A study by Intuit predicted that by 2020, 40% of American workers would be independent contractors. Curiously, but maybe not so surprising considering the closeness of recent presidential polls, a recent study by Pew Research found that almost 90% of us don’t even know what a “gig economy,” which refers to such a phenomenon, is. Here is a good-enough definition: “A gig economy is an environment in which temporary positions are common and organizations contract with independent workers for short-term engagements.” (WhatIfs.com, May 2016)

Theories abound as to what is driving this shift away from a traditional employer-employee work environment. Digitalization – the ability to essentially “phone it in” – is a contributing factor in the IT world. The workers have a lot to do with the trend – looking for a way to blur the lines between their professional and personal lives in order to improve the quality of both. But what about the growing number of gig-folk in other work worlds – the temp workers, internet merchants and especially our beloved Uber drivers? Is it a shift in the traditional job market, or insufficient training and education to enter it, or both, or just a desire for freedom from the usual workplace hassles and constrictions? Where and is it leading our culture – is it a good thing or not? Most casual observers look upon it favorably as an innovative approach to making a living. My kids like it because Uber is cheaper, cleaner and easier than driving or calling a cab. But the more savvy are cautious. Hillary Clinton, recently remarked, “...it is also raising hard questions about workplace protections and what a good job will look like in the future.”

No one knows who first coined the term “gig economy,” but it seems certain that it’s derived from the old musicians’ term for an “engagement,” and before that probably had to do with maritime employment or carriage-making or something... the economist who came up with it as a descriptor must have been aware of the fact that musicians have been doing this for some time, and so cleverly and aptly coined it. So it would stand to reason that if anyone is wondering whether the gig economy will be an ultimate benefit to workers down the road, or whether the quasi-employers who take a nice cut of the proceeds of their work will be the big winners, maybe they ought to ask a musician how it’s been working out for us.

As a student of employment in the performing arts, I can tell you that not a day goes by without some would-be employer of musicians clamoring to be allowed to hire musicians as independent contractors. It’s the regional symphony Executive Director complaining about how he or she has to actually raise money “just to pay the unemployment tax,” or the producer of a celebrity show or cruise ships to the dark date recording the clubs, restaurants, hotels and other quasi-employers who take a nice cut of the proceeds of their work; the musicians, why, many will say that it’s just the way the world works, and/or that the musicians union abandoned them. Ask me why, and especially with regard to the “casual” side of our industry, and I will tell you a sad story, lifted from a previous 2007 article: Something very important and horrible happened to casual musicians in 1978. The NLRB (National Labor Relations Board) issued a ruling essentially saying that bandleaders, not hotels, or restaurants, or clubs, or cruise ships, were the rightful employers of the musicians who worked in their groups. This ruling meant that the musicians union could no longer compel those hotels, restaurants, etc. to engage in collective bargaining – we could not force them to negotiate wages, benefits and working conditions, even if the majority of the group was in favor of doing so, as had been the case. It also meant that we...
Musicians Union Local 6
American Federation of Musicians

Beth Zare, Editor
Alex Walsh, Managing Editor

The Musical News is published bi-monthly by Musicians Union Local 6, AFM. Any notice appearing herein shall be considered to be an official notice to the membership. The appearance herein of an article or an advertisement does not imply an endorsement by the editors.

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

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

Meetings Schedule
General Membership
October 31, 2016 1:00 pm

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 Othosado - Recording, Reception (x301)
Lori Fonton Rodrigues - 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 Zimmermann

Finance Committee
Melinda Wagner, Chair
Steven D’Amico
Peter Wahrhaftig

Law & Legislative Committee
William Klingelhofer, Chair
Margaret Bryan
India Cooke
Mary Hargrove
Rick leader
Gordon Messick
Bob Williams

Recording Committee
Jon Lance
David Riddle
Nanci Severance
Peter Wahrhaftig

Labor Council Representatives
Alameda Labor Council – William Harvey
North Bay Labor Council – Jeanette Isenberg
SF Central Labor Council – John Fisher,
Cathy Payne
San Mateo Labor Council – David Schoenbrun
South Bay Labor Council – Sofia Fojas
Monterey Bay Central Labor Council – Tom Daly

Union Stewards
Berkeley Symphony – Allen Cohen
California Symphony – William Harvey
Carmel Bach Festival – vacant
Festival Opera – Betsy London
Fremont Symphony – Forest Byram
Golden Gate Park Band – Mark Nemoyen
Lamplighters – William Harvey
Marin Symphony – Claudia Fountain
Midsummer Mozart – Kelleen Boyer
Monterey Symphony – Owen Miyoshi
Oakland East Bay Symphony – Betsy London
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
Santa Cruz Symphony – Jeanette Isenberg
San Jose Symphony – Robert Williams
Symphony Silicon Valley – Janet Wittam
West Bay Opera – Diane Ryan

Dues
2016 Membership Dues
Regular Membership $52.50/Quarter
35 Year Membership $35.00/Quarter
Life Membership $25.25/Quarter
70/20 Year Membership $29.25/Quarter
Late Charge $5.00

Pay Your Dues,
Keep Your Benefits
If you have been suspended or dropped as a member of Local 6 for non-payment of dues, you have lost the following union benefits: death benefit, defense and contract guarantee fund payments, the International Musician, access to the Lester Petrillo Fund and other benefits that require membership in Local 6.

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

Tempo Contributions

Tempo Club Members
Byram, Forrest
Cummings, Ken
Doran, Diane
Elliott, Gretch
Fisher, John R

Tempo Contributions
(315 314 310)
Adams, Terry
Baczypaloo, John
Baldino, Linda
Bennett, Chuck
Bertuazzo, Jerry
Bier, Rich
Borelli, Ron
Byram, Forrest
Carvin, Shana
Cavell, Alan
Cava, Carl
Chauko, Allen
Cohen, Jerry
Cole, Tony
Cook, Briar
Cook, Lisa
Crawford, Ken
Cummings, Art
D’Amico, Steve
Doran, Daro
Duckworth, Ted
Admone, Lenny
Duckworth, Ted

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
Member Benefits Contribution Agreement

The temponline.com is a joint venture of the American Federation of Musicians and the Lester Petrillo Fund, Inc., a 501(c)3 organization. All contributions are tax deductible to the extent allowed by law.

Check ($) Cash $ Total ($ )
Date: 2017-05-28
Total: $200.00

For Office Use Only

2017-05-28
Gig Economy continued

were no longer able to enforce union security clauses with those entities with which we had previously bargained, like the SF Hotel Association, so they were no longer contractually bound to hire union musicians. The union not only lost its legal recourse to organize this huge body of music work, but it also lost its right to influence the decisions of these employers as to whether or not to hire union musicians by staging boycotts, strikes and picketing. The ruling has been devastating to them – union membership for everyone concerned, except of course the (real) employers. With the loss of union security clauses with those entities with which we had previously bargained, the hotel tax revenue to hire union musicians by staging boycotts, strikes and picketing became no longer contractual.During the years, only the occasional contract is filed, both by the employer or the bandleader, and is seldom a requirement of the SF Hotel Association, so they were able to hire non-union musicians by staging boycotts, strikes and picketing.

Younger musicians entering the casual music field likewise did not, and do not, see a reason to join the union. It’s an anachronism to them – union membership is seldom a requirement of the employer or the bandleader, and the occasional contract is filed, meaning that pension contributions (the biggest thing we have to offer) are largely marginalized as a reason to belong.

So there you have it – if you want to know how the gig economy is going to work out for the many being drawn to it now, filled by the promise of making their own schedules, unfettered by union rules and dues, ask a jazz musician. Our members didn’t have a choice in the matter, but now many other workers do, and the choices they are making may be shortsighted.

Since I mentioned Hillary Clinton, I feel compelled to give equal time to Donald Trump. There...

And quickly, a shout-out to those San Francisco voters among us: Vote YES on Proposition S -- the legal title of which is the Allocation of Hotel Tax Funds, but popularly known as San Francisco Arts and Culture. This measure, without raising taxes, will use the hotel tax revenue to restore arts funding and improve access to arts experiences citywide. This is a ballot opportunity that must not be squandered. May the force be with us on November 8th.

San Francisco Voters: Vote YES on Proposition S!
Vince Gomez is a violinist, bassist, conductor, music educator, and proud American Filipino. Like many of his generation, he broke down racial barriers. Now in his 80s, he continues to mentor music teachers and hustle for gigs as much as he can.

Vince Gomez was born in San Francisco General Hospital on February 2, 1935 (Groundhog Day). His parents were Filipino immigrants. As a child his family lived in a hotel on the Embarcadero directly across from Pier 3, near the Ferry Building. “As a kid, the Embarcadero was my playground. It was classified as white on his ID card. I never knew if that was the common label for ‘OTHERS’.

Vince graduated from college in 1956. He tried to find work in the Stockton area as a music teacher but had no luck. His friend Clark Burroughs, the lead singer in the jazz vocal group the Hi-Lo’s, suggested he try Los Angeles.

“My first teaching job was in Lowell Joint school district between LA and Orange County on Highway 39. In those days there were no homes, just orange groves. Vince covered all the classrooms for the entire district, K-8, where he would bring in an autoharp and lead the kids in singing. “If they were studying about the Erie Canal, we included a song about it. Vince would bring in an autoharp and lead the kids in singing. There’s no one going into the classroom. And if the teacher doesn’t sing or doesn’t like music, they just do the three Rs – reading, ‘riting, and ‘rithmetic.”

Vince freelanced as much as he could in local orchestras, and continued to study the bass. He found a teacher, Ralph Pena, a studio pro who had played with Frank Sinatra and George Shearing. “He was my mentor. He took a chance on me and I never knew if that was the common label for ‘OTHERS’.

One of his biggest gigs was playing for the Hi-Lo’s at the old Shrine auditorium in L.A. It was called ‘A Jazz A La Carte.’ The band included the Oscar Peterson Trio, Shorty Rogers Big Band, and Sarah Vaughn. I could read charts. Having been trained to read, I came from the other direction where I had to learn to improvise.”

Vince continued with his violin lessons and in 7th grade received a positive write-up in the neighborhood paper for one of his recitals. “I found that music gave me an edge in school. I wasn’t just a student—I could play the violin!” Vince also loved basketball and played on different teams in recreation and church leagues and eventually at Galileo High School where he became friends with soon to be megastar Johnny Mathis.

In his senior year, Vince’s music teacher, Mr. Kenneth Ball, offered to take him to audition at the College of the Pacific (now UOP) in Stockton, CA. Vince was offered a half scholarship which paid for his tuition and books. He covered his room and board by joining a fraternity and working in the kitchen.

In college, Vince excelled in both music and sports, but by his third year he realized that he had to focus exclusively on music. He started playing jazz in addition to his violin and viola studies, and joined the school big band. “Jazz at that time was not taken seriously by the school. It was looked down on. They made the big band rehearse in the school radio station rather than the conservatory rehearsal hall.” When Dave Brubeck, a former student, played a concert at the school in 1953, it was the first time they let a non-classical musician play the school’s Bosendorfer piano. “Today they have the Brubeck Institute at the UOP, which is a big deal. They even named the street near the conservatory Dave Brubeck Street. Jazz used to be a no-no. Now all the colleges have jazz programs.”

In his second year of college Vince began dating Cornelia Bocar, a senior at Washington High School in San Francisco. She was also a musician and played piano for Johnny Mathis at school assemblies. After high school she went to SF State and then transferred to UOP where the young couple learned they were going to have a baby. When they heard the news they drove to Nevada in the middle of the night to get married, telling everyone they’d been married for months to avoid embarrassment.

Vince’s fraternity did not allow black members, but his father made $50 a month in the Coast Guard. $16 went to the hotel, $16 went to music lessons, and we lived on $18 a month.”

Vince’s father worked as a cook and steward for the Coast Guard, and was based in Alameda. He had migrated to Seattle as a young man and eventually settled in San Francisco at the old International Hotel on Kearny St. in what used to be called Manila Town. Vince’s mother moved to Honolulu to work as a Sakada sugar cane worker in 1923. She came to California where she worked in the fields in Salinas and then in San Francisco as a hotel maid. When she became pregnant she stopped working and stayed home to raise Vince.

Vince was an only child. When he was five years old his Godfather recommended he take music lessons. “Somebody said I picked up two coat hangers and mimicked a violin and bow, so my Godfather said, ‘Give him a violin, he needs discipline. If you don’t give him some discipline he’s going to be a trouble maker.’ My Godfather believed it because he knew how important music was for the people of the Philippines. My folks knew how important music was for the people of the Philipines. My folks were proud American Filipino. Like many of his generation, he broke down racial barriers.”

Vince decided to stay. “I told the school district I was going to stay working as a musician. It was only 22. It was glamurous! I was around all these famous people. I was in show business now—it was happening!”

In his senior year, Vince’s music teacher, Mr. Kenneth Ball, offered to take him to audition at the College of the Pacific (now UOP) in Stockton, CA. Vince was offered a half scholarship which paid for his tuition and books. He covered his room and board by joining a fraternity and working in the kitchen.

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Vince’s fraternity did not allow black members, but his father made $50 a month in the Coast Guard. $16 went to the hotel, $16 went to music lessons, and we lived on $18 a month.”

Growing up in North Beach, Vince played and went to school with Irish, Italian, Chinese, and Black kids. “If you saw a white kid or a black kid their race was very clear. But they used to ask me, ‘How come a Chinaman like you has a Mexican last name?’ They didn’t know what a Filipino was.”

“Music education is not just music, it’s social justice.” by Alex Walsh
During Christmas vacation in 1959 Vincent visited San Francisco where he worked a few gigs in Chinatown with his college buddy Mike Montano. Because his ID said he was white, Vincent was given the choice of joining the white Local 6 or the black Local 669. “I couldn’t understand when they said black union or white union. In San Francisco I didn’t know there was a problem with race. Growing up I had been accepted in school. The Union wasn’t like that in L.A.”

Vincent returned to SoCal for another year and then decided to move back to San Francisco. By this time Local 6 and 669 had merged. He joined Local 6 and soon established himself in the club scene. “When I got my union card in San Francisco it was to play the clubs in the Chinatown area which are now all gone—The Rickshaw, Mr. Lucky, Dragon Lady—I was the singing MC at the Chinese Sky Room where my stage name was Vince Gee.”

“I remember driving through Texas in the early 60s and I went to the union office and said, ‘I’m a musician and my car broke down here in Amarillo, do you think I could get a job? A job for a bass player or something?’ They said we have a black union and a white union. My L.D. said I was white but I didn’t look white so I would have to choose. They told me the problem as Local 6. They wouldn’t let the musicians play together.”

Vincent found a teaching job at Benjamin Franklin Junior High in the Fillmore district where he taught for two years from 1960-62. “I took a group of kids to a chorus festival where previously they had never gotten a good score. They got a superior rating— for the first time ever. My first day teaching there a 14-year old girl said, ‘You can stay, we like you.’”

In 1965 Vincent moved to Tracy, CA where he taught high school for five years and then back to the Bay Area where he taught in San Carlos, Berkeley, and part-time at UC Davis. In 1974, Vince was hired fulltime at Cabrillo College in Aptos, CA. “I didn’t want to leave Berkeley High. They were some of the best musicians I ever worked with at that level, but the pay was better at the community college, and the schedule was less hectic.”

At Cabrillo, Vincent became involved in the National Association of Music Educators where he served as the chairman of the multi-cultural music commission. “They used to call all the other music ‘non-western music’. The word ‘non’ meant they weren’t people and that good music was only European music. We tried to change that.”

Vince spent his days playing in chamber groups, learning how to teach choral music, bands and orchestras, and his nights playing bass in jazz clubs and violin in the Honolulu Symphony which included performances under guest conductors Arthur Fiedler and Andre Kostelanetz. He tried to substitute for the music teacher at a local private high school but the school said no because he was Filipino. “There was a stigma against Filipinos in Hawaii. They were only seen as field workers.”

After graduate school Vince returned to the same district where he began teaching. During this time he began working as a music-director for the National Conference of Christians and Jews. “Every summer they held a week-long summer camp called Brotherhood USA which brought together kids of all different races and religions from the LA area. One of my students who I’ve kept in touch with over the years, Dr. Arthur Cribbs, attended the camp and is now the minister of the Filipino American United Church of Christ in L.A. His congregation’s Filipino, and he’s black! They love him.”

In 1980, Vince took a sabbatical from Cabrillo to work on a research project. “My project was to go to the Philippines and other Asian countries to see why they played western music. The answer? The European influence. I ended up staying in the Philippines for the entire time. I got involved with the Manila Symphony. When my year ended I was asked to stay and develop a symphony in Cebu, the island where my mother’s family came from. They said, ‘Develop the Cebu Symphony and when you’re ready to do a concert we’ll send you some Manila musicians.’ I stayed for another year. They ended up paying me in pesos rather than dollars, so I didn’t make as much as I thought I would.”

In 1984, Vincent competed and was selected for a year-long Fulbright Lectureship in Ecuador. Four years later he won a Fulbright Lectureship in Honduras. “Cabrillo didn’t mind me going, it made them look good later he won a Fulbright Lectureship in the Philippines. When my year ended I was asked to stay and develop a symphony in Cebu, the island where my mother’s family came from. They said, ‘Develop the Cebu Symphony and when you’re ready to do a concert we’ll send you some Manila musicians.’ I stayed for another year. They ended up paying me in pesos rather than dollars, so I didn’t make as much as I thought I would.”

In 1990, at age 55, Vince retired from Cabrillo to focus on mentoring teachers in the classroom. Since 1993 he has been an Artist in Residence at the San Jose Unified School District. Throughout the 90s and 00s, along with playing many casuals, Vince conducted the Santa Cruz Youth Symphony and Monterey Youth Orchestra. During the 1990s and 2000s, he played weekly gigs at the Washington Square Bar & Grill (the Washbag) in North Beach with Dick Foglia and performed as the Vince Gomez Trio at Stinson Beach.

Today, at 81, Vince continues to play and teach as much as he can. “I’m scheduled to go to George Fox University in Oregon to help with their music education program. I get to help teachers before they go out into the field. How do you reach kids that walk in and say, ‘I don’t like music, I don’t care about music’—the kids who don’t want to be taught? I believe if we had better teachers with those hard to reach kids than they would turn out as good people in society. It’s always hard because you’re fighting through the problems of society in order to teach your subject.”

In 1978, and I became a Ball Dude in 2000. The answer? The European influence. One day he asked if I’d like to be in the Giants Community Fund, which entails a couple marriages during the year where we vote on grants for non-profits. The director, Sue Petersen, asked if I’d like to be a Ball Dude. I said, ‘Yeah, I’d like to be a Ball Dude!’ Many people pay to do it. Their company donates $10,000 so they can be a Ball Dude and go to Ball Dude Camp.”

My first game I was looking for my Godson to give him the ball, so I was walking away from my seat. Everybody said, ‘Vince, you’re got to get back, you’re holding up the game!’ I didn’t know it was wrong to go looking for him.

Krubku and Kaiser kurwu me—they were players when I met them. Now they’re the announcers. They see me on the field and they say, ‘Hey, there’s Vince, he’s one of our favorite Ball Dudes. He’s a great musician.’

I’m a talkative guy. I like to talk to the fans. There were times when Krubka and Kaiser would say, ‘Hey, there’s Vince, he’s one of our favorite Ball Dudes. He’s a great musician.’

With Duane Kaiser in 1978

“Yeah, Vince is running for Mayor, that’s why he’s talking to everybody.

I do it a couple times a year. Sometimes they have Filipino night and they call me. After the game on Sunday I had 90 people mentioning on Facebook that they saw me. That shows how powerful TV is. More people know me now as a Ball Dude rather than as a musician!”

Vincent was given the choice of going to grad school anyway so instead of ethnomusicology I went into music education. It turned out to be a right decision. My interests then developed into getting people to understand that ALL cultures have music, because I wasn’t taught that—I was a classical musician. I played Beethoven, Bach, and Brahms. Music teachers at my time were taught to teach western music. Jazz opened me up to different things, and being more of a philosopher, I thought music education would be more fun than studying Koto in Japan or Gamelans in Indonesia.”

At Cabrillo, Vince became involved in the multi-cultural music education program. “I believe if we had better teachers with those hard to reach kids than they would turn out as good people in society. It’s always hard because you’re fighting through the problems of society in order to teach your subject.”

“Filipinos are one of the largest minority populations in the US. I am a composite of those immigrants that came in the 1920s and 30s—I’m a result of that generation. They call us The Bridge Generation.”

Vincent would like to recognize the following Local 6 members that were his following Local 6 members that were his former students:

Berkeley High School: Shinni Ishima, Doris Fakun, Robin Hansen, Steve Henry, Jonathan Knight, Carla Picchi

Cabrillo College: Holly Heilig-Gaul, Holly Heilig-Gaul, Steve Henry, Jonathan Knight, Carla Picchi

SCU / MYO: Leslie Chin, Michelle Maruyama, Henry Viets, Nicole Welch

SCU / MYO: Leslie Chin, Michelle Maruyama, Henry Viets, Nicole Welch

SCU / MYO: Leslie Chin, Michelle Maruyama, Henry Viets, Nicole Welch

SCU / MYO: Leslie Chin, Michelle Maruyama, Henry Viets, Nicole Welch
Minutes
BOARD OF DIRECTORS MEETING – May 26, 2016
Meeting called to order at 10:36 by President Schoenbrun
Present: Zare, Byram, Cummings, Elliott, Goff, Gray, Hanson
The minutes of the meeting of May 26, 2016 were accepted as amended.
NEW MEMBERS:
Sara Styles – cells – 5/26/16
REINSTATED TO MEMBERSHIP:
Mark Vetapek – cells – 5/10/16
Einn Levine – bassoon, contra bassoon – 5/16/16
Andrew Wes – drums, percussion – 5/16/16
Nita Medina – guitar, piano, violin – 5/17/16
Lydia Esselehne – viola, violin – 5/23/16
Deanna Soid – viola, violin – 5/23/16
GENERAL BUSINESS:
The following items were discussed:
• From the RS: a communication that all fines incurred by Local 291 have been dropped.
• A request from SF Living Wage Coalition that Local 6 renew its membership. M/S/C to make a one-time donation of $100.
• Expenditures for the months of April, 2016: M/S/C to approve.
• The 6/12/04 decision of the Board of Directors to self-insure the Local 6 death benefit: 2 deaths were reported in the month of April. M/S/C to continue to self-insure, with monthly Board oversight.
• Estimate obtained from Current Construction for $12,615 excluding material to remodel the basement lounge area: M/S/C to approve the bid pending a second proposal.
• A request from the Grammar Foundation to make a donation to Music Camps: M/S/C to make a one-time donation of $500.
• Proposed terms of a successor, pre-hire collective bargaining agreement (1-year term) between Local 6 and San Mateo County Fair: M/S/C to approve.
• Proposed terms of a successor collective bargaining agreement (1-year term) between Local 6 and Green Street Mortuary: M/S/C to approve the agreement, which has already been ratified by the musicians.
• A request from Eline van den Ende for membership continuity: M/S/C to approve the request upon receipt of any applicable dues and fees.
REPORT OF OFFICERS:
Secretary-Treasurer Zare reported on the May credit card report and the basement remodel.
President Schoenbrun reported on the following:
Activities and information regarding negotiations and contract maintenance for collective bargaining agreements with: Carmel Bach, Fremont Ballet, Midsummer Mozart, Monterey Opera, Oakland Symphony, Philharmonia Baroque, Quadre, SF Ballet, SF Opera, and SF Symphony.
Information regarding the Symphonic Oversight Committee Meeting, Golf Tournament, Picnic, construction project, and officer/staff board wages, AFM Convention 2016.
Meeting adjourned at 11:44 in memory of Paul Kantor
Submitted by Beth Zare, Secretary-Treasurer

BOARD OF DIRECTORS MEETING – June 8, 2016
Meeting called to order at 10:34 by President Schoenbrun
Present: Zare, Byram, Cummings, Elliott, Goff, Gray, Hanson
The minutes of the meeting of June 8, 2016 were accepted as amended.
NEW MEMBERS:
Joseph Becker – percussion – 6/30/16
Mark Lynn – guitar – 6/8/16
Elizabeth Blumenstock - violin, Baroque violin, viola – 7/5/16
Haruka Fujii – percussion – 6/30/16
Mark Votapek – cello – 5/10/16
Erin Irvine – bassoon, contra bassoon – 5/16/16
Andrew Weis – drums, percussion– 5/16/16
Deanna Soid – viola, violin – 5/23/16
GENERAL BUSINESS:
The following items were discussed:
• Proposed terms of a one-time, pre-hire collective bargaining agreement (1-year term) between Local 6 and Monterey Opera: M/S/C to approve.
• Proposed terms of a two-year extension letter to the current collective bargaining agreement between Local 6 and Monterey Opera: M/S/C to approve.
• Proposed terms of a successor collective bargaining agreement (1-year term) between Local 6 and Philharmonia Baroque: M/S/C to approve, subject to ratification by the musicians.
• A request from SF Labor Council that Local 6 purchase tickets to its upcoming Labor Day Breakfast on September 2nd: M/S/C to send John Fisher and Lee Gray to the event at a cost of $150.
• A request from VP Cummings to attend the upcoming AFM National Labor Management Conference in Chicago, August 17-19: M/S/C to approve reimbursement up to $2500.
• Addressing the tardiness of some Local 6 Steward's Report filings: M/S/C to approve a deadline of 30 days from the last service to submit reports for payment.
• Estimates obtained from two companies to remodel the basement of 116 Ninth Street, in order to have a functioning break and caucus room: M/S/C to approve the bid from Better Built Construction, a company recommended by the HC&M Commercial Sales & Leasing on the amount of $21,333 inclusive.
• Events transpiring at the 100th AFM Convention, which was held in Las Vegas from June 19-23: Local 6 delegates Dorman, Fisher, Lavelle and Zare attended. VP Cummings attended as a guest.

REPORT OF OFFICERS:
Secretary-Treasurer Zare reported on finding a location for the upcoming Golf Tournament and thanked the BOD for their participation in the past.
President Schoenbrun reported on the following:
Activities and information regarding negotiations and contract maintenance for collective bargaining agreements with: ACT, Carmel Bach Festival, Festival Opera, Midsummer Mozart, Oakland Symphony, Quadre, SF Ballet, SF Opera, SF Symphony, San Jose Chamber Orchestra, and West Bay Opera.
Information regarding the Symphonic Oversight Committee Meeting, construction project, and officer/staff board wages.
Meeting adjourned at 12:48 in memory of Sam Farano, Rob Wasserman and Allen Gee.
Submitted by Beth Zare, Secretary-Treasurer

BOARD OF DIRECTORS MEETING – July 14, 2016
Meeting called to order at 10:35 by President Schoenbrun
Present: Zare, Byram, Cummings, Elliott, Goff, Gray, Hanson
The minutes of the meeting of June 30, 2016 were accepted.
NEW MEMBERS:
Neal Googoo – tympani, percussion – 7/14/16
REINSTATED TO MEMBERSHIP:
Elizabeth Blumenstock – violin, Baroque violin, viola – 7/5/16
Diana Wynkenne Gomes – flute, piccolo – 7/8/16
Rebecca Smith – viola, viola – 7/8/16
GENERAL BUSINESS:
The following items were discussed:
• The 6/12/04 decision of the Board of Directors to self-insure the Local 6 death benefit: 2 deaths were reported in the month of May: M/S/C to continue to self-insure, with monthly Board oversight.
• A request from San Mateo CLI that Local 6 purchase a seat to its COPE banquet on July 29: M/S/C to send David Schoenbrun to the event at a cost of $200.
• A request from The Grammar Foundation to make a donation to Music Camps: M/S/C to make a one-time donation of $500.
• Proposed terms of a successor, pre-hire collective bargaining agreement (1-year term) between Local 6 and San Mateo County Fair: M/S/C to approve.
• Proposed terms of a successor collective bargaining agreement (1-year term) between Local 6 and Green Street Mortuary: M/S/C to approve the agreement, which has already been ratified by the musicians.
• A request from Eline van den Ende for membership continuity: M/S/C to approve the request upon receipt of any applicable dues and fees.

Life Member Luncheon 2016
• Expenditures for the month of June, 2016: M/S/C to approve.
• The 8/12/04 decision of the Board of Directors to self-insure the Local 6 death benefit: 2 deaths were reported in the month of June: M/S/C to continue to self-insure, with monthly Board oversight.
• Proposals of a two-year extension letter to the current collective bargaining agreement between Local 6 and Midsummer Mozart: M/S/C to approve pending notification of the bargaining unit.
• A request from AFM for President Schoenbrun to attend the upcoming PAM’s negotiations in New York, September 19-24: M/S/C to approve travel reimbursements.
• From Music Cares thanking us for our donation of $500 to help musicians in need with financial, medical and personal emergencies.
• From the SF Living Wage Coalition thanking us for our donation of $100 for continued support of social and economic justice.
• Acknowledgement of those representatives serving at the following conferences: ICSOM – John Chisholm (SRS), Joy Fellows (SF0), Patrick Johnson-Whitty (SF0), ROMA – Gigi Dang (MCSO, CSO), Debbie Spangler (SSV, OSO), Andy Lewis (SRS), TMA – Steve Sanders.

REPORT OF OFFICERS:
President Schoenbrun reported on the following:
• AFM Convention.

Meeting adjourned at 12:38 in memory of John Cambra Jr., John Kolarik Submitted by Beth Zare, Secretary-Treasurer

BOARD OF DIRECTORS MEETING – August 11, 2016
Meeting called to order at 10:45 by President Schoenbrun
President: Zare, Cumings, Elliott, Goff, Gray, Hanson. Excused: Byram

The minutes of the meeting of July 14, 2016 were accepted as amended.

NEW MEMBERS:
• Jordan Wardlaw – alto saxophone, clarinet, flute, piano – 8/11/16

REINSTATED TO MEMBERSHIP:
• Justine Hamlin – clarinet – 8/15/16

GENERAL BUSINESS:
The following items were discussed:
• Expenditures for the month of July, 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 were reported in the month of July: M/S/C to continue to self-insure, with monthly Board oversight.
• The 17th Annual Life Member Luncheon held on August 21st:
  • Midsummer Mozart: no vote taken by the orchestra. Tabled
  • The 8/12/04 decision of the Board of Directors to self-insure the Local 6 death benefit: 3 deaths were reported in the month of July: M/S/C to continue to self-insure, with monthly Board oversight.
  • The 17th Annual Life Member Luncheon held on August 21st: 96 members attended and $705 was raised for the AFM Tempo Fund.
  • Proposed terms of a two-year extension letter to the current collective bargaining agreement between Local 6 and Midsummer Mozart: no vote taken by the orchestra. Tabled in lieu of a meeting of the contracted members scheduled for September 26 at 6:30pm at the union hall.
• From California Arts Advocates asking that we renew our membership in lieu of a meeting of the contracted members scheduled for September 26 at 6:30pm at the union hall.
• From California Arts Advocates asking that we renew our membership: tabled until further research about the makeup of the board and their health of their organization can be done.
• A request from VP Cumings to attend the upcoming FMCS National Labor Management Convention in Chicago, August 17-19: M/S/C to augment already approved reimbursements (6/30/16) to cover the exact costs.
• From SF Arts and Ending Family Homelessness asking that we help support the ballet measure which allocates hotel tax funds to the Arts by making a donation: M/S/C to donate $350.
• Petition from Isabelle Chapuis for review of membership status: M/S/C to count continuous time in Local 153 and Local 6 for membership status.
• Board to send thank you cards to Local 6 Members Dan Levitan and Sofia Fojas for their involvement in securing instruments for a youth orchestra from Guangzhou, China after they did not arrive in time for their concert at Grace Cathedral.
• Communication from Copyright & Licensing Board; Alex Walsh to attend and report back to the Board.

REPORT OF OFFICERS:
Secretary-Treasurer Zare reported on the credit card report for June, union night at the Giants, Life Member Lunch details, and final report from 100th AFM Convention.

President Schoenbrun reported on the following:
• Activities and information regarding negotiations and contract maintenance for collective bargaining agreements with: Berkeley Rep, Carmel Bach, Fremont Symphony, Monterey Opera, Oakland Symphony, Philharmonia Baroque, Quadre, SF Ballet, SF Chamber Orchestra, SF Opera, SF Symphony, San Jose Chamber Orchestra, Symphony San Francisco, and West Bay Opera.
• VP Cumings reported on the California Labor Federation Convention held at Oakland Marriott on July 12-13.

Information regarding the Symphonic Oversight Committee Meeting, construction project, and office/staff board wages.

Meeting adjourned at 1:07 in memory of Joan Avellon, Terrieta Cooey, Fedor Kabalin and Donald Mehran
Submitted by Beth Zare, Secretary-Treasurer

Golf 2016

Picnic 2016

7
SAN FRANCISCO BALLET ORCHESTRA
Martin West, Music Director

Announces Local Audition for Violin I and Violin II Substitute lists

Auditions are scheduled for October 17, 2016. Applicants who perform an audition may be added to the San Francisco Ballet Orchestra’s violin substitute lists.

To apply please email a one-page resume (preferred) to tdavis@sfballet.org
Or mail to:
Tracy Davis – Sub-Violin audition
San Francisco Ballet
455 Franklin St.
San Francisco, CA 94102

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