

# Musical News

September - October 2017 | Vol. 89, No. 5



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Maria Kozak  
William Pynchon  
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Corrine Antipa  
Kathleen Conner  
Joan Edgar  
Michael Greensill  
Charles Hamilton  
Mark Lawrence  
David Rosenthal  
Jan Elise Volkert  
Skip Wagner

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## Labor Day *by David Schoenbrun, President*

Summer is behind us and our concert seasons are suddenly underway. We reacquaint with our colleagues with versions of, “what I did on my summer vacation,” and readjust to a life governed by rehearsal and performance schedules. Emotions run the gamut from excitement and the familiarity of intense focus, to the mundane resignation of having to deal with traffic, parking, and the occasional tyranny of mediocre conductors. Each of us regard the upcoming year differently -- some want or need more work, and some hope, myself included, that it will be less demanding than previous years and that it might afford an opportunity to be a bit more discriminating in our work decisions. It’s all good, as my kids would say – a life and a career that, despite its inherent problems and uncertainties, many of us, if given the choice, would probably choose again.

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



Local 6 Picnic 2017

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.



Photos by Gigi Dang

**A Brief History Of Labor Day**  
It was first organized in the late 19<sup>th</sup> century by a group of trade unionists in New York as a way of commemorating a rash of injustices and deaths that were visited upon protesting workers by various governmental authorities. It grew in popularity in the United States (and

*Continued on page 3*

## Clarity of Articulation and Tempo *by Jon Lancelle, Convention Delegate*

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

pension has been given a one-year reprieve. The time has come to rapidly accelerate the tempo and save it. Several legislative solutions have 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 the Internet Service Providers, at the least, save our retirement plans that were expected to stay solvent with a compensation method that has become severely damaged by the internet itself.

The ISPs serve as the primary connection to the Internet for everybody. In April 2017 President Trump rolled back the protection that prevented ISPs from collecting and selling personal consumer data. Congress approved. As a result, ISP profit margins have been climbing from the sale of all our unencrypted personal data. Given the recent blatant disregard for net neutrality by some of our elected officials, we must

seek relief from the Internet Service Providers. They cannot have it both ways!

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 you 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!

**Ethel Hamilton, Piano:**  
**“I’m Just Another**  
**Lucky Musician.”**  
*by Alex Walsh*

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# 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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www.afm6.org

## 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

October 30, 2017 1:00 pm

### Board Of Directors

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

## Dues

### 2017 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.



*Join Signature TEMPO Club with a donation of \$1/week. Send the application and your \$52 check to Local 6.*

THE AMERICAN FEDERATION OF MUSICIANS NATIONAL

*Signature TEMPO Club*

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Date \_\_\_\_\_

Address: \_\_\_\_\_

City \_\_\_\_\_

State \_\_\_\_\_

Zip \_\_\_\_\_

Employer: \_\_\_\_\_

Local No. \_\_\_\_\_

Job Title \_\_\_\_\_

E-Mail: \_\_\_\_\_

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Tier 1 (Club TEMPO)

\$1.00 Weekly

CAP

\$ 52.00 Annual

IMPORTANT: Forward your payment "only" (please include your local number) directly to:

**American Federation of Musicians - TEMPO**

Attn: Michelle Ledgister - 1501 Broadway – Ste. 600 New York, NY 10036-5501

Return the completed application and a COPY of your check to:

**AFM National TEMPO Club**  
5335 Wisconsin Ave NW – Ste. 440  
Washington, DC 20015

AFM TEMPO PAC may accept contributions only from members of the American Federation of Musicians of the United States and Canada, executive and professional staff of AFM and its affiliates, and their immediate families living in the same household. Only United States citizens and lawful permanent United States residents may contribute. AFM TEMPO PAC makes contributions and expenditures in federal, state and local elections. All contributions are voluntary and an individual may refuse to contribute without any reprisal. Any guideline contribution amount is merely a suggestion and an individual is free to contribute more or less and AFM will not favor or disadvantage the individual by reason of the amount of a contribution or a decision not to contribute. Federal law requires us to use our best efforts to collect and report the name, mailing address, occupation and name of employer of individuals whose contributions exceed \$200 in a calendar year.

Contribution or gifts to the American Federation of Musicians of the United States and Canada TEMPO Political Action Committee are not tax deductible as charitable contributions for federal income tax purposes. Donations must be made from a personal bank account or by money order. Corporation or company checks are prohibited.

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Crawford, Ken  
Crossan, Keith  
Dorman, Diana \*  
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Monterey Symphony – Owen Miyoshi  
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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  
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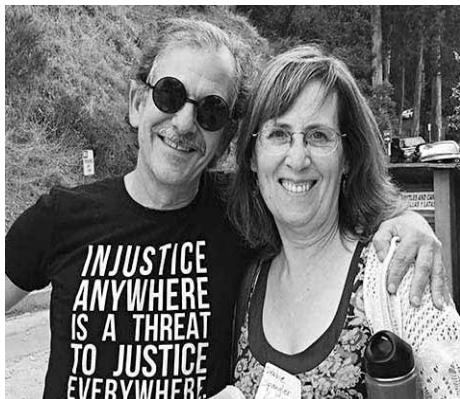
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## Labor Day *continued from page 1*



elsewhere in the industrialized world as International Worker's Day, also known as *May Day*), was moved from May to the first Monday in September, and eventually became recognized as a national holiday in every state of the union. Today, Labor Day speaks to the hard-won rights of workers (including musicians!) to organize, and to use that concerted power to demand protective legislation and collectively bargain with employers for wages and working conditions. It's also become popularly known as, "the last day of summer" (notwithstanding the autumnal equinox).

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 renews 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/](http://afm6.org/blog/ropa-conference-2017-report/)



*"I call architecture frozen music." -- Johann Wolfgang von Goethe*



# Ethel Hamilton: Piano “I’m Just Another Lucky Musician.” *by Alex Walsh*

*I met Ethel Hamilton at the recent Life Member Luncheon in Pacifica. We agreed to do an interview and a few days later were talking about her life and career over lunch at her house in Berkeley.*

Ethel Hamilton is one of the most senior members of Local 6—she joined the union in 1935 when she was just 16 years old. The Union president at the time, Mr. Morris, helped her get her first job, working with a trio--piano, cello, and violin—at an exclusive athletic club called *The Athens Club* in Oakland.



Ethel Hamilton, 16

Her 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. 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 Elkus, 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 home 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



Ethel at the Hilton in the 1970s

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. “One 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 Effendras 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 Lewin, 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

## How I Made A Grown Man Cry



Ethel in the 1940s

At the Palace Hotel in San Francisco there were 9 violins. They built the stage at the center of the big room and had 3 violins facing each direction. The piano was below the stage. The appearance was very effective with the men in black tuxedos. We worked there for two years.

The setting was very challenging: Say, for example, you wanted to play

‘*Strangers in the Night*’. There was no way to communicate with the violins except musically. I would play the intro as a signal and they knew what to play by the first measure.

I remember when the violinist Henry Beuttner auditioned me. To entertain the audience, he would stroll into the crowd. The pianist would have to pick up what he was playing by ear. When Mr. Beuttner walked in and saw me at the piano, he looked down at me with disdain--I was just a young American woman in his eyes. He was from Germany and spoke perfect English. I could tell he was thinking, “Oh my golly, this is hopeless. She won’t be able to do what I do.”

He said to me, “You know, I’m going to be out on the floor, as far away as forty feet, and you won’t know what I’ll be playing.”

I told him, “Why don’t you go out on the floor and just start anything you want.”

I knew he was thinking, “I’ll start something very simple because I don’t think she’ll know it.”

So, he started and I immediately came in with the accompaniment because I knew very well he was going to be playing Strauss’s *Blue Danube Waltz*. Then he played something else, and something else. After the fifth song, he slowly came up to the piano and said in a quiet voice, “Do you know Strauss’s *Southern Roses*?”

Johanne Strauss was the waltz king of Europe. My parents were from Hungary, so I knew a lot of the music. When I played the first few notes, he began to cry. A man crying?

“Oh my God!” he said, “When did you learn this?”

I told him, “I can’t tell you. I’ve just known it all my life.” And that was it. He never hired another pianist, ever, unless I was ill, which was very, very seldom.



fact, Al Wallace never hired women, but they insisted he hire me. So, I accepted that 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."

working on a brand new spinet. It looked alright in the dining room, but the sound wasn't strong enough because it was much smaller than a regular piano. When we finished, Arthur Fiedler came over to me and said, 'That instrument is a disgrace! Tomorrow morning I am talking to the manager and telling him you have to have a grand piano...' And then he said, 'By the way, I like what you did with that last chord.'"

Three nights later, she had her grand piano. "I was taking the shortcut through the kitchen and the bus boy ran up to me and said, 'You have big piano! Big piano!' I walked into the dining room and sure enough, there was a grand piano."

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. "So 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 1973, 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 change, 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

# 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 Theater 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."



Henry Beutner, Emil Brueh, and Ethel Hamilton at Chef's Table—San Francisco Hilton, 1970s

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 virtuoso 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 Arve Concoction of Sorrento, because we played a little of this, a little of that, whatever the diverse clientele requested. I was

trio had a stroke. And in general the older generation who cherished our musical repertoire were disappearing as customers."

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

TODAY

Ethel remarked that she is 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.



Now I see similarities to the Holocaust era--racicism, religious hatred--it's a growing phenomenon."

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, and 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 knew 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."





Minutes

BOARD OF DIRECTORS MEETING – May 11, 2017

Meeting called to order at 10:39 by President Schoenbrun.  
Present: Zare, Byram, Cumings, Elliott, Goff Gray, and Hanson.

The minutes of the meeting of April 24, 2017 were accepted as amended.

NEW MEMBERS:  
Esther Armendariz - trombone – 5/11/17  
Dominic Favia - trumpet – 5/11/17  
Junghee Lee - violin – 5/11/17  
Saul Richmond-Rakerd - cello, piano – 5/11/17  
Stephen Ruppenthal - trumpet, piccolo trumpet, flugelhorn, cornet, herald trumpet, arranger, composer, conductor, orchestrator – 5/11/17  
John ‘Marty’ Thenell - percussion – 5/11/17  
Christopher Wilhite - trumpet – 5/11/17

REINSTATED TO MEMBERSHIP:  
Andrew Maguire - drums, percussion, Latin percussion, congas, timbales, mallets, vibraphone, tympani – 4/25/17  
Michael P Lent - electric bass, guitar, acoustic guitar – 4/27/17  
Tyler Graves - trumpet, flugelhorn – 5/9/17

- GENERAL BUSINESS:  
The following items were discussed:
- Proposed terms of a one-time, pre-hire church/choral agreement between Local 6 and Dominican Chorale for an engagement which took place in April, using 7 union musicians: M/S/C to approve.
  - The feasibility of implementing a raise in pay for Local 6 officers and staff: M/S/C to implement a raise, to be computed in accordance with the Local 6 Bylaws based on the CPI increase for 2016 (3.0%), to take effect July 1, 2017.
  - The feasibility of increasing staff daily hours paid: M/S/C to increase the work day to 6 hours 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).
  - Union Night at AT&T Park: M/S/C to purchase at \$20 per ticket for staff members as a benefit.
  - From the Pension Rights Center thanking us for our donation of \$200.
  - A request from Paul Brancato for membership continuity: M/S/C to approve the request upon receipt of all applicable dues and fees.

REPORT OF OFFICERS:  
Secretary-Treasurer Zare reported on Credit Card charges for April, setting the dates for the Life Member Lunch (August 9) and Wayne Allen Memorial Golf Tournament (August 28).

President Schoenbrun reported on the following:  
Activities and information regarding negotiations and contract maintenance for collective bargaining agreements with: ACT, American Bach, Carmel Bach, Curran Theatre, Golden Gate Opera, Lamplighters, Oakland Symphony, People in Plazas, SF Opera Center, SF Symphony, Santa Cruz Symphony, Stern Grove, and Symphony Silicon Valley, and Team San Jose.

Information regarding the retirement of Jim Wesser from Weinberg, Roger & Rosenberg Law Firm, update on the Steve Litman case from 2008 and future construction effecting Washburn Alley.

Meeting adjourned in memory of John Shifflett at 12:58  
Submitted by Beth Zare, Secretary-Treasurer

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BOARD OF DIRECTORS MEETING – May 25, 2017

Meeting called to order at 10:32 by President Schoenbrun.  
Present: Zare, Byram, Cumings, Elliott, Goff, and Gray Excused: Hanson.

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

NEW MEMBERS:  
David Goya – trombone, bass trombone, baritone/euphonium, tuba – 5/25/17  
Evan Kahn - cello – 5/25/17  
Henry Reed - percussion – 5/25/17  
Tao Wang - cello – 5/25/17

- GENERAL BUSINESS:  
The following items were discussed:
- Expenditures for the month of April 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.
  - From the Recording Academy requesting David Schoenbrun to renew his membership: M/S/C to renew at a cost of \$100.
  - Prepared and filed the union’s nonprofit 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.

REPORT OF OFFICERS:  
President Schoenbrun reported on the following:  
Activities and information regarding negotiations and contract maintenance for collective bargaining agreements with: ACT, American Bach, Carmel Bach, Curran Theatre, Golden Gate Opera, Lamplighters, People in Plazas, SF Chamber Orchestra, SF Opera Center, SF Opera, SF Symphony, Santa Cruz Symphony, San Mateo Co. Fair, SHN, Stern Grove, Symphony Silicon Valley, Team San Jose and West Bay Opera.

Information regarding the Local 6 Recording Committee, Sacramento Legislative Conference, AFM-EPF update and a pending settlement on the Steve Litman case from 2008.

Meeting adjourned at 11:55.  
Submitted by Beth Zare, Secretary-Treasurer

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BOARD OF DIRECTORS MEETING – June 8, 2017

Meeting called to order at 10:36 by President Schoenbrun.  
Present: Zare, Byram, Cumings, Elliott, Gray and Hanson. Excused: Goff

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

NEW MEMBERS:  
Neill Castro - guitar – 6/8/17  
Ann Lam - violin, viola, piano – 6/8/17  
Peter David Myers - cello – 6/8/17  
Joshua Everett Paulus - horn, Wagner tuba – 6/8/17  
Yeh Shen - violin – 6/8/17

REINSTATED TO MEMBERSHIP:  
Tim Roberts - guitar, banjo, mandolin – 5/25/17  
Victoria Strauss - cello – 5/30/17  
Junghae Kim - harpsichord– 6/2/17  
Patrick Posey - clarinet, flute, saxophones, ethnic double reeds, didgeridoo, Native American flute, ocarina – 6/2/17  
CJ Simbre - 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 May: M/S/C to continue to self-insure, with monthly Board oversight

Expenditures

The Board of Directors approved the expenditures listed below for the month of March 2017.

<b>Gross Salaries</b>	
President	5,490.54
Vice President	732.90
Secretary-Treasurer	5,583.60
Assistants	17,250.33
Board of Directors	1,281.10
<b>Total</b>	<b>\$30,338.47</b>
<b>Other Expenses</b>	
Employer Payroll Taxes	3,419.12
Employer Pension	3,310.04
Workers Compensation	287
Health Insurance	3,900.94
Reimbursed Med. Exp.	820.03
North Bay Labor Council	42
Monterey Bay Central Lab. C.	231
Supplies & Services	280.59
Telephone	380.41
Office Equipment & Rental	233.61
Repairs & Maintenance	495
Donations	206
Miscellaneous Stewards	550
Officers' Expense	196.44
Credit Card Fees	59.94
Bank Charges	2
Committee Expense	1,000
Negotiations - Committees	375
Payroll Fees	125
Website	150
Organizing & Recruitment	336.01
Western Conference 2015	1,719.51
Labor Council Delegates /	
State Fed	400
AFM Meetings	675.04
Building Outside Services	317.50
Piano Tuning	145
Utilities	442.33
Death Benefits	2,000
<b>Total</b>	<b>\$22,099.51</b>

The Board of Directors approved the expenditures listed below for the month of April 2017.

<b>Gross Salaries</b>	
President	5,118.30
Secretary-Treasurer	5,071.77
Assistants	17,155.98
Board of Directors	409.21
<b>Total</b>	<b>\$28,755.26</b>
<b>Other Expenses</b>	
Employer Payroll Taxes	4,746.83
Employer Pension	3,134.32
Workers Compensation	287
Health Insurance	3,796.62
Reimbursed Med. Exp.	4,216.18
AFM Per Capita Dues	24,718.50
State Federation of Labor Dues	350
North Bay Labor Council	42
San Mateo Labor Council	36.50
Miscellaneous Dues	24
South Bay Labor Council	155.49
Supplies & Services	565.57
Telephone	293.15
Office Equipment & Rental	233.61
Miscellaneous Office Expense	99.99
Donations	100
Miscellaneous Stewards	675
Officers' Expense	215.62
Credit Card Fees	274.96
Accounting	9,250
Miscellaneous Taxes	10
Legal Retainer	1,200.00
Legal - Negotiations	3,275.00
Payroll Fees	125
Website	99.50
Labor Council Delegates /	
State Fed	380
AFM Meetings	33.89
Musical News	1,684.00
Musical News Mailing	1,200.00
Building Insurance	824
Building Outside Services	317.50
Utilities	446.44
<b>Total</b>	<b>\$62,810.67</b>

The Board of Directors approved the expenditures listed below for the month of May 2017.

<b>Gross Salaries</b>	
President	5,164.83
Vice President	1,382.04
Secretary-Treasurer	5,490.54
Assistants	16,888.66
Board of Directors	1,281.10
<b>Total</b>	<b>\$30,207.17</b>
<b>Other Expenses</b>	
Employer Payroll Taxes	2,310.85
Employer Pension	3,292.58
Health Insurance	2,904.88
Reimbursed Med. Exp.	979.78
Commuter Checks	2,191.50
State Federation of Labor Dues	350
North Bay Labor Council	42
San Mateo Labor Council	36.50
Postage	642.03
Supplies & Services	825.61
Telephone	10.50
Office Equipment & Rental	337.36
Miscellaneous Stewards	1,050.00
Officers' Expense	904.54
Credit Card Fees	44.16
Legal Retainer	1,200.00
Legal - Negotiations	2,275.00
Payroll Fees	125
Labor Council Delegates / State Fed	3,496.17
Local 6 Picnic	304
Building Repairs & Upkeep	1,307.00
Building Outside Services	317.50
Utilities	440.72
<b>Total</b>	<b>\$24,977.68</b>

The Board of Directors approved the expenditures listed below for the month of June 2017.

<b>Gross Salaries</b>	
President	8,282.34
Vice President	806.19
Secretary-Treasurer	8,096.22
Assistants	24,955.57
Board of Directors	1,281.10
<b>Total</b>	<b>\$43,421.42</b>
<b>Other Expenses</b>	
Employer Payroll Taxes	2,270.92
Employer Pension	4,736.08
Workers Compensation	287
Health Insurance	6,416.61
Reimbursed Med. Exp.	2,547.36
State Federation of Labor Dues	350
Alameda Labor Council	780
North Bay Labor Council	42
San Mateo Labor Council	36.50
Recording Academy Dues	100
Stationery & Printing	771.61
Supplies & Services	1,789.20
Telephone	312.34
Office Equipment & Rental	456.72
Miscellaneous Stewards	958
Officers' Expense	1,009.98
Credit Card Fees	56.34
Legal Retainer	1,200.00
Legal - Negotiations	3,275.00
Payroll Fees	125
Website	274.50
Labor Council Delegates / State Fed	330
Musical News	1,798.00
Building Outside Services	317.50
Utilities	494.78
<b>Total</b>	<b>\$30,730.03</b>

- Hiring a media consultant to establish a social media presence for Local 6: M/S/C at a rate of \$25/hour with no more than 20 hours per week to be evaluated every 3 months.

REPORT OF OFFICERS:

Secretary-Treasurer Zare reported on the following:  
Credit card report for May.

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

President Schoenbrun reported on the following:  
Activities and information regarding negotiations and contract maintenance for collective bargaining agreements with: American Bach, Curran Theatre, Lamplighters, Midsummer Mozart, People in Plazas, 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  
Submitted by Beth Zare, Secretary-Treasurer

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BOARD OF DIRECTORS MEETING – July 6, 2017

Meeting called to order at 11:24 by President Schoenbrun.  
Present: Zare, Byram, Cumings, Elliott, Goff and Hanson. Excused: Gray

The minutes of the meeting of June 8, 2017 were accepted as amended.

NEW MEMBERS:

Carrie Campbell - horn – 7/6/17  
Jessica Chang - viola – 7/6/17  
Max Colter - vocals – 7/6/17  
Stephen Danska - guitar, piano – 7/6/17  
Tania Johnson - piano, keyboard, accordion, vocals – 7/6/17  
Catherine 'Katie' Nix - vocals – 7/6/17  
Stephen Zielinski - clarinet – 7/6/17

REINSTATED TO MEMBERSHIP:

Lane Sanders - percussion, drums – 6/20/17  
Kent Mikasa - trumpet, flugelhorn, cornet – 7/5/17

GENERAL BUSINESS:

The following items were discussed:

- 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 Carmel Bach Music Festival: 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 Villa Sinfonia: M/S/C to approve, subject to ratification by the musicians.
- Proposed terms of a one-time, pre-hire church/choral 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 Orva Hoskinson: M/S/C to approve.
- Received from Title Partner Agency through Weinberg, Rosenfeld and Roger the amount of \$17,231.12 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:  
Upcoming events including the Life Member Lunch, Union Night Giants Game, Wayne Allen Memorial Golf Tournament and Labor Day Picnic.  
Also reported on reassigned staff duties to accommodate Joe Rodriguez changing to part time.

President Schoenbrun reported on the following:

Activities and information regarding negotiations and contract maintenance for collective bargaining agreements with: ACT, Curran Theatre, Lamplighters, Midsummer Mozart, People in Plazas, 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.

Discussion of the need for an increase in steward pay.

Meeting adjourned in memory of Wallace Steele at 1:10  
Submitted by Beth Zare, Secretary-Treasurer

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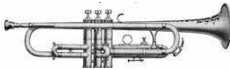
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Members Dropped (for non-payment of 1st quarter dues, updated through 9/15/17)

Bailis, Robert	Eastburn, Paul	Hull, Barbara	Meier, Herbert	Vera, Andres D
Bell, David	Eyssallenne, Lydia	Kim, Nancy	Nakayama, Midori	Wiley, Colby
Botel, Emily	Furuta, Ray	Kreston, Elaine M	Newby, Helen	Wright, Kimberly M
Burkert, Gene	Galamba, Joseph	McFadden, Schuyler	Sanders, Ellen D	Yokas, Michael Scott
Camp, Mckenzie	Gaudi, Christopher	McIntosh, Carolyn	Scow, Adam	Zanrosso, Amy
Camphouse, Alex	Gold, Raphael	McKee, Barbara	Shieh, Megan	
Diaz, Amalia	Hollander, Esther	McMillan, Steven	Stafford, Scot B	

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

Bayly, Tiffany	Fujii, Haruka	Haygood, Mark	Lynn, Mark W	Prather, Joseph Elliott	Westin, Lori
Brockmeyer, Art	Gaenslen, Eric	Henderson, Elizabeth	McDermott, John F	Seitz, Ted	Wiggins, Gerald
Cash, Nicole	Garbeff, Kristin	Hinshaw, Darby	Mendieta, Anna Maria	Simbre, C J	
Douglass, William 'Bill'	Grunberg, Peter	Holly, Kathy	Mollicone, Henry	Spalding, James	
Everett, William J	Hall, Alan Miguel	Irvine, Erin	Morozow, Lina	Tellez, Nel	
Fejes, Douglas W	Hanlon, Christian	Karr, Schuyler	Nee, Alexander	Tirados, Windermere	



Auditions

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, qualified applicants should send a one-page resume and cover letter to:

Audition Coordinator  
Symphony Silicon Valley  
P.O. Box 790  
San Jose, CA 95106-0790

Deadline: Monday, Oct 2, 2017

Flute Audition: Monday, Oct 16, 2017  
Cello Audition: Tuesday, Oct 17, 2017  
Auditions held at San Jose's California Theatre

via email : mdigiacinto@symphonysiliconvalley.org

MONTEREY  
SYMPHONY

announces auditions  
for the following positions:

November 20, 2017

Principal Bass Trombone (\$153.20 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.montereysymphony.org 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, e-mail, phone number and mailing address to:

auditions@montereysymphony.org  
by 11:59pm PST, October 20th, 2017.  
References may be required.

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  
cmcamis@att.net

\*\*\*Please note: Depending on response, resumes may be screened\*\*\*

Deposit checks will be returned at audition check-in. Repertoire and other information will be sent by email and will also be available on the Marin Symphony web site at www.marinsymphony.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 lori@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!

<b>President</b>	Vote for <b>one</b>
Kale Cumings	

<b>Vice President</b>	Vote for <b>one</b>
Forrest Byram	
Janet Witharm	

<b>Secretary-Treasurer</b>	Vote for <b>one</b>
Beth Zare (Incumbent)	

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

<b>Delegate to AFM Convention</b>	Vote for no more than <b>two</b>
Diana Dorman (Incumbent)	
Jon Lancelle (Incumbent)	

<b>Diversity Delegate to AFM Convention</b>	Vote for <b>one</b>
John N. Fisher, Jr. (Incumbent)	



**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

**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!

**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.

