News

The State of the Union
by David Schoenbrun, President

I owe the title to the fact that I’ve been watching the way too many presidential debates lately. But it does serve as a good vehicle for reporting the general condition of our Local. So, here’s what I know, in a nutshell:

Financials: I am pleased to report that financially speaking, our Union is strong. A combination of cost consolidation and an adequate dues structure have allowed us to support all of our operations and still maintain a responsible reserve. We continue to self-insure our death benefit fund and grow a strike fund that fortunately hasn’t been much used. And all of this despite the fact that we’ve been a bit handicapped in our ability to grow our cash reserves due to restrictive investment constraints and miniscule interest rate returns. Our next financial challenge will involve a close examination of our own compensation policies. More to come on that in the months ahead.

Our building: We managed to survive some 18 months of construction next door. We were rattled and pounced; we had our parking and access disrupted, our cars sprinkled with paint and cement, and our basement flooded. And yet I believe we will emerge better as a result. Some of the more unsavory characters who used to grace our sidewalk and rear alley seem to have relocated. Some significant improvements in our building have essentially been underwritten by our negotiation with the developer, and, while we haven’t had the building appraised, I expect that the neighborhood’s gentrification has greatly benefitted its value. And we’ve managed to find a solution to our new student/neighbors’ penchant for frolicking on our roof.

Local 6’s new jurisdiction: The absorption of Locals 153 to the south and 292 to the north have been something of a boon to our Freeway Philharmonic members who didn’t have to belong to one Local, so long as they don’t regularly venture into the Central Valley. We now also have the ability to better control the misuse and manipulation of the lower casual wage scales of these former adjacent Locals when celebrity shows and the like rehearse and perform in what used to be multiple jurisdictions. On the downside, we have about 15 more collective bargaining agreements to negotiate and their constituent groups to supervise on a day-to-day basis. This has proven to be much more time-consuming for our officers than had been anticipated prior to the mergers, but I think we’ve successfully risen to the challenge with new CBAs in place that contain improved, industry-conforming language and appropriate increases in compensation and benefits for our members.

Recording: This continues to be a disappointing area of potential employment in our Local. Prior to 2010, videogame recording in our Local seemed to be on the verge of taking off and guaranteeing a stable source of regular work for our members. Then, very precariously, our expectations were dashed by politically inspired changes in AFM contractual requirements. Six years later, this work continues to be lost largely to the AFM, and an industry which resides in our own backyard now chooses to do most of its recording work either offshore or in our own major recording cities as dark dates -- with impunity. Particularly disheartening is how hard our Local 6 Recording Committee worked to help shape reasonable AFM policies that would have saved much of this work for our members, only to have their suggestions and warnings fall on deaf (some would say self-serving) ears.

The CBA groups: Local 6 currently negotiates and maintains around 45 collective bargaining agreements representing musicians working in orchestras, theaters, chamber groups, bands and music festivals. The groups range in size from as few as 5 to as many as 105, with annual budgets of less than $100 thousand to over $80 million, per service rates of $90 to $400, and pension contributions from 0-14%. The terms of these CBAs range from 1-5 years, which is a particularly critical statistic given the time and effort that goes into each of the renegotiations. Fortunately, a stabilizing economy has meant that funding has become slightly more predictable, resulting in managements again becoming comfortable entering into longer-term agreements. For a few years, one-year agreements for groups living on the edge seemed to be the norm rather than the exception, which made for very busy weeks here.

Our “big three” ICSOM groups (SF Symphony, Opera and Ballet) are each mid-term in their agreements, having negotiated very acceptable contracts that keep pace on average with their peer groups in compensation and benefits, while maintaining solid if not progressive industry standards in their non-economic provisions. Parking challenges for musicians and audiences in the SF Civic Center district is a perpetual problem of increasing severity that has to be addressed even if it means no solution in sight. Our city fathers haven’t yet understood that riding...
Musicians Union Local 6
American Federation of Musicians

Beth Zare, Editor
Alex Walsh, Managing Editor

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Office Hours
Monday – Friday
10:00 am – 4:00 pm

Schedule
Holiday Schedule
Office Will Be Closed:
New Year’s Day
Martin Luther King Jr. Day
Presidential Day
Memorial Day
Independence Day
Labor Day
Columbus Day
Veterans Day
Thanksgiving Day (and day after)
Christmas (and day after)

Meetings Schedule
General Membership
April 25, 2016 1:00 pm

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

Dues
2016 Membership Dues

<table>
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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 Petriello Fund and other benefits that require membership in Local 6.

To avoid being suspended, members must pay their dues by the last day of each calendar quarter. Please remember, we do not bill for dues. But, we do print one or more of the following lists in each issue of the Musical News: Suspended, To Be Dropped, and/or Dropped. Also, Late Notices are sent each quarter to all suspended individuals prior to their being dropped, and a reminder is included in our quarterly newsletter.

Why Should You Become a Member of the AFM TEMPO Club?

With a $1 dollar per week donation, the AFM can make a meaningful and significant contributions to our allies in Congress.

These donations will help to reelect our allies and keep musicians’ issues on the agenda. Additionally, these funds will work to maintain a number of issues such as performance rights, the NEA, the pension system, and copyright enforcement.

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- Initial membership gift
- Special invitation to the annual AFM Legislative Political Conference in Washington, DC
- 10% discount on new TEMPO gear
- Complimentary entry into upcoming National TEMPO Giveaway

Make an online contribution to TEMPO on the AFM website, or send a check to:

The AFM TEMPO Fund
1501 Broadway, Suite 600
New York, NY 10036

AFM TEMPO 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. Contributions to TEMPO are NOT tax deductible. Your decision to give is strictly voluntary and is NOT a requirement of membership in the union.

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Recording Work

Local 6 is trying to stem the tide of non-union recording being done in our jurisdiction. Allowing such work to take place unchallenged can and will undermine our significant efforts to bring more union recording work to the Bay Area. Therefore, when receiving offers of recording work, all members should be sure to ask if it is being done under a union contract. Allowing such work to take place unchallenged can and will undermine our significant efforts to bring more union recording work to the Bay Area.

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The three manual and pedal all-pipe organ with 47 stops and 64 ranks was built for the new Schermerhorn Symphony Hall in Nashville, in 2007. It was designed for the orchestra/organ repertoire and is unlike the normal church or concert organ. It concentrates on sounds that augment the orchestra rather than compete with it such as fundamental bass that reaches an octave below the orchestra’s range and tonal colors not found among orchestral instruments.

A key feature is compact design to promote efficient, accurate tuning and acoustical presence – qualities appreciated by orchestral musicians who expect pitch stability and rhythmical coordination. Another complaint about pipe organs (too loud, not loud enough) is answered by an effective expression system that allows a smooth crescendo from ppp to an fff that is produced by solid fundamental – not just high pitch brilliance.

Local 6 Grammys!
Two of the 2016 Grammy Award winning classical albums featured Local 6 musicians. A third album, that won Best Classical Compendium, featured a pipe organ by Schoenstein & Co., a Bay Area firm headed by Local 6 Life Member, Jack Bethards. The recording by the Nashville Symphony (Local 257) presented three compositions by Stephen Paulus including his Grand Concerto for organ and orchestra. The conductor is Giancarlo Guerrero and soloist, Nathan Laube, played the Schoenstein organ. The CD is Naxos 8.559740.

“The Musicians of the San Francisco Ballet Orchestra are thrilled and honored to have been recognized with two awards (Best Classical Engineered Album and Best Classical Producer) in the 2016 GRAMMYs. Just like Recording Engineer Leslie Ann Jones said in her acceptance speech, it did “take a village” to produce the “Ask Your Mama” recording and we are very proud to have contributed to the record’s success.” -- Steve D’Amico, SF Ballet
David Krehbiel “A Charmed Life” by Beth Zare

“I have been so incredibly fortunate always being in the right place at the right time. The opportunities just fell in front of me and I somehow walked through the doors.”

Arthur David Krehbiel, better known as Dave to his friends, was the principal horn of the San Francisco Symphony from 1972 until he retired in 1998. He played under Seiji Ozawa, Edo de Waart, Herbert Blomstedt and Michael Tilson Thomas. He currently resides in Reedley, CA near Fresno where he and his wife Carol grow grapes on their 45-acre vineyard.

He was studying trumpet in the 7th grade when his parents took him to a concert of the Fresno State Orchestra. Instead of focusing on the trumpet player, he was mesmerized by the sound of the horn, Jim Winter. “I was overwhelmed by the sound of the horn. That is what attracted me to it.” It wasn’t long before he switched to the horn and started studying with Jim Winter.

While attending Fresno State a new symphony was being formed. As luck would have it, his teacher was on sabbatical, so he was asked to be the first horn and new Fresno Philharmonic. “That was scary as hell. I remember playing Pavane by Ravel and getting through it but fainting afterwards. The second horn player was holding me up. I guess I got so nervous that I just passed out.”

After three years in Fresno, Jim Winter encouraged him to go to Northwestern to study with Philip Farkas, the principal horn of the Chicago Symphony.

Krehbiel is dyslectic so he didn’t study scales until he got to Northwestern. He learned in a different way. “I have always loved teaching, mainly because of how I struggled.” He often played unmeasured etudes in his lessons and it was a negotiation. Philip Farkas had an idea of how the pieces should go, how they should be phrased. Krehbiel brought his own ideas to the pieces and tried to convince his teacher through his playing. “As a teacher myself, I have always liked that. To have a student who doesn’t accept my way but ideas of their own and will negotiate. There is an interchange, not just me telling them what to do. That has always been important to me.”

Achieving the perfect audition attitude

The teacher and student hit it off, and Farkas wanted Krehbiel to be his assistant in the Chicago Symphony. It was a different era when musicians could just be handed a job in the orchestra without auditions. Farkas didn’t want the responsibility on his shoulders so he recommended, Fritz Reiner, to listen to Krehbiel. “I went to his apartment and was very intimidated. I knew that if I missed one note it would be over. Reiner looked like Bela Lugosi [Dracula 1931] and in his scratchy voice said, ‘Play Heldenleben.’” Krehbiel attempted to play the first low note and it didn’t come out. It was a cold winter day and he hadn’t warmed up. At that point Krehbiel figured it was a lost cause so he achieved the perfect relaxed audition attitude.

Farkas had just published his book The Art of French Horn Playing and an autographed copy was on Reiner’s table. “Your teacher gave me this book,” he grumbled. “You must learn the ‘bore-shoore’ (embouchure) for the low notes.” Krehbiel continued the audition and the second time he hit the low Bb spoke. He was totally relaxed. “I realized afterwards that Reiner probably thought I took direction well. He told me what to do and I fixed it. So they called and offered me the assistant job. I was elated for two days before the terror struck me. I knew I had to get serious about the horn.” Up until then, he had good days and bad days. Farkas had said, “Don’t change a thing, kid. You won the job,” but Krehbiel knew he would never survive if he didn’t learn to play consistently.

“A really good orchestra is like chamber music.”

Fritz Reiner was a big influence in his life. He had a tiny little beat and the attitude of a major general. When things in the orchestra got a little shaky he would simply quit conducting. “You lead by who you are and how you play. You don’t need to tell anyone else what to do. That is a mistake of a lot of people make.” Béla Hesselbrith (Principal Trumpet 1948-2001) was that leader in the Chicago. Sitting three feet from his bell was something Krehbiel will never forget. He led the entire orchestra and everyone followed him. This became his motto on television. After the concert I found Farkas downstairs where he had watched the live broadcast. “Did you see what that guy did to me,” I asked him. “Oh no kid, the camera was right on you. You were great. You looked great.”

“The Union has changed dramatically in my lifetime.”

When Krehbiel worked for the Chicago Symphony he was making $145 per week. There were no guarantees and no committees. He had no way to plan his life because schedules were posted one week at a time and Management constantly changed them. “There has been such a change in the union in my lifetime. I have benefited greatly because of the union.” The members of the Chicago Symphony were responsible for starting Senza Sordino [ICSOM newsletter] and they were the first orchestra to have a committee.

While in Chicago, Krehbiel got to play with great conductors like Leopold Stokowski, George Szell, and others. Playing at that level was easier than he expected. “There is so much confidence all around you and people play in tune; everything works. I wasn’t nervous at all.” Farkas left after Krehbiel’s second year and Krehbiel continued to play assistant for the next three years.

In 1962, he was appointed co-principal

Arthur Fiedler came to Chicago to conduct Oberon which starts with a horn solo. It was to be performed on live television at WGN Tribune Tower. Farkas let the 22-year-old Krehbiel play it. It was Krehbiel’s first experience with Fiedler. During the rehearsal he was above the tenor and Fiedler stopped in the middle of the horn solo and snarled, ‘No, your C# is flat.’ Krehbiel played it again and it was interrupted. “No, you’re flat!” Krehbiel had finally had it and played it the right way. ‘REALLY SHARP!” in rehearsal. Even at his young age, Krehbiel somehow knew to honor his instinct, and play the phrase as he thought it should be. During the solo at the performance, he looked up and Fiedler was making faces and gestures about moving the pitch up. “I was so pissed off with Frank Brough. ‘That worked out great for both of us. The orchestra manager told me that Conductor Fritz Reiner was very happy with the situation and we were going to be co-principals for the next season.’” Later Krehbiel found out that a principal for the Chicago was not engaging for the next year. He couldn’t believe the manager had lied to his face.

This motivated him to find a principal job elsewhere. There were openings in Pittsburgh and Detroit at the time. He auditioned and won both jobs and chose to move to Detroit.

Paul Hindemith conducted one of Krehbiel’s last concerts with the Chicago Symphony, a runout in Milwaukee. Traveling back by train

Arthur David Krehbiel

David Krehbiel was leaving Davies Hall in 1966 after just playing his final concert as principal horn of the San Francisco Symphony. He and good friend, principal trombonist, Mark Lawerence were approached by a woman who gushed, ‘That’s the greatest horn playing I have ever heard. It was fabulous,” just wonderful.’ When Krehbiel thanked her she added, ‘When will you be moving from Montreal?’ She thought he was John Zirbel, Montreal’s principal horn who had just agreed to play in San Francisco after Krehbiel retired. “Mark and I just started laughing like crazy,” says Krehbiel. “It was the perfect end to my career. Where had she been all those years that I had played? Evidently she showed up to hear Zirbel and thought I was him and pretty great. Oh, did we laugh.”

In the beginning

David Krehbiel grew up in Reedley, California. His earliest memories of music come from the First Mennonite Church where his grandfather was the first pastor. His father sang in the choir and his mother played the piano. It is his upbringing and he has strong memories of falling asleep while being absolutely moved by any kind of music. “I have been so incredibly fortunate always being in the right place at the right time.”

The Detroit Symphony Horn Section circa 1970 (left to right): Willard Darling, Charlie Weaver, Ed Sause, David Krehbiel, Keith Vernon, Thomas Bacon

Sixteen year old Krehbiel at Interlochen (1953)
gave Krehbiel the opportunity to seek out his idol to say a few last words to him. (This was a few months before Hindemith’s death.) “I had already signed my contract to go to Detroit but I was still bummed about the orchestra manager lying to me.” Krehbiel found Hindemith sitting at a table next to said manager. He wasn’t going to stop but Hindemith called him over. “What are your plans, young man?” Krehbiel told him he was leaving the orchestra to play principal horn with the Detroit Symphony.

“How did you look across the table at the manager who had lied to me and said, ‘You’re stupid. How could you let this man go?’” Hindemith lit into him on his behalf. Here was my hero defending me to my worst enemy and I had nothing to do with it. It couldn’t have predicted a better scenario.

The practical joker

The first time Arthur Fiedler spotted David Krehbiel in the Detroit Symphony, he gloated. “What are you doing here?” The orchestra always played a medley of armed services songs at their pops concerts when Fiedler was conducting. Krehbiel got the idea to make paper airplanes and toss them during the Air Force Song (“Off We Go into the Wild Blue Yonder”). “I threw it right at him and he was just throwing a couple paper airplanes but everyone thought it was so funny they decided to join in the fun. By the third year there were so many people throwing planes that and hardly anyone was left playing. The fourth year, Krehbiel made a stiletto plane, which he had fine-tuned to fly directly over the podium. After most of the planes had cleared, he stood up, aimed and shot the plane right over Fiedler’s head. It barely missed him before soaring into the audience. “Nevertheless to say, we never played that piece again.”

Krehbiel dreamt of returning to California. He had grown up in a small town and wasn’t a city person. “The only reason I lived in big cities was to play in orchestras.” After 9 years in Detroit, his opportunity finally came when Bill Sabatini, principal horn of the San Francisco Symphony (SFS) spotted him. Times had changed and conductors could no longer hire musicians without an audition. Candidates had to play for an audition committee. It had been a long time since Krehbiel had taken an audition. Concurrently the Boston Symphony had a principal horn opening, so he decided it would be good practice to audition for both. In Boston he tied with Charles (Chuck) Kavalovski and the Boston Symphony asked them each to return and play a week before they chose a winner.

In the meantime, SFS held their audition and it so happened that Chuck Kavalovski auditioned too. “I had a premonition that I was going to be the new first horn so when we were sitting backstage at the Opera House waiting for the results, I was shocked when they asked to talk to Chuck first.” The Symphony contract required the winner of the audition to accept or decline the offer on the spot at the salary advertised. Kavalovski told them he was being considered for principal horn in the Boston and Symphony therefore he couldn’t accept. As he passed Krehbiel in the hall he said, “Why don’t you just stay out of my life?” Krehbiel was shocked that Kavalovski hadn’t taken the job.

When SFS made him the same offer he said, “Where do I sign?” He and Kavalovski have since become good friends. “Chuck was one of those people that always had to do his routine and practice daily, whereas I could quit for a week and pick the horn right back up. I feel sorry for people who play required to the horn and have to carry it around wherever they go. I was never addicted to the horn; certainly never addicted to practicing. I was always interested in freedom from that.”

San Francisco Symphony

Originally Krehbiel split the first horn book with Herman Dorfmann. “We used to flip a coin to see who would get to play which hall. Hermann swore I had two headed coin because I always got the juicy stuff.”

One of Krehbiel’s biggest fears was being asked to play something he hadn’t looked at, like sight reading in some strange key. “Give me enough time and I could learn it. That’s why it was a blessing when Bob Ward got into the orchestra. He could read anything, never had to take it home. He would just nail it at the first rehearsal. So it was a perfect match for me to have Bob there because he didn’t mind playing all the modern stuff while I got to play the touchy Mozart pieces.”

“I have been an adrenaline junkie my whole life. I would rather be scared to death than bored to death. I get bored very easily. I look back now and wonder how the hell did I do that?”

Seiji Ozawa was conducting Haydn Symphony #51 which has a high written F above the highest C. Krehbiel was trying to figure out how to get the note out. “I just couldn’t play that high but I finally figured out that I could sing the note through and it sounded like I played it.” Right before the first rehearsal Ozawa came by the horn section and asked Krehbiel if he could play the high notes. “He was standing right next to me. I played the phrase and sang the high note and he smiled and said, “Ah, very good. So I sang it for every concert. Sure dumb luck that I was able to do it.”

One of Krehbiel’s scariest moments as a horn player was being in the percussion section. It was an open rehearsal with Ozawa conducting Berlioz’s Symphonie Fantastique and a percussionist was missing. Krehbiel wasn’t scheduled to play the horn so they asked if he would play the bells. “I enthusiastically agreed. Up until that point I thought those percussion guys had it easy. They just sit around and play one note.” As Krehbiel waited for his big moment, he felt the pressure of everyone looking at him. “Ozawa gave me a great big cue and I played at the right time but it really changed my view of what those guys go through.”

The pranks continue

Krehbiel’s history with the accordion started when the SFS City Council considered making it their official instrument. NBC news came to Davies Hall to interview symphony members about how they were taking this news. When asked, Krehbiel responded, “I am going to start a bumper sticker campaign: Use an accordion, go to jail.” Furthermore the definition of a gentleman is someone who knows how to play the accordion but chooses not to.” It didn’t end there because the news story got picked up across the country. Barbara Butler (trumpet) from Chicago saw the clip and hired an actor to call Krehbiel, claiming to be from the Wisconsin Accordion Anti-Defamation League. “Every time my mother saw it and said ‘Don’t you know your uncles play the accordion?’”

The accordion gag followed him beyond retirement. Krehbiel sat in on his replacement’s audition, behind the screen and as a non-voting member. After a long day of listening to horn candidates, the last person was announced and proceeded to play the horn excerpts on the accordion. “Bob [Ward] and the guys really got me good…”

His most memorable prank happened during a rehearsal of Stravinsky’s Fairy’s Kiss. At the end of rehearsal, Krehbiel stood up and called the trombones to task for being too loud. Principal trombonist, Mark Lawrence, tried to calm Krehbiel down but he was in on the joke. He had swapped out his instrument for one purchased at the flea market. “No, I am really upset. You are too loud,” Krehbiel said. By now the violas was egging him on. He grabbed Lawrance’s trombone and started a tug of war. “I threw it down on the floor and jumped on it and stormed off the stage to the cheers of the viola section. At least half the people thought it was for real. Funny thing is, afterwards when I would walk by someone backstage they would clutch their instrument a little closer so I couldn’t grab it. I was famous for that one. I acted out the perfect revenge dream.”

“I don’t know if it’s in my DNA or being surrounded by music growing up, but I feel music on a different level. Music is a powerful tool to express things that you can’t always touch and feel.”

Krehbiel hears music in a different way now that he is not playing. He wonders how things are possible. It was much easier when he was playing. “My whole life has been about finding a way to play without stressing out; to make it easier and natural. I fearlessly walked through stuff that I couldn’t possibly do now.” He hasn’t played for 18 years but still looks back at the opportunities that fell into his lap. “I have had a truly charmed life.”
New Members:

- Karl Thomas Theobald - saxophones, flute, clarinet – 1/11/16
- Jari Kalevi Suomalainen - violin, mandolin, vocals – 1/11/16
- Timothy Smith - trombone, alto, bass trombone – 1/11/16
- Aromi Park - violin – 1/11/16
- Cordula Merks - violin – 1/11/16

New Members:

- Georgeanne Banker – bassoon – 2/11/16
- Matt Norman – bassoon – 2/11/16
- Greg Zema – electric bass, drums, guitar, piano – 2/24/16

General Business:

- Propose a pre-time, pre-hire collective bargaining agreement (3-year term) between Local 6 and Pocket Opera. M/S/C to approve.
- Expenditures for the month of January, 2016: M/S/C to approve.
- The 8/12/04 decision of the Board of Directors to self-insure the Local 6 death benefit: 3 deaths was reported in the month of December: M/S/C to continue to self-insure, with monthly Board oversight.
- From the Labor Archives and Research Center asking for a contribution in support of its ongoing efforts to preserve local union records, make accessible the labor history of the SF Bay Area, and provide education both to trade unionists and to students at SF State University. M/S/C to approve.
- From the UFW requesting that we support its event by purchasing a program ad and/or dinner tickets: M/S/C to approve.
- From the SFMLC requesting we support its event by making a $100 donation.
- From the Labor Archives and Research Center asking for a contribution in support of its ongoing efforts to preserve local union records, make accessible the labor history of the SF Bay Area, and provide education both to trade unionists and to students at SF State University. M/S/C to approve.
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Report of Officers:

Secretary-Treasurer Zare gave a report of the meeting to the membership. The minutes of the January 7, 2016 meeting were accepted as amended.

New Members:

- Karl Thomas Theobald - saxophones, flute, clarinet – 1/11/16
- Jari Kalevi Suomalainen - violin, mandolin, vocals – 1/11/16
- Timothy Smith - trombone, alto, bass trombone – 1/11/16
- Aromi Park - violin – 1/11/16
- Cordula Merks - violin – 1/11/16

New Members:

- Georgeanne Banker – bassoon – 2/11/16
- Matt Norman – bassoon – 2/11/16
- Greg Zema – electric bass, drums, guitar, piano – 2/24/16

General Business:

- Propose a pre-time, pre-hire collective bargaining agreement (3-year term) between Local 6 and Pocket Opera. M/S/C to approve.
- Expenditures for the month of January, 2016: M/S/C to approve.
- The 8/12/04 decision of the Board of Directors to self-insure the Local 6 death benefit: 3 deaths was reported in the month of December: M/S/C to continue to self-insure, with monthly Board oversight.
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**Members To Be Dropped** (for non-payment of 4th quarter dues, updated through 3/2/16)

- Avila, Karla R
- Eyssallenne, Lydia
- Einem, Jolianne

Members Dropped (for non-payment of 3rd quarter dues, updated through 3/2/16)

- Carlson, Shanna *
- Burgardt, John
- Bryson, Melanie
- Brown, Meredith
- Biggs, Allen
- Bell, David ***
- Baker, Margie ****
- Anderson, Jeffrey
- Carlson, Carlton
- Kwon, Kifflton Douglas
- Massanari, Jeff
- Carlson, Shannon *
- Crescent, Howard

State of the Union cont. from page 1

A bicycle downtown from Marin with a double base strapped to one’s back is not an option—and neither is walking several blocks on the outskirts of the Tenderloin late at night with a priceless instrument in tow.

Theatre groups seem to be holding their own in terms of total dollars earned annually by musicians, though we see productions in both the for- and non-profit sectors using increasingly dwindling instrumentations in the interest of saving a few bucks.

Our regional orchestras (the Monterey, Silicon Valley, Oakland, California and Santa Rosa Symphonies), smaller-budgeted “metropolitan” orchestras, and pit orchestras run the gamut from relative financial health to critical crisis. In general the Union is having increased success in transplanting from recession-era “keep them alive” negotiations back to seeking reasonable contractual agreements promising musicians reasonable wages, working conditions and the possibility of growing a pension. To be fair, our own musician-leaders of these groups -- the legal employers of record, according to those legal decisions -- similarly shy away from using Union contracts, believing that their business would suffer as a result.

It is, as I labeled it, a dilemma. And just to wallow in the enormity of the problem for a moment, this is all exacerbated by forces even further out of our control: a burgeoning societal expectation that music is and should be free for the taking, the “do what you love” phenomenon which posits that the psychic income of playing music replaces the need for monetary compensation, and the fact that many “casual” musicians and the bands they form have no need or interest in being paid as professional musicians. They earn their money elsewhere and play music simply as a avocation, and in so doing actively displace musicians who seek to make a living.

We are formulating various approaches that involve alliances with under-represented communities of musicians, including the many disenfranchised indie and jazz musicians who work in San Francisco but can no longer afford to live here. We are encouraging research by city government on the impact of a poorly supported musician community on our culture and economy. We also are working towards putting CBAs in place with non-profit organizations who can then serve as umbrella employers in performance venues which employ musicians from a large roster. We welcome any creative ideas. And again, more to come.

Our Local 6 Board of Directors and Staff: It is so nice to be able to end this report on an exceptionally positive note. Many if not most of you are likely unaware of the quality and dedication of our Board and staff. Having had the opportunity to learn about how other AFM Locals run, I can report that it is indeed a rarity to have a group of people such as ours who consistently demonstrate a proprietary interest in the well-being of our Union. And on the basis of that alone, I can proclaim the state of our Union to be strong and have confidence in a bright future ahead.

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- **Discount**: $0

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- **Number**: 1-888-993-8886

**Insurance**

- **Program**: Customer Service Dental, Ear, Eye
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