In Memoriam
Dawn Foster-Dodson
Randall J Keith
Maria Kozak
William Pynchon
Neil Van Valkenburgh
Life Members
Corinne Antipa
Kathleen Conner
Joan Edgar
Michael Greensill
Charles Hamilton
Mark Lawrence
David Rosenthal
Jan Elise Volkert
Skip Wagner

The American Federation of Musicians Employee Pension Fund has been granted one more year of uncertainty before possibly slipping into critical and declining status. My previous article finished by asking everyone to stay tuned. Well, after studying the confusing details of pension plans in general over the past few months... it is now time to talk about articulation and tempo.

As musicians, we have a natural understanding of articulation. It is not a complex subject. However, verbally articulating how the internet has been leading to the deterioration of many livelihoods has proven to be a very difficult task. Ask just about anybody how they feel about the Internet and performing artists. The most common answer is, “You are all getting ripped off!” From piracy on the Internet robbing live performance venues of future audience to high speed internet access allowing real-time application of remote music recording to take place, musical careers moving forward are becoming more and more difficult. The Internet continues to decimate the compensation methods of the past for not only musicians, but screen actors, authors, employees of brick-and-mortar retail, newspaper companies, book and magazine publishers - the list goes on. Any occupation that creates intellectual property or supports brick-and-mortar retail has been affected by the Internet, and not for the better in most cases.

Now the subject of tempo is very clear to musicians. The music either gets slower, remains steady, or accelerates to a faster tempo. Our unstructured time with colleagues and friends in our musical community – time when explanations of our admittedly unusual work lives are unnecessary, and self-disclosures about musical tastes and inspirations are not expected. As musicians, we just don’t often enough have these opportunities to communally celebrate who we are and what we do.

For those outside of our business, it’s a choice and an existence that’s hard to understand, even sometimes for our partners and loved ones. (My wife, a non-musician, after 30-some odd years still bemoans the fact that she goes solo to many social events when I’m working.) So, it’s natural, even important, I think, that we find the means and time to spend some

Clarity of Articulation and Tempo
by Jon Lancelle, Convention Delegate

The Internet continues to decimate the Internet over the past 20 years. It is time to move forward and seek relief from the indirect assault on our pension funds from the very source of the Internet itself – the Internet Service Providers (ISPs.) We must demand relief from the indirect assault on our pension funds from the very source of the Internet itself – the Internet Service Providers (ISPs.) We must demand relief from the indirect assault on our pension funds from the very source of the Internet itself – the Internet Service Providers (ISPs.) We must demand relief from the indirect assault on our pension funds from the very source of the Internet itself – the Internet Service Providers (ISPs.) We must demand relief from the indirect assault on our pension funds from the very source of the Internet itself – the Internet Service Providers (ISPs.) We must demand relief from the indirect assault on our pension funds from the very source of the Internet itself – the Internet Service Providers (ISPs.) We must demand relief from the indirect assault on our pension funds from the very source of the Internet itself – the Internet Service Providers (ISPs.)

Recent legislation has been proposed by elected officials across the land. Each one of them has pluses and minuses. It is clear one single legislative action will not suffice to save all critical pensions. Given that, it is imperative that specific industries conceptualize solutions for their elected officials to enact for one very important reason, to reduce the number of individuals who will eventually go to the government for a bailout.

We need to identify industries supporting critical pensions that have been negatively affected by the Internet over the past 20 years. It is time to move forward and seek relief from the indirect assault on our pension funds from the very source of the Internet itself – the Internet Service Providers (ISPs.) We must demand relief from the indirect assault on our pension funds from the very source of the Internet itself – the Internet Service Providers (ISPs.) We must demand relief from the indirect assault on our pension funds from the very source of the Internet itself – the Internet Service Providers (ISPs.) We must demand relief from the indirect assault on our pension funds from the very source of the Internet itself – the Internet Service Providers (ISPs.) We must demand relief from the indirect assault on our pension funds from the very source of the Internet itself – the Internet Service Providers (ISPs.) We must demand relief from the indirect assault on our pension funds from the very source of the Internet itself – the Internet Service Providers (ISPs.)

For the past few months I have personally been studying all pension funds closely. The data is freely available on the Department of Labor website. By studying all critical funds listed in the data sets it becomes quite clear that those plans where contributions have fallen behind in keeping up with benefits owed each year lead the list of critical funds. Our fund in 2015 took in as contribution only 38% of what was owed in benefit payments for that year.

The FCC reported in 2016 there were over 240,000,000 subscribers to the Internet through broadband connections and 4G smart phone accounts. Although the following calculation will change annually, it becomes clear our fund alone can be saved with subsidized unallocated contribution by collecting around 2.3 pennies per month, plus or minus a few tenths, per subscriber. Think about that one for a moment...

I would like to request that those of us so inclined use the following link http://bit.ly/2x4pD8V via the Internet (YIKES!), and answer a few questions about how you feel the Internet has affected your musical career. Your input will certainly help us articulate even more clearly how to develop a case for such legislation. I did not anticipate more than two parts to this article series, but stay tuned. Sounds like a Part 3 coming, for sure!
Local 6 Officers
David Schoenbrun, President
Kate Cummings, Vice-President
Beth Zare, Secretary-Treasurer

Board Of Directors
Gretchen Elliott, Trustee
Hall Golf, 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 Boyzo
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 Leifer
Gordon Messick
Bob Williams

Recording Committee
Jon Lancele
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 – David Borough
Monterey Bay Central Labor Council –
Tom Daly

Union Stewards
Berkeley Symphony – Alden Cohen
California Symphony – William Harvey
Carmel Bach Festival – Meg Eldridge
Festival Opera – Betsy London
Golden Gate Park Band – Mark Nemoyten
Lamplighters – William Harvey
Marin Symphony – Claudia Fountain
Midsummer Mozart – Kelene Boyer
Monterey Symphony – Owen Miyoshi
New Century Chamber Orchestra –
Robin Bonnell
Oakland East Bay Symphony – Alicia Telford
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

Your Trusted Servants...
outdid themselves and deserve a

Our Picnic Committee once again
couldn’t have been better.

perfect; the food and drink brought to
attended by nearly 100 members
San Rafael and was a rousing success,

Our 8th Annual Labor Day Picnic
was held again at McNears Beach in

Labor Day Picnic was born.

And so, it was out of this combination
of acknowledging the contribution
of unionism in our country and our lives,
marking the beginning of our work
year, and providing our members
with a much needed opportunity to
celebrate with each other, that the
Musicians Union Local 6 Annual
Labor Day Picnic was born.

Our 8th Annual Labor Day Picnic
was held again at McNears Beach in
San Rafael and was a rousing success,
attended by nearly 100 members
and their families. The weather was
perfect; the food and drink brought to
share was delicious; and the company
couldn’t have been better.

Our Picnic Committee once again
outdid themselves and deserve a

round of applause: Carole Klein (chair
and chief mover and shaker), Gigi
Dang, Gail Edwards, Laura Shea-
Clark, Debbie and Ward Spangler.
Bruce Chrisp, resident brewmaster,
provided an impressive array of
beer for the occasion. The grills were
tended exclusively by bass players (as
tradition has come to dictate), led by
Bill Everett and ably assisted by Rob
Ashley, Jon Keigwin, Andy McCorkle
and yours truly.

Even though much of our work
during the year is performed in
groups with other musicians, our
working lives, paradoxically, tend to
be a bit isolating, and it’s not unusual
for members, even those who work
in the same musical genres, to not
see one another for a year at a time,
sometimes several. In that regard,
the picnic serves a previously unmet
need as a meeting place for old friends
and colleagues, and a chance to get to
know their families. We look forward
to greater successes in years to come
and encourage all of you to come and
enjoy.

But there is a more serious side to
Labor Day, besides its tumultuous
and often violent beginnings to
which I’ve previously alluded. Union
membership and our national regard
for the crucial role of organized labor
in American society is inextricably
tied, in my view, to the health of the
middle class and our democratic
(with a small “d”) values. Union
membership, in relation to the total
workforce, is at historical lows – less
than 11%. There is an avalanche of
states opting to become “right to
work” states – we call them “right
to work for less” – where workers’
abilities to organize are severely
curtailed. The current administration
viliﬁes unions and unionism,
erroneously citing union rules and
contracts as responsible for loss
of jobs, especially in the Rust Belt,
traditionally bastions of unionism.

Workers are increasingly being
inﬂuenced by the politics of fear – a
misdirection tactic intended to draw
attention away from self-interests
of the wealthy elite. And it’s not just auto
and steelworkers who are susceptible
to fearmongering, as they have had
to come to grips with the real effects
of globalization and the distribution
of wealth in the world, fueled, in
turn, by corporate greed. In our own
industry, and in California – a relative
stronghold of progressive thought
in our country – how many times
have you heard employers citing
musician union contracts as the major
impediment to their organization’s
ability to function? Astonishingly, I’ve
heard opinions from musicians who
similarly view union membership as
impediments to their careers, or at
least a needless expense that provides
no tangible returns. I think they could
use a couple of months at the union
“re-education camps” in the lower
east side of Manhattan...

If unions are the “canary,” and our
democratic institutions the coal
mine, we have a very sick canary,
and there’s something toxic afoot
that won’t go away by itself. On
this Labor Day, each of us must
consider that individually, we alone
and our willingness to get involved
will ultimately decide whether or
not we will weather this storm. This
is not hyperbolic rhetoric – it is a
call to action in extraordinary times.
I urge all Local 6 members to do
more than is comfortable: Attend
rallies, join the Indivisible movement
(https://www.facebook.com/
musiciansindivisibleSF/), write to your
representatives, give to causes that
support our democratic institutions,
VOTE, and prevail upon friends and
relatives who live in states with less
progressive leadership to do the same.
Union membership has never been
associated with complacency, and
now more than ever we must resist
the temptation to simply hope for the
best.

ROPA Conference 2017

"Attending a ROPA conference is empowering. It renewes confidence in dealing with an orchestra’s management by showing how the union is an equal partner to management in determining our wages, working conditions, and all other aspects of our jobs as orchestral musicians." -- David Granger

To read the full report visit the Local 6 blog: afm6.org/blog/ropa-conference-2017-report/

"I call architecture frozen music.” -- Johann Wolfgang von Goethe
Growing up, Ethel’s house was filled with music from the old country. Her parents had emigrated from Budapest, Hungary. This cultural background was a distinguishing advantage to her when she was asked to audition for various jobs.

Ethel’s father’s profession was tailoring. He graduated from a prestigious tailoring academy in Paris and traveled first to New York and then to San Francisco arriving just prior to the 1906 earthquake and then to San Francisco arriving. He worked for the original I. Magnin, the upmarket Union Square clothing company in San Francisco. He eventually opened his own tailoring business in Berkeley which evolved into a dry-cleaning business. He was credited for inventing the slogan Cash and Carry.

Ethel says that she has little information about the details of her family’s roots. “My sister Miriam and I kept asking questions but our parents never alluded to much of anything—they always said, ‘That was in the past.’ They were Hungarian Jews and we concluded that in light of the rising anti-Semitism in Europe, their memories wouldn’t have been pleasant.”

Ethel was born in San Francisco and grew up in Berkeley. She began taking piano lessons when she was four years old. At eleven she studied on a scholarship with composer and educator Albert Ekkus, who later became head of the UC Berkeley music department. Her parents were very supportive of her endeavors, although when she was offered a scholarship to study in New York, they would not let her go.

After high school, Ethel attended UC Berkeley and lived at home. When she was twenty she began making plans to marry her childhood sweetheart and decided they had to have their own house. Luckily, beginning at age eleven she had been teaching piano for fifty cents a lesson, and along with her salary from ‘casual’ jobs had saved $500, which was enough for a down payment on a house in the Berkeley Hills.

“I knew I was eventually going to marry, and would need a place to live, as well as a place to teach. So when I was a young adult having saved $500, and you can believe this or not—I put an ad in the local paper as follows: ‘I’m looking for a studio home, for a musician.’ A man called and said, ‘I saw the ad. I’m selling my home in Berkeley. I’m just getting a divorce. If you’d like to look at it we can make a deal.’ So, I drove up—that house is worth over a million today—and after making the down payment, bought the house for $5,000. When I got married I added my husband’s name to the deed because I thought that was the right thing to do. So, I had a house when we married.”

As a working musician in the 1930s, Ethel was aware of the Works Progress Administration, part of Roosevelt’s New Deal, which created work for musicians and artists, but says she didn’t need it. During WWII, she played many dances for the troops and enjoyed participating in the war effort. Although trained as a classical pianist, she found that she could pick up any style of popular music quickly.

“Once night I received a phone call from a musician named Johnny Blake who had a dance orchestra. I was in my 20s at that time. He said, ‘My pianist is ill. Could you possibly sub for him?’ It was in San Rafael at the Bermuda Gardens. I said, ‘Well, I will do my best.’ So, I drove to Marin County, he handed me a thick stack of music, and I got on very well. The first piece was Manhattan. He started, 1- 2- 3- 4, and I came in with the orchestra. I played with them for about three years.”

As a young wife and soon to be mother, Ethel knew she would be spending her life in the Bay Area. “As time went on I realized I would be permanently here because my parents were getting older and they needed me. I thought, ‘Well, I better do what I can to make the combination of family and career work.’

Ethel had her first of four children when she was 23. Her marriage was wrought with tension because her husband was very traditional. “I was dressed up every night, and I was working with men. He wasn’t happy about it.”

Ethel found she had to turn down work because of her marriage. At one point she was offered a steady job at a high end restaurant but the work ended at 1 a.m. The owner invited her to audition for the violinist, who only spoke Greek, and had been unhappy with every pianist with whom he’d worked with. “I auditioned and I ended up working with John Efendras for 21 years, but not at that particular job. It would have been a lot of income but I knew my husband would not be in agreement with the late hours.”

Throughout the 1940s and 50s, Ethel continued to play many casuals, teach private lessons, and raise her family. One night after a job, she was walking down Mason Street in San Francisco when she ran into Henri Levin, the manager of the Fairmont Hotel. “He looked at me and said, ‘Oh, Ethel Hamilton, how nice to see you. I’m going to be the new manager of the Hilton and you’re going to be working for me.’ I said, ‘Well, that’s nice to hear.’ He told me the contractor, Al Wallace, would also be coming into the Hilton, and I would be coming with him. In
fact, Al Wallace never hired women, but they insisted he hire me. So, I accepted the job and it was just a perfect professional situation for all concerned.”

Ethel added that she struggled as a woman in the male dominated music industry. She also found that most women she met were competitive and envious within the field of regular, long term musical employment. She did have a few female musician friends, including Martha Wolohan. “She was my lifelong friend. I played many jobs with Martha, perhaps over 200. She played cello and also played piano extremely well.

“Speaking of friendship one thing that was strange to me: I always had a lot of dinners in my home enjoying company outside the workplace, but the musicians’ wives never really entertained. None of them.”

THE HILTON

The construction of the San Francisco Hilton was completed in 1964. “The Hilton was being built on an excellent piece of downtown property in the Tenderloin, but at that time the neighborhood was very dangerous. The Hilton management let me have permanent garage privileges which made all the difference.”

Initially Ethel played as a quartet with three violins. The group was hired to play six nights a week, but the Union objected and said they could only play five nights, but they would be getting the same salary. “They were virtuous musicians and as a consequence of their decision, the five nights allowed us to play lots of side jobs, casuals, weddings, and receptions.”

During her first week, the famous conductor Arthur Fiedler came in for dinner. “I even remember what I was playing, the Arne Conciat of Sorrento. I was playing, the for dinner. ‘I even remember what weddings, and receptions.’”

Their decision, the five nights allowed musicians and as a consequence of five nights, but they would be getting objected and said they could only play one piano extremely well.

When the boss asked her how she liked it, he was taken aback when Ethel said she liked her own better. When he explained that they were renting the piano because of her, Ethel suggested they should rent hers instead. “We made a deal. They brought my Baldwin over and it made a wonderful difference.”

At the end of two years the accountant came in and explained to Ethel that they had been pretty short-sighted; instead of paying her rent every month they should have bought their own piano. Ethel offered to sell them hers and was surprised when they said yes. With the rent money she’d been saving and the money from the sale, she bought a Steinway. “It came from the Alexis restaurant at the top of the Fairmont Hotel. They were remodeling and decided to sell it.”

Ethel worked at the Hilton for 22 years. During this time, she became friends with the owner, Conrad Hilton. When Mr. Hilton remarried, he invited Ethel to the wedding in Las Vegas as a guest. She traveled there with one of her sons for the celebration.

Ethel’s first marriage ended in the mid-1950s. Sadly, when she remarried in 1975, her 2nd husband died 18 months later. And then when her parents died shortly thereafter, Ethel was devastated by these enormous personal losses. Although she had opportunities, she never re-married.

Ethel stopped working at the Hilton in 1986. “Things just changed, and it was a changing climate for musical venues. At the Hilton, renovation and remodeling were in progress--redesigning the lobby, demolishing that dining room and extending the hotel. One of the violinists in our trio had a stroke. And in general the older generation who cherished our musical repertoire were disappearing as customers.”

Today, Ethel continues teaching, enjoying the occasional casual job, soirees with friends, and playing a song or two at weddings. All of her children live in the Bay Area, her sister lives in Sherman Oaks and she sees them regularly.

Ethel commented that she really enjoyed the recent Life Member Luncheon, “Since I stopped driving I never feel like I have interests in common with anyone anymore. Most everyone I know is gone yet I always enjoy being with other musicians.”

When I asked her what was her secret to long life, Ethel paused, looked off into the distance, then turned to me and smiled: “Trouble.”

Magic At The Hilton

“I had many experiences at the Hilton. One of the most exciting was one evening in the 1980s the violinist, Henry, came up to me and said, ‘Ethel, there’s a man at the back table and he would like to sing Be My Love. Would you play for him?’

‘Of course,’ I said.

Henry said, ‘He wants it in C.’

‘Henry, that’s ridiculous,’ I said, ‘that’s the original key and it goes up to high C. He’ll never be able to do it. Ask him if that’s the correct key.’

Henry came back and said, ‘Yes, he wants it in C.’

So, I came in with the intro, the mystery man started singing and right away I had goose pimples on my arm. I thought I was going to fall on the floor! ‘This must be Pavarotti!’ I thought.

Even though I never saw him, we were together like we had practiced for years. When we finished the applause was overwhelming. Everyone in the hallway had stopped to listen.

After that, Henry came up and said, ‘Another man wants to sing, and he wants to sing The Impossible Dream.’

The 2nd man came up to me and said, ‘I’m doing The Impossible Dream.’

I said, ‘Original key? Because it’s in Bb.’

He said yes and we were together like the first one. It was so perfect! Afterwards, I had to stop playing because it was so beautiful.

Then the 2nd man said, ‘We have to leave, we’re on in 20 minutes.’

It turns out these two were the lead singers from around the corner in the original cast production at the Curran Theatre in The Man of La Mancha! After they left, I didn’t want to play for a while I had to just sit and realize what I’d just heard.”

Now I see similarities to the Holocaust era--racism, religious hatred--it’s a growing phenomenon.”

Ethel continued working at every opportunity, including a 2-year run at the Palace Hotel in the Garden Court.

Ethel remarked that she was very grateful for the Union Pension Plan. “I was there when it started. At that time, you could still work and draw your pension. When I turned 65 they offered me $10,000 cash if I would accept a one-time payment. I said, ‘No, I’m still working, I’d rather put it towards when I’m not working anymore.’ I’m getting $570 a month which is pretty good. At least I know it’s there. It’s not a lot of money, but as you know everything helps considering what it costs to live these days.”

In the current political climate, Ethel expressed concern about the future. “I see danger ahead. When I was just 10 years old my father said to me, ‘We’re going to have a war with Japan.’ I said, ‘Oh, Daddy, that’s impossible.’ He said, ‘It’s coming. And by golly it did.”

Life Member Luncheon 2017
The following items were discussed:

- Prepared and filed the union’s nonsolicit tax forms for 2016, as required by the IRS and the Franchise Tax Board.
- Discussion of the donated member money being held in the Piano Fund.
- Information regarding a joint venture with the Indian Musicians Federation of Mumbai.

The 8/12/04 decision of the Board of Directors to self-insure the Local 6 death benefit: no deaths were reported in the month of April. M/S/C to continue to self-insure, with monthly Board oversight.

ACTION TAKEN:

- The request from Paul Brancato for membership continuity M/S/C to approve the request upon receipt of all applicable dues and fees.

NEW MEMBERS:

- Esther Armendariz - trombone – 5/11/17
- Saul Richmond-Rakerd - cello, piano – 5/11/17
- Christopher White - trumpet – 5/11/17

PRESENTED TO MEMBERSHIP:

- Andrew Magrady - drums, percussion, Latin percussion, congas, timbales, multi-percussion, electric guitar – 4/25/17
- Michael F. Lent - electric bass, guitar, acoustic guitar – 4/22/17

GENERAL BUSINESS:

- From the Pension Rights Center thanking us for our donation of the 2017 Local 6 election: M/S/C to approve Thursday, October 26th as the official election date and Monday, August 28th as the deadline for candidates to file their petitions, as per the Local 6 Bylaws, Article IV, Sections 1 & 2(a).

The feasibility of increasing staff daily hours paid: M/S/C to increase the work day to 8 hours as including a lunch break as deemed mandatory by California Law.

The 2017 Local 6 election: M/S/C to approve Thursday, October 26th as the official election date and Monday, August 28th as the deadline for candidates to file their petitions, as per the Local 6 Bylaws, Article IV, Sections 1 & 2(a).

The feasibility of implementing a raise in pay for Local 6 officers deemed mandatory by California Law.

The feasibility of increasing staff daily hours paid: M/S/C to approve.

The minutes of the meeting of May 11, 2017 were accepted as amended.

REINSTATED TO MEMBERSHIP:

- Aaron Westman - violin, viola, Baroque violin, Baroque viola – 6/2/17
- CJ Simbra - piano, keyboards, vocals – 6/2/17

NEW MEMBERS:

- Steven Ruppenthal - trumpet, piccolo trumpet, flugelhorn, cornet, herald trumpet, arrangement, composer, conductor, orchestrator – 5/11/17
- John ‘Marty’ Thenell - percussion – 5/11/17
- Tao Wang - cello – 5/25/17

MEETING OPENED:

The following items were discussed:

- The dates for the Life Member Lunch (August 9) and Wayne Allen Memorial Golf Tournament (August 20).
- From the Recording Academy requesting David Schoenbrun to act as Regional Director for the San Francisco Bay Area, to take effect July 1, 2017.
- The 8/12/04 decision of the Board of Directors to self-insure the Local 6 death benefit: no deaths were reported in the month of April. M/S/C to continue to self-insure, with monthly Board oversight.
- Information regarding the Local 6 Recording Committee, Sacramento Legislative Committee, AFM-EU conference and a pending settlement on the Steve Lutman case from 2008.
- The minutes of the meeting of May 25, 2017 were accepted as amended.
- Meeting adjourned at 11:55.
- Submitted by Beth Zare, Secretary-Treasurer

The following items were discussed:

- New members: Christopher Wilhite - trumpet – 5/11/17
- John ‘Marty’ Thenell - percussion – 5/11/17
- Stephen Ruppenthal - trumpet, piccolo trumpet, flugelhorn, cornet, herald trumpet, arrangement, composer, conductor, orchestrator – 5/11/17
- Saul Richmond-Rakerd - cello, piano – 5/11/17
- Esther Armendariz - trombone – 5/11/17
- Board of Directors Meeting – May 25, 2017

Present: Zare, Byram, Cummings, Elliott, Golf, Gray and Hanson. Excused: Golf

Meeting called to order at 10:32 by President Schoenbrun.

The minutes of the meeting of May 25, 2017 were accepted as amended.

NEW MEMBERS:

- Matt Custer - guitar – 6/17
- Ann Lam - violin, viola – 6/17
- Peter David Myers - cello – 6/17
- Joshua Everett Paulus - horn, Wagner tuba – 6/17
- Neel Shes - violin – 6/17

The 8/12/04 decision of the Board of Directors to self-insure the Local 6 death benefit: no deaths were reported in the month of April. M/S/C to continue to self-insure, with monthly Board oversight.

Meeting adjourned at 12:58 Submitted by Beth Zare, Secretary-Treasurer

***

The following items were discussed:

- Receiving from the Stern Grove a signed letter of agreement, in regards to work conditions and wages for the SF Ballet production on July 30, 2017. M/S/C to approve.
- Expenditures for the month of May 2017: M/S/C to approve.
- The minutes of the meeting of May 11, 2017 were accepted as amended.

NEW MEMBERS:

- Christopher Wilhite - trumpet – 5/11/17
- John ‘Marty’ Thenell - percussion – 5/11/17
- Stephen Ruppenthal - trumpet, piccolo trumpet, flugelhorn, cornet, herald trumpet, arrangement, composer, conductor, orchestrator – 5/11/17
- Saul Richmond-Rakerd - cello, piano – 5/11/17
- Esther Armendariz - trombone – 5/11/17

MEETING OPENED:

The following items were discussed:

- The feasibility of increasing staff daily hours paid: M/S/C to increase the work day to 8 hours as including a lunch break as deemed mandatory by California Law.

The 2017 Local 6 election: M/S/C to approve Thursday, October 26th as the official election date and Monday, August 28th as the deadline for candidates to file their petitions, as per the Local 6 Bylaws, Article IV, Sections 1 & 2(a).

The feasibility of increasing staff daily hours paid: M/S/C to increase the work day to 8 hours as including a lunch break as deemed mandatory by California Law.

The 2017 Local 6 election: M/S/C to approve Thursday, October 26th as the official election date and Monday, August 28th as the deadline for candidates to file their petitions, as per the Local 6 Bylaws, Article IV, Sections 1 & 2(a).

The feasibility of implementing a raise in pay for Local 6 officers deemed mandatory by California Law.

The feasibility of increasing staff daily hours paid: M/S/C to approve.

The minutes of the meeting of May 11, 2017 were accepted as amended.

NEW MEMBERS:

- Saul Richmond-Rakerd - cello, piano – 5/11/17
- Christopher White - trumpet – 5/11/17

GENERAL BUSINESS:

The following items were discussed:

- A request from Paul Brancato for membership continuity M/S/C to approve the request upon receipt of all applicable dues and fees.

The minutes of the meeting of May 25, 2017 were accepted as amended.

REINSTATED TO MEMBERSHIP:

- Tim Roberts - guitar, banjo, mandolin – 5/25/17
- Victoria Strauss - cello – 5/25/17
- Junghae Kim - harpsichord – 6/2/17
- Patrick Poeys - drum, flute, saxophones, ethnoic double reeds, didgeridoo, Native American flute, scops – 6/2/17
- Ci Simeo - piano, keyboards, vocals – 6/2/17
- Aaron Westman - violin, viola, Baroque violin, Baroque viola – 6/2/17

GENERAL BUSINESS:

The following items were discussed:

- Receiving from the Stern Grove a signed letter of agreement, in regards to work conditions and wages for the SF Ballet production on July 30, 2017. M/S/C to approve.
- Expenditures for the month of May 2017: M/S/C to approve.
- The 8/12/04 decision of the Board of Directors to self-insure the Local 6 death benefit: no deaths were reported in the month of April. M/S/C to continue to self-insure, with monthly Board oversight.
REPORT OF OFFICERS:
Secretary-Treasurer Zare reported on the following:
Credit card report for May.

VP Cummings reported on the following: Carmel Bach Negotiations and invitation to AFM New Officer Training in Madison, WI this summer.

President Schubrohm reported on the following:
Activities and information regarding negotiations and contract maintenance for collective bargaining agreements with: American Bach, Carmen Theatre, Lamplighters, Midsummer Mozart, People in Plaza, SF Chamber Orchestra, SF Opera Center, SF Opera, SF Symphony, Santa Cruz Symphony, San Mateo Co. Fair, Symphony Silicon Valley, Team San Jose and West Bay Opera.

Update on the settlement from the 2008 case against Steve Litman.

Meeting adjourned in memory of Gregg Allman at 12:02.

THE BOARD OF DIRECTORS MEETING was held at 11:00 a.m. on July 6, 2017.

Present: Zare, Byram, Cummings, Elliott, Goff and Hanson. Excused: Gray

ADJOURNMENT

M/S/C to adjourn in memory of Gregg Allman at 12:02

REPORT OF OFFICERS:
VP Cummings reported on the following:
• Carmel Bach Negotiations and
• Upcoming events including the Life Member Lunch, Union Night Giants and the 2017 celebrating the life of Orva Hoskinson: M/S/C to approve.
• Proposed terms of a successor collective bargaining agreement (3-year term) between Local 6 and SF Symphony Association: M/S/C to approve, subject to ratification by the musicians.
• Proposed terms of a successor collective bargaining agreement (3-year term) between Local 6 and Team San Jose: M/S/C to approve, subject to ratification by the musicians.
• Proposed terms of a successor collective bargaining agreement (3-year term) between Local 6 and Midsummer Mozart: M/S/C to approve, subject to ratification by the musicians.
• Proposed terms of a one-time, pre-hire church/choir agreement between Local 6 and St. Steven’s Church of Belvedere for an engagement, taking place in December, which uses 8 union musicians: M/S/C to approve.
• A request that 15 members of the Lamplighters orchestra be permitted to donate services for a memorial concert on June 18, 2017 celebrating the life of Ora Hockstorm: M/S/C to approve.
• Received from Title Partner Agency through Weinberg, Rosefield and Roger the amount of $172,221.12 which represents a settlement from the 2008 judgement against Steve Litman, Producer for the canceled services at the Paramount Theater.

REPORT OF OFFICERS:
Secretary-Treasurer Zare reported on the following:
• Auditions held at San Jose’s California Theatre on November 20, 2017
• For non-payment of 1st quarter dues, updated through 9/15/17

Members Dropped
(Baaks, Robert Bell, David Botel, Emily Burkert, Gene Camp, McKenzie Campell, Alex Diaz, Amalia Eastburn, Paul Episcolopou, Lydia Fanuta, Ray Galmab, Joseph Gaspi, Christopher Gold, Raphael Hollander, Esther Hall, Barbara Kim, Nancy Kinton, Elaine M Mcdadden, Schuyler Mcintosh, Carolyn Miller, Barb McMillan, Steven Mennen, Herbert Nakajima, Midori Newby, Helen Sanders, Ellen D Scott, Adam Shart, Megan Stampf, Scott B Vena, Anderson D Wiley, Colby Wright, Kimberly M Yoku, Michael Scott Zanness, Amy

Members To Be Dropped

REINSTATED TO MEMBERSHIP:
• Kane, Brower

REPRESENTATIVE AFFILIATIONS:
• Actor’s Equity Association
• American Federation of Musicians (Local 6)

NEW MEMBERS:
Carrie Campbell - horn - 7/6/17
Jessica Chang - viola - 7/6/17
Man Colle - vocals - 7/6/17
Stephen Danska - guitar, piano - 7/6/17
Tania Johnson - piano, keyboard, accordion, vocals - 7/6/17
Catherine Kate ‘N’ vocals - 7/6/17
Stephen Zielinski - clarinet - 7/6/17

ANNOUNCES AUDITIONS FOR:
ATTENDANCE TO THE UNION MUSIC COMPANY ANNOUNCES AUDITIONS FOR:
• Marin Symphony
• Monterey Symphony
• Symphony Silicon Valley

REPRESENTATIVE AFFILIATIONS:
• American Federation of Musicians (Local 6)
• American Guild of Music Parents and Teachers
• attaches to the following positions:
  November 20, 2017

Principals
• Flute
• Bassoon
• Violin
• Cello
• Viola
• Harp

Auditions
Principals
Principal Flute
Principal Cello
Assistant Principal Cello
AFM per-service contract ranging from 60-80 services annually. Position available in December 2017 or at a mutually agreed upon time.

To receive an information packet and repertoire list, send a one-page resume and cover letter to:
Audition Coordinator Symphony Silicon Valley P.O. Box 790 San Jose, CA 95106-0790
Deadline: Monday, October 17, 2017
Auditions held at San Jose’s California Theatre via email: mdgiacinto@symphonysiliconvalley.org

SYMPHONY SILICON VALLEY announces auditions for the following positions:
November 20, 2017

Principal Bass Trombone ($152.20 per service)
Second Trombone ($122.60 per service)
Employment will be offered beginning with our February 15-18, 2018 concert set. Daily travel reimbursement is capped at $56.01 and is based on a musician’s home county.

Audition repertoire will be posted when available on www.marinsegment.com and e-mailed to candidates who have already applied. Auditions will be held on stage at the Sunset Center in Carmel, CA.
To apply please submit a one page resume, including name, email, phone number and mailing address to:
auditions@marinsegment.com by 11:59pm PST, October 20th, 2017.
References may be required.

M/S/C to approve, subject to ratification by the musicians.
M/S/C to approve, subject to ratification by the musicians.
M/S/C to approve, subject to ratification by the musicians.
M/S/C to approve, subject to ratification by the musicians.
M/S/C to approve, subject to ratification by the musicians.
M/S/C to approve, subject to ratification by the musicians.
M/S/C to approve, subject to ratification by the musicians.

Proposed terms of a successor collective bargaining agreement (3-year term) between Local 6 and American Bach Soloists: M/S/C to approve, subject to ratification by the musicians.
Proposed terms of a successor collective bargaining agreement (3-year term) between Local 6 and Lamplighters: M/S/C to approve, subject to ratification by the musicians.
Proposed terms of a successor collective bargaining agreement (3-year term) between Local 6 and San Jose: M/S/C to approve, subject to ratification by the musicians.
Proposed terms of a successor collective bargaining agreement (3-year term) between Local 6 and West Bay Opera: M/S/C to approve, subject to ratification by the musicians.
Proposed terms of a one-time, pre-hire church/choir agreement between Local 6 and St. Steven’s Church of Belvedere for an engagement, taking place in December, which uses 8 union musicians: M/S/C to approve.
A request that 15 members of the Lamplighters orchestra be permitted to donate services for a memorial concert on June 18, 2017 celebrating the life of Ora Hockstorm: M/S/C to approve.
Received from Title Partner Agency through Weinberg, Rosefield and Roger the amount of $172,221.12 which represents a settlement from the 2008 judgement against Steve Litman, Producer for the canceled services at the Paramount Theater.

REPORT OF OFFICERS:
Secretary-Treasurer Zare reported on the following:
• Auditions held at San Jose’s California Theatre on November 20, 2017
• For non-payment of 2nd quarter dues, updated through 9/15/17

Members Dropped
(For non-payment of 1st quarter dues, updated through 9/15/17)

Members To Be Dropped
(For non-payment of 2nd quarter dues, updated through 9/15/17)

UNION MUSIC CO.
Sales * Rentals * Repairs New & Used
415-775-6043
Instrument Lessons
Rehearsal Spaces Available
Brass, Woodwind & Orchestral String Specialist
Large Selection of Sheet Music
20% DISCOUNT TO LOCAL 6 MEMBERS
Monday - Saturday 10 - 6 p.m.
1710-B Market Street
(bet. Gough/Octavia)
San Francisco, CA 94102
(415) 773-6043
(415) 775-8342 FAX
www.unionmusiccompany.com
info@unionmusiccompany.com
Proudly serving the San Francisco musician community since 1922

MARIN SYMPHONY
Alasdair Neale, Music Director
ANNOUNCES AUDITIONS FOR
Section Violin 1
Section Violin 2
(one opening in each section)
Sunday, January 21, 2018
At the San Domenico School, San Anselmo
Deadline for Application: Monday, January 8, 2018
Qualified applicants should send or email a one-page resume and cover letter along with a $50 deposit to:
Marin Symphony
Craig McAmis, Orchestra Personnel Manager
6306 Roanoke Rd, Oakland, CA 94618
marinsymphony@att.net

***Please note: Depending on response, resumes may be screened***
Deposit checks will be returned at audition check-in.
Reertoire and other information will be sent by email and will also be available on the Marin Symphony web site at www.marin Symphony.org
Musicians Union Local 6, AFM, Affiliated with the AFL-CIO
OFFICIAL BALLOT - GENERAL ELECTION - OCTOBER 26, 2017
Ballot Box Closes 9:00 a.m., October 26, 2017

INSTRUCTIONS FOR VOTING
1. Use a ball-point or ink pen.
2. Record your vote by marking an X in the appropriate square to the right of your choice.
3. Requests for replacements for spoiled ballots may be made by contacting Lori Ponton Rodriguez at (415) 575-0777, ext. 304, or lor@afm6.org.
4. After voting, fold ballot, insert in secrecy envelope and seal. Do not mark the secrecy envelope. This will preserve your anonymity.
5. Insert secrecy envelope in reply envelope. The address label in the upper left-hand corner of reply envelope is for the purpose of assuring that each member votes only once. If you remove the label, your vote cannot be counted.
6. Mail reply envelope in time for it to arrive at the SF post office before 9:00 a.m. on October 26, 2017.
7. Do not use the reply envelope for any purpose other than voting. Envelopes received after election day will not be counted.

DO NOT ENCLOSE DUES PAYMENTS!

Janet Witharm
For Vice President

“I’m Running for VP because I love to advocate for others and can put myself in their shoes.”

• 30 years negotiating contracts
• 40 years playing professionally: Symphony, Opera, Ballet, recording, musicals, jazz band, Sinatra, etc.
• 16 years sticking up for musicians as a union steward
• A problem solver who listens to both sides to come up with a solution that works for everyone
• 25 years married to a bass player (looking for the sympathy vote here!)

If we want our Union to represent us well, we have make it strong.
• Fight for it
• Represent it well to the community
• Work within it for the change we want to see

Vote Meredith Brown – Board of Directors

Forrest Byram
For Vice President

• 30 years experience negotiating and writing contracts.
• Currently a member of the Local 6 Board of Directors.
• Former Vice President of Local 153.
• Hundreds of thousands of miles of Freeway Philharmonic experience.
• My goal is to make sure that musicians who are making a good living continue to thrive, and that those who are struggling get the chance to improve their quality of life.

Re-elect Diana Dorman for Convention Delegate
18 years Local 6 Board of Directors
Union Steward S.F. Opera Center Orchestra
• Member of S.F. Opera Center Orchestra
• Lamplighters Music Theatre
• Pocket Opera

Thank you for your vote!

Diversity Delegate to AFM Convention
John N. Fisher, Jr. (Incumbent)

Delegate to AFM Convention
Diana Dorman (Incumbent)
Jon Lancelle (Incumbent)

President
Vote for one
Kale Cummings

Vice President
Vote for one
Forrest Byram
Janet Witharm

Secretary-Treasurer
Vote for one
Beth Zare (Incumbent)

Executive Board
Vote for no more than five
Gretchen Elliott (Incumbent)
Steve Hanson (Incumbent)
Josephine Gray (Incumbent)
Meredith Brown
Hall N. Goff (Incumbent)

President
Vote for one
Kale Cummings

Vice President
Vote for one
Forrest Byram
Janet Witharm

Secretary-Treasurer
Vote for one
Beth Zare (Incumbent)

Executive Board
Vote for no more than five
Gretchen Elliott (Incumbent)
Steve Hanson (Incumbent)
Josephine Gray (Incumbent)
Meredith Brown
Hall N. Goff (Incumbent)

Delegate to AFM Convention
Diana Dorman (Incumbent)
Jon Lancelle (Incumbent)

Diversity Delegate to AFM Convention
John N. Fisher, Jr. (Incumbent)