5 to be in the house band for a locally produced daytime talk show, *People Are Talking In The Afternoon*, where her co-wrote the theme song with drummer Greg Sudmeier. He also played in what came to be known as *The Kanzaki Band* at the Kanzaki Lounge in Japantown on Tuesday nights, a gig that lasted ten years. “The players that went through that band were unbelievable. In those days you could have a steady band. That was a great scene.”

Back in the studio with Narada, Frank was asked to give input on Al Jarreau’s new album. “Miles Davis had just died so I suggested they do a tribute to Miles and add lyrics to it. We looked down, and there on the console was Miles *Kind of Blue* CD. We turned it over, saw the tune *Blue and Green* and said, ‘that’s it!’ I went home, did an arrangement, wrote lyrics, and recorded it overnight. When I brought it in Al said, ‘I’ve been wanting to record this forever, let’s do it!’ I gave

became in-house. Guys like myself could come in and do it all. I didn’t want to start my own jingle house so I lost out on that. Other people did really well.”

Frank Martin Productions
With session work slowing down, Frank decided it was time to build

his own studio so he could produce projects himself. For many years he had maintained a practice studio where he could

rehearse and work out arrangement ideas, so when a space opened up in San Rafael he jumped on it. “It was an empty garage. I’ve built the studio up from scratch with help from friends over the past fourteen years. It’s been a labor of love.”

Frank says the market has changed and artists aren’t recording full albums like they used to. “Up until four years ago I was doing non-stop productions. It’s just so hard to make your money back from a CD. Now people have really small budgets so they record one song and sell it online. I still do productions here but

Giving Back
This summer, through the International Cultural Arts & Healing Sciences Institute, Frank will conduct a symphony in Kazakhstan.

“Kasakhstan is located between Afghanastan and Russia. They say it’s a safe area but we’re still going to have guards around us. They don’t speak English so we’ll have interpreters. It’s a big production. I’ll work with the orchestra for five days and then the dancers and singers will join us for three days. Then we’ll do a show. The director, vocalist Amikaeyla Gaston, arranged for us to play a jazz duet concert for the President of Kasakhstan’s birthday.”

Frank currently teaches at UC Berkeley, the California Jazz Institute, as well as summer music camps and public schools. He recently taught jazz to 5th graders in Healdsburg, an annual program called *Operation Jazz Band* sponsored by the Healdsburg Jazz Festival.

“I’m amazed by the enthusiasm and knowledge of these kids. The teachers give them assignments to write papers about their favorite jazz artists and they come in with all kinds of questions. We talk about the groove and all this stuff I never heard about when I was a kid. I love giving back. It’s changed my life.”

“I tell the kids that attitude is everything. As long as you’re pursuing your passion, you’re successful. It doesn’t have to be music, it can be anything. You may not get the golden egg, but you’re living a great life and making stuff along the way.”



Frank Martin in his studio with singer Tony Lindsay (Santana), 2016



Pete and Sheila Band (Escovedo) at the Scarab in Berkeley, 1981. from left: Larry Schneider (sax) Pete Escovedo (perc), Joy Julkes (bass), Romi Geroso (gtr) Frank Martin (keys), Sheila Escovedo (drums), Wayne Wallace (bone)

for Bill Cosby in Atlantic City and Las Vegas and I need a Musical Director/ Conductor.’ Again I said, ‘Of course I can do that!’”

Frank had taken a conducting class in college, and been a band leader, so he knew he could at least communicate

<p>Note 1 – Summary of Significant Accounting Policies (continued)</p> <p>Income Taxes</p> <p>The Union qualifies as an exempt organization under Internal Revenue Code Section 501(c)(15) and California Revenue and Taxation Code Section 23701(a) under the group exemption number 0122 of the American Federation of Musicians of the United States and Canada.</p> <p>Date of Management's Review</p> <p>Management has evaluated subsequent events through March 23, 2016, the date on which the financial statements were available to be issued. Note 12 describes the significant events management has identified.</p> <p>Note 2 – Certificates of Deposit</p> <p>The Union acquires certificates of deposit with the most favorable rates available at the time of purchase through its securities broker or through direct purchase from banks. The Union held \$78,000 in certificates of deposit with maturities less than 90 days and \$15,000 greater than 90 days but less than one year.</p> <p>The Union also held \$1,531,000 in certificates of deposit with maturities greater than one year. Most maturity dates on the certificates of deposit which will be held to maturity are between 2017 and 2023.</p> <p>Certificate of deposit values change with the underlying market interest rates. Therefore at any given time prior to maturity the market values of the certificates will vary from the original purchase cost. In the event the Union needs to access the funds held in certificates prior to maturity, the Union would recognize a gain or loss of market value. As of December 31, 2015, the Union had net unrealized losses of \$1,680 on the certificates of deposit held through its broker.</p> <p>Note 3 – Fixed Assets</p> <p>Fixed assets listed at cost consist of the following:</p> <table> <tr> <td>Building and improvements</td><td>2015</td></tr> <tr> <td>Land</td><td>\$704,265</td></tr> <tr> <td>Furniture and equipment</td><td>151,742</td></tr> <tr> <td></td><td>105,109</td></tr> <tr> <td>Subtotal</td><td>961,114</td></tr> <tr> <td>Less: accumulated depreciation</td><td>(238,233)</td></tr> <tr> <td>Net fixed assets</td><td>\$722,881</td></tr> </table> <p>Note 4 – Deferred Member Dues</p> <p>Member dues collected in advance as of December 31, 2015 are:</p> <table> <tr> <td>General Fund</td><td>\$33,998</td></tr> <tr> <td>Death Benefit Fund</td><td>13,452</td></tr> <tr> <td>Defense Fund</td><td>2,238</td></tr> <tr> <td>Total</td><td>\$50,128</td></tr> </table>	Building and improvements	2015	Land	\$704,265	Furniture and equipment	151,742		105,109	Subtotal	961,114	Less: accumulated depreciation	(238,233)	Net fixed assets	\$722,881	General Fund	\$33,998	Death Benefit Fund	13,452	Defense Fund	2,238	Total	\$50,128	<p>Note 5 – Earthquake Insurance</p> <p>The Union obtained cost estimates in 2003 to purchase earthquake insurance on the headquarters building located at 116 Ninth Street in San Francisco, California. Based on those estimates management has concluded that it is prohibitively expensive to purchase earthquake insurance and in view of this, none is carried.</p> <p>Note 6 – Death Benefit Arrangements</p> <p>The Union's by-laws establish a \$2,000 death benefit for eligible members in good standing. Additionally, the by-laws designate and segregate a minimum of \$200,000 for the payment of this benefit or the purchase of group life insurance for this purpose. In July 2004, the Union's insurance carrier prematurely terminated the policy and the Union was required to pay the premium increase effective August 1, 2004. As a result of this proposed insurance cost increase, the Union has elected to self-insure the death benefit. Due to the difficulty in obtaining reasonable cost insurance, management expects the Union will self-insure this obligation for the foreseeable future.</p> <p>Accumulated death benefit receipts from members that exceed \$200,000 may be used for general purposes if approved by a two-thirds vote of a quorum at an official membership meeting. In the absence of a quorum, approval may be by a two-thirds vote of the Board of Directors. The death benefit and designation of death benefit funds may be ended by a vote of the membership.</p> <p>No actuarial determination has been made of the assets or revenues required to meet the current and projected death benefit obligations.</p> <p>Note 7 – Payroll Audits</p> <p>Payroll audits of employees that have signed collective bargaining agreements are not conducted by the Union. Such audits would ascertain whether work dues are being deducted completely and correctly. Work dues are reviewed against available information to evaluate correctness.</p> <p>Note 8 – Retirement Plans</p> <p>For the year ended December 31, 2015, the Union contributed \$37,467 on behalf of employee members of the Union to a defined pension plan sponsored by the American Federation of Musicians. The plan is a multi-employer plan. In 2015, the Union's contribution rate was 10.9% to 10.7% in the American Federation of Musicians employer contribution rate. Declining investment earnings and a reduction in these plans have been partially offset by the increased contribution rates and reductions in projected benefits to future retirees.</p> <p>It is the understanding of Union management that the Union has or may have potential liabilities for withdrawal from these defined benefit plans, but the amounts of these liabilities are not available. The Union has no intention of withdrawing from these plans.</p>
Building and improvements	2015																						
Land	\$704,265																						
Furniture and equipment	151,742																						
	105,109																						
Subtotal	961,114																						
Less: accumulated depreciation	(238,233)																						
Net fixed assets	\$722,881																						
General Fund	\$33,998																						
Death Benefit Fund	13,452																						
Defense Fund	2,238																						
Total	\$50,128																						

<p>Note 9 – Health Reimbursement Arrangement</p> <p>Beginning in 2007, the Board of Directors adopted a Health Reimbursement Arrangement (HRA) to provide health benefits to Union staff. During 2015, eligible single individuals were allowed \$700 of monthly credits and staff with families were allowed \$1,450 of monthly credits. These amounts are credited to memo book "accounts" for health insurance and qualified medical expenses.</p> <p>The HRA provides for reimbursement of substantiated, qualified, medical and dental care expenses incurred by employees, their spouses, domestic partners, and dependents. Reimbursements are not included in the employee's taxable income.</p> <p>At the end of a calendar year, employees may carry forward up to \$1,000 of unused credits to the following year. The total amounts carried forward as of December 31, 2015 were \$2,048. At the discretion of the Board of Directors, the plan permits participants suffering catastrophic illness to have limited access to unused credits from the previous five calendar years. The assets designated for this plan are not segregated from operations, and except for catastrophic illness, cannot exceed the credited book balances.</p> <p>There are no post-employment benefits.</p> <p>Note 10 – Unpaid Expenses</p> <p>As of December 31, 2015, the Union had no significant unpaid expenses other than the "per capita" dues of \$250 per member for the quarter ended December 31, 2015. Four quarters of payments were made during 2015, but the change in the number of members during the year resulted in a net increase in dues. The dues are paid through calendar quarter ends. Therefore the membership census cannot be completed until after the quarter end, resulting in the payment in the following period.</p> <p>Note 11 – Concentration of Credit Risk</p> <p>The Union maintains cash, money market funds, and certificate of deposit accounts with banks, savings associations, and credit unions. The Union also holds certificates of deposit insured by the FDIC. The Federal Deposit Insurance Corporation up to a limit of \$250,000 per depositor, per insured financial institution, and loan associations are insured for similar amounts by a similar government agency. The brokerage firm has private deposit insurance protecting accounts against failure of the brokerage firm for \$500,000. Market losses in securities and/or certificates of deposit are not covered by the insurance.</p> <p>The Union attempts to limit any financial exposure, however, its cash balances at a single financial institution exceed the insured limits. The Union has not experienced losses in cash, money market, and certificate of deposit accounts, and management does not currently believe it is exposed to any significant credit risk on such investments.</p> <p>Note 12 – Significant Events</p> <p>The Union entered into an agreement with the Local 292 from Pealuma, CA to merge the two locals into the Local 6 effective January 1, 2015. As of the end of 2015, the Local 6 and Local 292 had addressed all the issues regarding the merger and were operating as planned throughout 2015.</p>	<p>page 11 of 11</p>
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Casual Job Reports

Listed are the casual leaders who have made work dues payments between 3/5/16 - 5/13/16 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.

12/06/15	Reed, Kent	03/05/16	Through
01/23/16	Shimabukuro, Jake	03/12/16	Russo, Mark
01/31/16	Heart	03/12/16	Crawford, Ken
02/06/16	Lewis, Huey	03/20/16	Eulberg, Steven
02/10/16	Eulberg, Steven	03/24/16	Eulberg, Steven
02/19/16	Through	03/25/16	Eulberg, Steven
02/20/16	Sanchez, Poncho	04/17/16	Wreede, Katrina
02/21/16	Jones, Rickie Lee	04/18/16	Ketchum, Janet
02/26/16	Through	04/24/16	Starlite Strings
02/27/16	Mendes, Sergio	04/30/16	Sanchez, Lisa
02/27/16	Lovano, Joe	05/07/16	Sanchez, Lisa

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Tempo Contributions

(***\$30-50, ****\$50-100)

Kanon, Joseph
Olsen, Jerry
Perry, Cyrlle ****
Peterson, Charles ***
Voynow, Sarah

Tempo Signature Club

David Schoenbrun
Beth Zare
Jo Gray

Members Suspended (for non-payment of 1st quarter dues, updated through 5/13/16)

Albers, Cynthia L	Cunningham, Tekla M	Hinshaw, Darby	Murtagh, Catherine	Simbre, C J	Wineglass, John Christopher
Alvarez Jr, Santos	Dayner, Katharine	Horner, Karen E	Oliver, Sarn	Skeen, William	Worn, Richard Fraser
Ateljevich, Jack Sava	Di Salvo, Melvin	Hornig, Thomas D	Olmsted, Victor Duenas	Slaughter, Michael Allan	Wyatt III, James Lee
Austin, Arthur	Diaz-Flaviani, Laura	Howe, Donald W	Orozco, Teresa	Smiley, Mariko	Yoon, Cheonho
Axelson, Joan	Donehew, Robert M	Howe, Donald W	Osby, Oz	Snyder, Robin	Zhang, Sheng
Bailis, Robert	Ebisuzaki, Matthew	Hull, Barbara	Owens, Christina	Spurlock, Gulnar	
Bates, Steven M	Engelkes II, John R	Ishii, Maki	Parvulescu, Florin	Steele, David W	
Behrens, Christian L	Ertz, Ashley Nicole	Jones, Shawn	Pearson, John F	Stephens, Greg	
Benham, Donald W	Fankuchen, Jory	Kahn, Ruth	Peeples, Baker S	Stern, Kay Lyn	
Blea, Anthony	Farano, Sam	Kanouse, Monroe	Peterson, Michael	Stroud, Stephanie Rickard	
Boelter, Jessica	Fishler, Kenneth L	Kantner, Paul	Pingel, Scott	Suminski, Steven	
Bonnell, Robin	Flaviani, Victor	Kim, David	Pogorzelski, Wieslaw	Taubl, Annabelle Irene	
Borden, Barbara	Fouts, Andrew W	Kim, Nancy	Presler, Anna	Theurer, Richard D	
Brandenburg, Mark G	Friedberg, Adam	King, John H	Pyszkowski, Jason	Thielen, Peter	
Brezina, Philip	Fukawa, Doris M	Kwon, Michelle	Rider, Wendell	Thompson, Chester	
Broderick, Lawrence S	Gaenslen, Eric	Levinger, Lowell	Rivard, Elizabeth	Thompson, Eric R	
Brody, Tod	Gayhart, Fred	Lorenz, Fil	Rizzo, Anthony	Tirados, Windermere	
Brummel, Jon	Gaynon, Laura	Lunn, Douglas W	Roland, Kevin	Todd, Robert	
Buttemer, Evan	Gemmer, Rebecca	Lynch, Janet M	Rowbatham, Theresa	Turner, Edgar D	
Calonico, Robert M	Girard, Richard J	Mackinnon, Chuck	Rudin, Dahna S	Tusa, Frank A	
Calonico, Sharon Lyons	Goldmark, Joseph	Makhijani, Natasha	Ruotolo, Vanessa	Vaiani, R Clyde	
Camphouse, Alex	Gong, Una	Malan, Roy	Schaefer, Joel D	Venstrom, Kristine	
Capobianco, John F	Gordon, Joan	Mandel, Rene Michel	Schantz, Marcella P	Wang, Yu-ting	
Carroll, Donald H	Graber, David	Marish, Elad	Scott, Dave Len	Wei, Sharon	
Chachkin, Myra	Hakenen, Sarajane	Martell, David	Scott, Joseph	Weichel, Cynthia	
Chanco, Aileen	Harrison, Margot	Martin, Claire-Jeanne	Scott, Robert E	Weinman, Todd	
Choi, Minna	Haslim, Krista	Martin, Richard J	Scow, Adam	Weiss, Lisa S	
Claassen, Gretchen	Hayes, George	McCarroll, Hadley	Severance, Michael Andrew	Wenhardt, Colin M	
Collins, Cindy	Heffernan, Emma	McIntosh, Carolyn	Sherbundy, Jason Thomas	White, Archie	
Cooke, India M	Hervig, Jonna I	Meyer, Jeanelle	Sherman, Charles H	Williamson, James R	
Coyne, Marilyn	Hettel, John Douglas	Mikasa, Kent	Sheu, Danny	Wilson, Timothy	
		Minor, Michael A			

Members Dropped (for non-payment of 3rd quarter dues, updated through 5/13/16)

Blumenstock, Elizabeth A	Laguana, Rose	Smith, Rebecca
Chin, Jeffrey	Matteri, Alan	Young, Ondine
Fasman, Louis Adam	Ordaz, Joseph P	Zhang, Shenshen
Govorchin, Peter	Salter, Jay Dewitt	Zingg, Drew
Hill, Graham	Savell, Thomas C	

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or Barbara at 510-703-0678 or
bakteach@gmail.com



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Utility Horn

September 19, 20, 2016 (Prelims/Semi-finals)
October 2016, Exact Date TBD (Finals)
Resume submission deadline: July 15, 2016

Associate Principal Oboe

September 25, 26, 2016 (Prelims/Semi-finals)
October 2016, Exact Date TBD (Finals)
Resume submission deadline: July 15, 2016

Correspondence will be mailed out after the resume deadline. Resumes received after the above deadline may not be considered. Employment will begin 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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AUDITIONS

June 24, 2016

**Section 1st Violin (2 chairs)
Principal Harp**

June 25, 2016

**Section Percussion (1 chair)
Principal Bassoon**

Musicians with previous professional orchestral experience may apply by submitting their résumé and a \$50.00 audition deposit refundable at the time of audition. Applications may be sent to:

**Norman C. Peck, Personnel Manager
Santa Cruz Symphony
1860 Price Way; San Leandro, CA 94577**

Applications must be received no later than
Friday June 10, 2016.

Candidates will be sent repertoire and other details after review and acceptance of their application. Employment to begin in October 2016 or the candidate's earliest availability. Section scale is \$94.00 per service, and Principal scale is \$114.68 per service. 39 services are planned. Additionally, all musicians receive a daily travel allowance, pension contribution and housing option.



Announce auditions for the following positions:

Principal Harp

Audition will be held in Oakland on
Sunday, June 19, 2016

Deadline for applications is Monday, June 13, 2016

*Qualified applicants please send a concise
resume and a \$25.00 deposit
(refundable at time of audition) to:*

Oakland Symphony
1440 Broadway, Suite #405
Oakland, CA 94612

Att: Carl Stanley, Orchestra Personnel Manager

A list of the audition repertoire and other relevant information will be mailed to the candidate upon the receipt and acceptance of the resume. No phone calls please. Further information will be posted on our web site at www.oaklandsymphony.org

Opera San Jose

Joseph Marcheso, Music Director

*Announces auditions
for the following vacancies:*

2nd Trumpet (46 services)
4th Horn (No Guaranteed Services)
Bass Trombone (No Guaranteed Services)
Section 1st Violin (2nd Stand, 3rd Chair)

Per service rate for all three positions is
\$180.72 for the 2016/17 Season

Auditions will be held in late September.
Highly qualified applicants should mail
or email a one-page resume by
Friday, September 2nd, 2016 to:

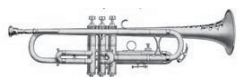
Mark Veregge, OSJ Orchestra Personnel Manager
6176 Calle Del Conejo, San Jose, CA 95120
email: markveregge@comcast.net
(no phone calls please)

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

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