Thoughts From Your Board...

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 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 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 I was 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 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 Freeeway 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.

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.

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.

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 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 Housten 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, Texas. We could instigate musician loading zones like they have in Portland and 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.

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 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 think the biggest challenges for the future are keeping audiences interested 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 at 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 ongoing advances in technology our local will be able to represent the membership with efficiency and at a lower cost to the membership.

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Musicians Union Local 6
April 2016

Attention Life Members!

17th Annual
Life Member Luncheon

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

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LOCAL 6 PICNIC
MAY 2016, SATURDAY 5 (LABOR DAY) 2-6PM
MCKEE’S BEACH, AREA 8
201 CANTERA WAY
SAN RAFAEL, CA 94901
$10 PARKING FEE

Wayne Allen Memorial Golf Tournament

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Monday, September 12
Giants vs Padres

Your Trusted Servants...

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Kate Cummings, Vice-President
Beth Zare, Secretary-Treasurer

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Gretchen Elliott, Trustee
Hall Golf, Trustee
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Cheryl Fippen - MPTF, Death Benefits (x307)
Alex Walsh - Member Services (x308)

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Ray Boyce
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Jeanette Isenberg
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Labor Council Representatives
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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
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Golden Gate Park Band – Mark Nemoyten
Lightning – 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
San Francisco Symphony – Jo Gray
Santa Rosa Symphony – Bob Williams
Symphony Silicon Valley – Janet Witham
West Bay Opera – Diane Ryan

Official Bulletin of
Musicians Union Local 6
American Federation of Musicians
Beth Zare, Editor
Alex Walsh, Managing Editor

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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
President’s 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 $39.50/Quarter
35 Year Membership $35.50/Quarter
Life Membership $25.25/Quarter
70/20 Year Membership $29.25/Quarter
Late Charge $5.00

Pay Your Dues,
Keep Your Benefits
If you have been suspended or dropped as a
member of Local 6 for non-payment of dues,
you have lost the following union benefits:
death benefit, defense and contract guarantee
fund payments, the International Musician,
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 newsletter.

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Thoughts From Your Board... continued from page 1

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.

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.

Steve Hanson, Trustee

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.

Kale Cumings, Vice President

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.

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* * *

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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 Belle, 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 upstairs and put my hand on the keyboard. That was how he conceived music. You just juxtaposing things around. That’s what music is about.”

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 Thielemans, 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 Manu Katché from The Doors. Frank liked it but soon returned it to a Farfisa Compact Organ, used on “Woody Boly” 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 Atomics. 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?”

Frank also began jamming in the college practice rooms and was encouraged by fellow student and Miles Davis 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 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 Vision that had members of Boz Scaggs group, Mali, 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 a Minimoog synthesizer, and odd meters as well but in a more open sense. He was and is brilliant.”

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 overaid and an eyebrow over there. Then he drew another face. He said there’s no passion for it. Halfway through my license. I had a job waiting for me. I went to a private school to get my license. Frank thought it was a good sense. He was and is brilliant.”

Frank went 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. “I 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 hands 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.’”

4

Frank Martin with multi keys, Narada tour, 1980

A week later he was playing with saxophonist John Handy. Frank’s friend, guitarist Steve Eniquaya, 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 Beatles 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, ‘Welcome to the stage, the Beatles!’ All you could hear was AAAHHH! 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 get the girls off the stage.”
Frank had taken a conducting class in college, and been a band leader, so he knew he could at least communicate 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 Ineelda (the 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.”

“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 would do a ton at a Russian Hill Recording Studio and the Plant, all union stuff. It stopped because the jingle business 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 bands?’ I said, ‘Oh yeah, of course I do big band writing.’”

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 she co-wrote the theme song with drummer Gud Sudeimeir. He also played in what was to be known as The Kanzaki Band at the Kanzaki Lounge in Japantown on Monday 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.”

In 2009, Frank was asked to given 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 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

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.”

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

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

“Kazakhstan is located between Afghanistan 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 Kazakhstan’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.”
Members Dropped

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

Blumenstock, Elizabeth A
Cho, Jeffrey
Coffman, Louis Adam
Goncharov, Peter
Hill, Graham

“'The key to longevity is to learn every aspect of music that you can.'” - Prince

Members Suspended

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

Albers, Cynthia L
Alvarez Jr, Santos
Ateljevich, Jack Sava
Austin, Arthur
Axelson, Joan
Bailis, Robert
Baltz, Steven M
Bennett, Donald W
Berecz, Anthony
Beyer, Jessica
Bettinelli, Robin
Bonnet, Barbara
Brandenburg, Mark G
Brenza, Philip
Brendler, Lawrence S
Brendy, Ted
Brummel, Jon
Buttimer, Evan
Calanca, Robert M
Calonico, Sharon Lyons
Chacko, Myra
Channin, Adele
Chen, Minna
Clasen, Gretchen
Collins, Cindy
Cook, India M
Coyne, Martin

Cunningham, Tekla M
Daymer, Katharine
Di Salvo, Melvin
Diaz-Flaviani, Laura
Dooner, Robert M
Dobuzinski, Matthew
Engelkirk II, John R
Ett, Ashley Nicole
Frankelung, Jerry
Furans, Sam
Fisch, Kenneth L
Florida, Victor
Fouts, Andrew W
Frohberg, Adam
Fukawa, Doris M
Gaynor, Eric
Gayhart, Fred
Gaynon, Laura
Gemmer, Rebecca
Girard, Richard J
Goldmark, Joseph
Gong, Una
Gordon, Joan
Gruber, David
Hakonen, Sujaanen
Harrison, Margot
Hasen, Krista
Hayes, George
Helfman, Emma
Herron, Donna L
Hett, John Douglas
Hinshaw, Darby
Hinner, Karen E
Hoffman, Thomas D
Horan, Donald W
Hull, Barbara
Hwu, Mike
Jones, Shawn
Kane, Ruth
Kassner, Honore
Kanter, Paul
Kim, David
Kim, Nancy
King, John H
Koziak, Michelle
Levinger, Lou
Lennard, hil
Lovis, Douglas W
Lynch, Janet M
MacKinnon, Chuck
Makino, Ritsuko
Malani, Roy
Mandel, Rene Michel
Marsch, Elad
Martin, David
Martin, Claire-ane
Martin, Richard J
McCarroll, Hadley
Metcalf, Carolyn
Meyer, Jeanette
Mikos, Karen
Mintz, Michael A

Martagh, Catherine
Oliver, Sam
Olumen, Victor Damus
Orozco, Teresa
Ozby, Oz
Owens, Christina
Pavulucou, Florin
Pearson, John F
Peples, Baker S
Petersen, Michael
Pingel, Scott
Pogoreiko, Wieslaw
Premier, Anna
Pyckowski, Jason
Rider, Wendell
Rivett, Eliza
Rizzo, Anthony
Roland, Kevin
Rowbotham, Theresa
Ruder, Delna S
Ruth, Phoebe
Schaefer, Joel D
Schacht, Marcelle P
Scott, Davi Len
Scott, Joseph
Scott, Robert E
Snow, Adam
Sweeney, Michael Andrew
Sherburne, Jason Thomas
Sherman, Charles H
Shen, Danny

Members Dropped

(continued)

Smiet, C J
Skene, William
Slaughter, Michael Allan
Smiley, Markko
Snider, Robyn
Speichert, Gohn
Sterle, David W
Stephens, Greg
Steri, Kay Lyn
Stroud, Stephanie-Rickard
Surniaki, Steven
Taubl, Ozan
Taverner, Brian
Theater, Richard D
Thelen, Peter
Thompson, Chester
Thompson, Eric
Tindel, Winderemere
Tod, Robert
Turner, Edgar D
Tur, Frank A
Vaanas, R Claude
Vernon, Kristine
Wang, Yu Ying
Whe, Shawn
Wischel, Cynthia
Wixman, Todd
Wu, Lisa
Wenzluth, Colin M
White, Arche
Wilkinson, James R
Wilson, Timothy
Wineglass, John Christopher
Woram, Richard Fraser
Wyatt III, James Lee
Yoon, Cheonho
Zhang, Sheng

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.

01/31/16 Heart, lstm
02/19/16 Through
02/20/16 Sanchez, Purh~e
02/21/16 Jones, Ricker Lee
02/26/16 Through
02/27/16 Miranda, Sergio
03/07/16 Sanchez, Lisa

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Tempos"
Utility Horn
September 19, 20, 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.

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

Mail, fax, or email a ONE-PAGE resume to:
Amy Sedan, Orchestra Personnel Administrator
San Francisco Symphony
Davies Symphony Hall
San Francisco, CA 94102-4585
Fax (415) 863-9330
asedan@sfsymphony.org

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Reertoire and additional info will be available on our website: www.sfsymphony.org

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Joseph Marcheso, Music Director

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