



Vince Gomez: “Music education is not just music, it’s social justice.”
by Alex Walsh

pg 4



In This Issue. . .

David Schoenbrun Article
Local 6 Members to the Rescue!
TEMPO Donations
Signature TEMPO Club Form
New & Reinstated Members
Address Changes
Members Dropped
Members To Be Dropped
Vince Gomez Article
Minutes
Life Member Luncheon / Golf /
Picnic Photos
Advertisements
Auditions

Life Members

Ray Drummond
Francine Passa
Ellen Pesavento
Glen Swarts

In Memoriam

Eleanor Costello
William Hernandez
Fedor Kabalin
Hollon Kinney
Donald Meehan
Adrian Stenzen

NON-PROFIT ORG.
U.S. POSTAGE PAID
SAN FRANCISCO, CA
PERMIT NO. 454

Musicians Union Local 6
116 - 9th Street
San Francisco, CA 94103

I’ve Got Your Gig Economy Right Here! by President, David Schoenbrun

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.” (WhatIs.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 decline in the traditional job market, or insufficient training and education to enter it, or both, or just a desire for from freedom from the usual workplace hassles and constrictions? And where 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 an 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 balking at paying payroll for the 15 musicians who he needs to back his singer in a 15,000 audience capacity arena, or maybe just the person who used to be called in the industry “the father of the bride” -- a vestige of our

collective sexist pasts. I have come to the conclusion that, at least in our industry, the road to the gig economy and our musicians being regarded as independent contractors has been fueled by one thing and one thing only: profits -- and not worker profits.

This trend has not hit our major CBA groups and employers...yet. Every other aspect of the music industry is in deeply ensconced in the gig economy -- from chamber music to the clubs, restaurants, hotels and cruise ships to the dark date recording sessions. Ask the participating 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

Continued on page 3

Local 6 Members To The Rescue!



The Little Angels Symphony Orchestra from Guangzhou, China came to San Francisco on July 30, 2016, to perform in a benefit concert for St. Mary’s School at Old St. Mary’s Cathedral on California Street. Due to a series of unfortunate circumstances, the large instruments as well as chairs and stands did not arrive in time for the performance. The Mayor’s Office reached out to San Francisco Unified School District, among many other institutions, to see if instruments, chairs and stands might be able to be loaned at such short notice. **Sofia Fojas**, AFM Local 6 member and VAPA/SFUSD Program Administrator called on Michele Winter of Lowell High School and Tristan Arnold of the Ruth Asawa San Francisco School of the Arts who were able to loan chairs, stands and most of the large instruments. Melody of China, Inc. was able to provide two Chinese bass drums. AFM Local 6 member and harpist **Dan Levitan** provided a harp for the group to use by driving it up himself in time for the group’s only rehearsal on Friday afternoon. The children were able to perform their concert and it was a resounding success!

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.

Contact Us

Musicians Union Local 6
116 - 9th Street
San Francisco, CA 94103
phone (415) 575-0777
fax (415) 863-6173
info@afm6.org
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 31, 2016 1:00 pm

Board Of Directors

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

Dues

2016 Membership Dues

Regular Membership	\$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.



Tempo Club Members

Byram, Forrest	Gray, Josephine	Malone, Wally	Wagner, Melinda
Cumings, Kale	Hanson, Steve	Parks, Gay Nell	Zare, Beth
Dorman, Diane	Hunt, John	Perry, Cyrl	
Elliott, Gretchen	Klingelhoffer, William	Peterson, Charles	
Fisher, John N	Lancelle, Jonathan	Schoenbrun, David*	

Tempo Contributions (\$10, **\$20, ***\$30)

Adams, Terry**	Elliott, Gretchen**	Maginnis, Bill*	Rusconi, Bill**
Bacigalupi, John*	Eshima, Shinji**	Malone, Red*	Santos, Don*
Bailey, Linda	Fiore, John**	Malone, Wally**	Schoenbrun, David**
Bennett, Chuck*	Gallardo, Tony**	Mandel, Roberta	Seyforth, Russ*
Berthiaume, Denny	Gintjee, Ben*	Margolin, Ed*	Snyder, Jerry**
Bice, Rich***	Goff, Hall*	Mathias, Dick	Souza, Larry*
Borelli, Ron*	Goldman-Hull, Sergi	McAmis, Craig*	Spangler, Ward
Byram, Forrest**	Gomez, Vince*	McCarthy, Charlie	Spellman, Zachariah**
Carlson, Shauna	Gray, Jo**	McCorkle, Andrew	Summa, Terry**
Caswell, Maria	Green, Keith*	McElroy, Tom	Tayerle, Loren*
Cava, Earl*	Grossman, Michael	Metzgar, Pauline*	Tenney, John
Chanco, Aileen*	Hadeishi, Joan	Mu, Myron**	Thomas, Al*
Cohen, Jeremy**	Hart, Tom**	Reilly, Dean*	Thomas, Ilana
Colyer, Tom*	Hilliard, Terry*	Nemoyten, Mark	Tisdale, Val**
Cooke, Brian**	Hutchinson, Darryl*	Newhart, Byrne**	Torrey, Roger**
Coppola, Lisa**	Isenberg, Jeanette	Pankin, Jon	Turdici, Ed*
Crawford, Ken**	Kearns, Adelle-Akiko**	Pearson, John**	Veregge, Mark
Cumings, Art	Kent, Marianne	Rhodes, Ken*	Vigil, Roldan**
D'Amico, Steve**	Kerwin, Jim	Rhodes, Paul*	Wagner, Melinda**
Dorman, Diana*	Lancelle, Jon**	Rodriguez, Joe	Warkentin, Lenora
Duckworth,	Lewin, Danny	Roosevelt, Nicky	Webb, Bobbie
Adrienne**	London, Betsy**	Rose, Tom	Wirgler, Mike**
Duckworth, Tom**	Leland, Dick*	Rosengarden, Mark**	Zimmerman, Jim

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

MEMBERSHIP APPLICATION

Name (print)_____

Date_____

Address:_____

City_____State_____Zip_____

Employer:_____

Local No._____Job Title_____

E-Mail:_____Telephone No._____



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.

For Office Use Only

Check ()

Cash ()

Text to Donate ()

Swipe (_____)

Date received_____

Item sent:_____

Your Trusted Servants...

Local 6 Officers

David Schoenbrun, President
Kale Cumings, Vice-President
Beth Zare, Secretary-Treasurer

Board Of Directors

Gretchen Elliott, Trustee
Hall Goff, Trustee
Steve Hanson, Trustee
Josephine Gray, Director
Forrest Byram, Director

President Emeritus

Melinda Wagner

Staff

Tony Orbasido - Recording, Reception (x301)
Lori Ponton Rodriguez - Treasury (x304)
Joe Rodriguez - Casuals (x306)
Cheryl Fippen - MPTF, Death Benefits (x307)
Alex Walsh - Member Services (x308)

Area-Wide Casual Wage Scale Committee

Lisa Sanchez, Chair
Ray Buyco
Gigi Dang
Michael Hatfield
Jeanette Isenberg
Rob Gibson
Jim Zimmerman

Finance Committee

Melinda Wagner, Chair
Steven D'Amico
Peter Wahrhaftig

Law & Legislative Committee

William Klingelhoffer, Chair
Melanie Bryson
India Cooke
Mary Hargrove
Rick Leder
Gordon Messick
Bob Williams

Recording Committee

Jon Lancelle
David Ridge
Nanci Severance
Peter Wahrhaftig

Labor Council Representatives

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

Union Stewards

Berkeley Symphony – Alden Cohen
California Symphony – William Harvey
Carmel Bach Festival – vacant
Festival Opera – Betsy London
Fremont Symphony – Forrest Byram
Golden Gate Park Band – Mark Nemoyten
Lamplighters – William Harvey
Marin Symphony – Claudia Fountain
Midsummer Mozart – Kelleen Boyer
Monterey Symphony – Owen Miyoshi
New Century Chamber Orchestra – Robin Bonnell
Oakland East Bay Symphony – Alicia Telford
Opera San Jose – Mary Hargrove
Philharmonia Baroque – Maria Caswell
SF Ballet Orchestra – rotating
SF Opera Center Orchestra – Diana Dorman
SF Opera – Thalia Moore
SF Symphony – rotating
San Jose Chamber Orchestra – Richard Worn
Santa Cruz County Symphony – Jo Gray
Santa Rosa Symphony – Bob Williams
Symphony Silicon Valley – Janet Witharm
West Bay Opera – Diane Ryan

2

New & Reinstated Members

Changes In Member Contact Information

Edited for web

Edited for web

Members To Be Dropped (for non-payment of 2nd quarter dues, updated through 9/2/16)

Austin, Arthur	Cottin-Rack, Myriam	Ginn, James	Leikam, David	Park, Aromi	Trono, Tatiana
Batiste, Larry	Diaz, Amalia	Girard, Richard J	Levonius, Niel	Rowan, Doug	Vaiani, R Clyde
Bonnell, Robin	Douglas, Laura J	Green, Dori	Martinez, Ricardo R	Rzad, Paul	van Dongen, Antoine
Broderick, Lawrence S	Everett, William J	Gronningen, Ellen K	McDevitt, Megan	Schantz, Marcella P	Vance, Brian R
Burke, Claire	Fabricant, Daniel	Jones, Brian Thomas	Morris, Amber	Scott, Robert E	Welch, Nicole J
Burke, Richard A	Feltman, Joshua Michael	Kadarauch, Katie	Needham, Richard Jeremy	Shaul, Aaron	Westman, Aaron
Burkert, Gene	Garbeff, Kristin	King, John H	Olivier, Rufus David	Simbre, CJ	White, Archie
Chapman, Charles	Gayhart, Fred	Leaf, Christopher	Orzel, John Alan	Trefethen, Heidi	Zema, Greg

Members Dropped (for non-payment of 1st quarter dues, updated through 9/2/16)

Albers, Cynthia L	Chachkin, Myra	Heffernan, Emma	Martin, Richard J	Rivard, Elizabeth	Venstrom, Kristine
Bates, Steven M	Claassen, Gretchen	Kim, David	Meyer, Jeanelle	Scott, Dave Len	Wang, Yu-ting
Benham, Donald W	Ebisuzaki, Matthew	Kim, Nancy	Minor, Michael A	Scott, Joseph	Weichel, Cynthia
Blea, Anthony	Fouts, Andrew W	Lorenz, Fil	Olmsted, Victor Duenas	Scow, Adam	Williamson, James R
Brummel, Jon	Friedberg, Adam	Mackinnon, Chuck	Osby, Oz	Steele, David W	Wyatt III, James Lee
Camphouse, Alex	Gong, Una	Marish, Elad	Owens, Christina	Stroud, Stephanie Rickard	Zhang, Sheng
Capobianco, John F	Hakenen, Sarajane	Martin, Claire-Jeanne	Presler, Anna	Suminski, Steven	

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 we also lost our 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 for everyone concerned, except of course the (real) employers. With all of those hard-fought negotiated scales and room minimums out the window, hotels and other such employers could offer work at whatever rates they wanted. If a leader insisted on citing the Area Wide Casual Wage Scale, there were 10 other leaders waiting in

the wings who did not. Musicians became accustomed to working without union contracts in place. They saw their annual pension contributions slow to a dribble. They questioned the need to belong to a union, and many left. In 1979 we had over 4000 members, now we less than half that number.

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 only the occasional contract is filed, meaning that pension contributions (the biggest thing we have to offer) is 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, lulled 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 short-sighted.

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 Franciscans for the Arts and Ending Family Homelessness.

This measure, without raising taxes, will use the hotel tax revenue to restore arts funding and improve

access to arts experiences citywide while expanding revenue sources for homeless families. Local 6 both contributed to the campaign and became signatory sponsors -- an unusually politically-active decision for our Board of Directors. That’s how beneficial we believe this will be to our members in particular and the arts and culture in the city in general. Other sponsors include SF Symphony, Opera and Ballet, Philharmonic Baroque, ACT, SF JAZZ, SF Friends of Chamber Music, SF Performances, City Arts and Lectures, and many more. Please visit their website and tell your friends and loved ones that 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: “Music education is not just music, it’s social justice.” by Alex Walsh

Vince Gomez is a violinist, bassist, conductor, music educator, native San Franciscan, Local 6 Life Member, and a 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.

Vincent 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. In our hotel we had 4 rooms that were connected to make a 3 bedroom apartment. We shared the bathroom in the hall with other people. There was a produce market on Drumm St. and to the left of the hotel were Wellman Coffee and Planters Peanuts. This was an industrial area with lots of hobos and drunkards, and was considered a slum. Today it’s a tennis court and swimming pool next to the Hyatt Regency.”

Vince’s father worked as a cook and steward for the Coast Guard, which was based in Alameda. He had migrated to Seattle as a young man



Vince at 9

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 migrated 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 pushed it because he knew how important music was for the people of the Philipines. My folks sacrificed for me. My 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.’”

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 realized he had to focus exclusively on music. He started playing jazz bass 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.”

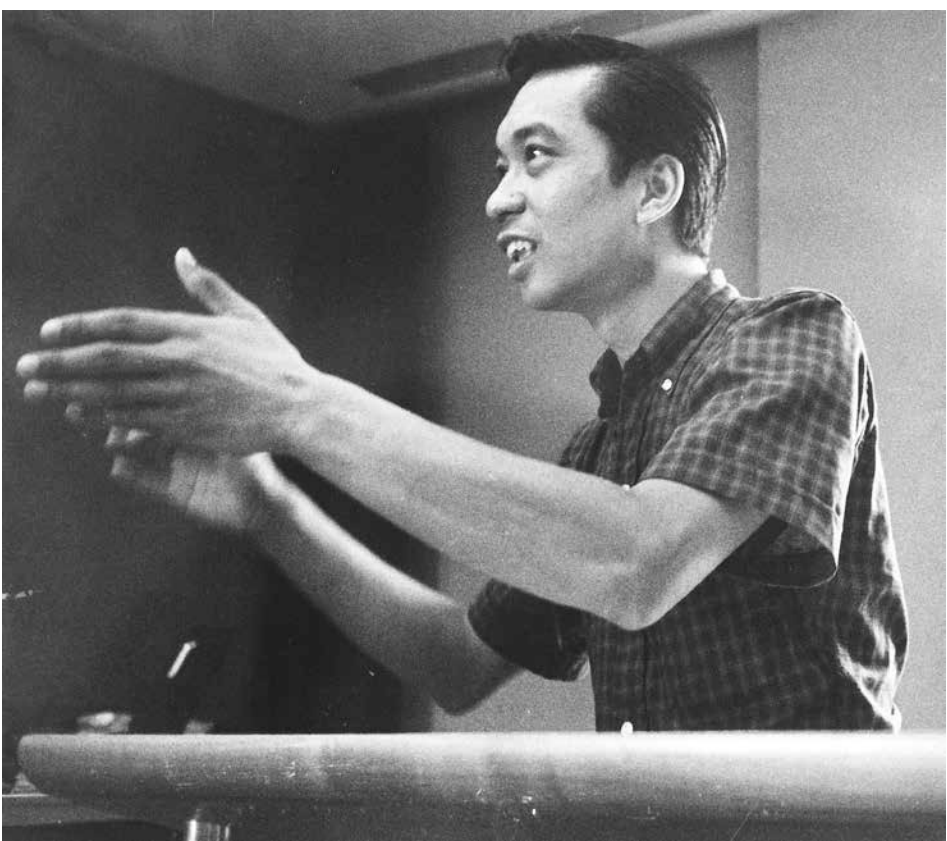
In his second year of college Vince began dating Cornelia Bocar, a senior at Washington High School in San Francisco. She was also a musician and played piano for Johnny Mathis at school assemblies. After high school she went to SF State and then transferred to UOP where the young couple learned they 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 draft card said he was white. This did not stop him from experiencing discrimination when he was denied housing. “We were going to pay and pick up the key and the landlord said, ‘Oh, Mr. Gomez, we can’t rent to you because there’s a clause in our covenant that says no non-Caucasians can live here.’”

Vince did not know why he was classified as white on his ID card. “The draft card I had when I turned 18 (in 1953) indicated that I was white. I never knew how they came up with that label at that time. It seemed that



From left: Vince’s father and mother, Vince, his first wife and her friend



they had only two choices, white or black, on the 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 their books included a song about the Erie Canal, so we tied in social studies with music. In those days a teacher like me was happening. Today you don’t have kids singing anymore. 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 R’s--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 borrowed money from the Local 47 Musicians Credit Union so I could get a bass. I paid it back, \$17 a month for 12 months. It’s the one I use today. Ralph Pena really helped me become a bass player.”

“One of my biggest gigs was playing for the Hi-Lo’s at the old Shrine auditorium in LA. It was called ‘A Jazz A La Carte.’ The bill 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.”

School teachers were not paid during the summer months, so Vince decided to try his luck in Las Vegas. “The summer of ‘57 I had no money coming in, so we went to Vegas with Clark Burroughs’s wife who was a dancer. We drove in a Morris Minor



“One time my teacher threw me into a gig subbing for him with all these heavy studio cats. It was in Db and I didn’t know Db—I realized I had to go back to woodshedding.”

convertible in the evening when it was cooler. A musician saw us coming into town with the bass sticking out and yelled, ‘Hey, there’s a new bass player in town!’”

By the end of the summer things were going so well that Vince decided to stay. “I told the school district I was going to stay working as a musician. I was only 22. It was glamorous! I was around all these famous people. I was in show business now--it was happening!”

“My first big gig in Vegas was with Jackie

Cain and Roy Kral at the Thunderbird Hotel. Other gigs included playing with Dinah Shore, Victor Borge, the Paris Sisters, and comedian Shecky Greene. I played violin with Dinah Shore. It was a week at the Flamingo Hotel. You didn’t get a steady gig for four months, it was a week here, two weeks there, depending on what stars were in town. I worked with the Paris Sisters at the Riviera Hotel where I hired a great trombonist named Carl Fontana. He’s well known among jazz musicians.”

A year later, Vince and his wife divorced. Heart-broken, he returned to Los Angeles. “I asked my parents in San Francisco to take care of my kid because I was trying to get established back in LA. I found a teaching gig in Watts, in an all-black neighborhood. At night I played in a group called the Paul Togawa Afro-Jazz Orientals in a Mexican nightclub in East LA.”

During Christmas vacation in 1959 Vince 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 LA.”



Vince and his wife Carol in 1990. They met in 1976 when she hired him to be the Music Director for Berkeley City Camps

Vince 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 I.D. said I was white but I didn’t look white so I would have to choose. They had the same problem as Local 6. They wouldn’t let the musicians play together.”

Vince 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.”

“See, you get past the skin thing and these kids are just like everybody else, they want to sound good, they want people to believe in them.”

In 1962 Vince applied for a fellowship at the East West Center of the University of Hawaii (UoH) to study ethnomusicology. Unfortunately, there was a mix-up in his application. The school thought he had a low grade point average because UOP graded on a 3.0 system and UoH graded on a 4.0 system, so he did not get accepted. “I’d made the decision to follow through and go



Acappella Choir, Tracy, CA, 1966

to grad school anyway so instead of ethnomusicology I went into music education. It turned out to be the 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.”

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 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 LA. His congregation’s Filipino, and he’s black! They love him.”



Conducting in the Phillipines, 1981

In 1965 Vince 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, Vince 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’re not people and that good music was only European music. We tried to change that.”

Vince Gomez On Being A Ball Dude

I’ve been a season ticket holder with Giants since 1978, and I became a Ball Dude in 2000. The owner, Peter Magowan, sat right next to me at the ballpark and I got to know him pretty well. One day he asked if I’d like to be in the Giants Community Fund, which entails a couple meetings 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.”



With Duane Kuiper 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!

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’ve got to get back, you’re holding up the game!’ I didn’t know it was wrong to go looking for him.

Krukow and Kuiper know 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 Krukow and Kuiper would say,

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 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, Vince 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 to be able to say they had teachers involved in the Fulbright program.”

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 80s and 90s, 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 Fregulia and performed as the Vince Gomez Trio in 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.”



“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.”

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

Berkeley High School: Shinji Eshima, Doris Fukawa, Robin Hansen, Steve Henry, Jonathan Knight, Carla Picchi
Cabrillo College: Holly Heilig-Gaul, Stan Poplin
SCYO / 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, Cumings, Elliott, Goff, Gray, Hanson

The minutes of the meeting of May 9, 2016 were accepted as amended.
NEW MEMBERS:
Sara Styles – cello – 5/26/16

REINSTATED TO MEMBERSHIP:
Mark Votapek – cello – 5/10/16
Erin Irvine – bassoon, contra bassoon – 5/16/16
Andrew Weis – drums, percussion– 5/16/16
Nito Medina – guitar, piano, violin – 5/17/16
Lydia Essallenne – viola, violin – 5/23/16
Deanna Said – viola, violin – 5/23/16

GENERAL BUSINESS:
The following items were discussed:

- From the IRS: a communication that all fines incurred by Local 292 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 month of April, 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 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.
- Receiving signed CBA Leaders Agreements from four Local 6 leaders: Kevin Porter, Jack Bethards, Byrne Newhart, Terry Summa.
- Proposed terms of a one-year extension letter to the current collective bargaining agreement between Local 6 and Woodminster: M/S/C to approve.
- Proposed terms of a one-time, pre-hire church/choral agreement between Local 6 and SF Choral Society for an engagement which took place in May: M/S/C to approve.
- An updated membership census, prepared in May, 2016 which categorizes members by age group and gender: membership as of that date, including those suspended for nonpayment of 1st quarter dues, equaled 2037.

REPORT OF OFFICERS:
Secretary-Treasurer Zare reported on the selection of McNear’s Beach as the location for this year’s Labor Day picnic.
President Schoenbrun reported on the following:
Activities and information regarding negotiations and contract maintenance for collective bargaining agreements with: Carmel Bach, Fremont Symphony, Green Street, 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, construction project, and 2016 AFM Convention

Meeting adjourned at 12:13 in memory of Eldon Sellers and Jane Little.
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, Cumings, Elliott, Goff, Gray, Hanson

The minutes of the meeting of May 26, 2016 were accepted as amended.
NEW MEMBERS:
Mark Lynn – guitar – 6/8/16

GENERAL BUSINESS:
The following items were discussed:

- A request from San Mateo CLC 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 Grammy Foundation to make a donation to Music Cares: 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 (3- 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 Kantner
Submitted by Beth Zare, Secretary-Treasurer
* * *

BOARD OF DIRECTORS MEETING – June 30, 2016
Meeting called to order at 10:33 by President Schoenbrun
Present: Zare, Byram, Elliott, Goff, Gray, Hanson Excused: Cumings

The minutes of the meeting of June 8, 2016 were accepted as amended.
NEW MEMBERS:
Joseph Becker – percussion – 6/30/16
Mark Fedronic – trombone, piano, vocals – 6/30/16
Haruka Fujii – percussion – 6/30/16
Marcus Phillips – oboe, English horn – 6/30/16

REINSTATED TO MEMBERSHIP:
Louis Fasman – trumpet, flugelhorn – 6/9/16
Peter Govorchin – tuba, sousaphone, vocals – 6/13/16

GENERAL BUSINESS:
The following items were discussed:

- Expenditures for the month of May, 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 May: M/S/C to continue to self-insure, with monthly Board oversight.

- Proposed terms of a one-time, pre-hire collective bargaining agreement (1-year term) between Local 6 and Fremont Opera: M/S/C to approve for their production of The Nutcracker.
- 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 (3-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 Jo Gray to the event at a cost of \$150.
- A request from VP Cumings to attend the upcoming FMCS 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 in the amount of \$21,133 inclusive.
- Events transpiring at the 100th AFM Convention, which was held in Las Vegas from June 19-23. Local 6 delegates Dorman, Fisher, Lancelle and Zare attended. VP Cumings 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 Musical News.
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 Chamber Orchestra, 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 Gove.
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, Cumings, Elliott, Gray, Hanson Excused: Goff
The minutes of the meeting of June 30, 2016 were accepted.
NEW MEMBERS:
Neal Goggans – tympani, percussion – 7/14/16

REINSTATED TO MEMBERSHIP:
Elizabeth Blumenstock - violin, Baroque violin, viola – 7/5/16
Diana Wyneken Gomez – flute, piccolo – 7/8/16
Rebecca Smith – violin, viola – 7/8/16

GENERAL BUSINESS:
The following items were discussed:

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.
- Proposed terms 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 Pamphlet B 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: LCSOM – John Chisholm (SFS), Joy Fellows (SFO), Patrick Johnson-Whitty (SFB), ROPA – Gigi Dang (MCSO, CSO), Debbie Spangler (SSV, OSO), Andy Lewis (SRS), TMA – Steve Sanders.

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 Silicon Valley, 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 officer/staff/board wages.

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
Present: 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
Travis Kindred - acoustic bass, electric bass, guitar, tuba, ukulele – 8/19/16

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: 5 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: tabled until further research about the makeup of

- their board and 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 ballot 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 August, the upcoming golf tournament details.

President Schoenbrun reported on the following:

Activities and information regarding negotiations and contract maintenance for collective bargaining agreements with: Carmel Bach, Fremont Symphony, Monterey Opera, Oakland Symphony, Philharmonia Baroque, Quadre, SF Ballet, SF Chamber Orchestra, SF Opera, SF Symphony, San Jose Chamber Orchestra, Stern Grove, Symphony Silicon Valley, and West Bay Opera.

Information regarding the Symphonic Oversight Committee Meeting, SFLC report, SMCLC COPE Banquet, Annual AFM-EPF report, and officer/staff/board wages

Representatives Andy Lewis and Debbie Spangler reported on the ROPA Conference held in Madison, Wisconsin on July 25-29.

Meeting adjourned at 1:07 in memory of Joan Axelson, Teretha Cooley, Fedor Kabalin and Donald Meehan
Submitted by Beth Zare, Secretary-Treasurer

Golf 2016



Picnic 2016



Yamaha G2 DX Grand Piano.
Excellent condition.
Used by long-time professional
Bay Area jazz keyboard player
& member of Local 6 for many
years. \$7,500.

Contact Drew at 760-827-9861
or drewsibleyloans@yahoo.com
or Barbara at 510-703-0678 or
bakteach@gmail.com



Kristine Clevenger

Certified Massage Therapist

Therapeutic Massage, Lymphatic Drainage,
Biodynamic Craniosacral Therapy

Phone 650-305-8789

Address 2049 Grant Rd
Los Altos, CA 94024

Website therapybykristine.com



CA Certification 13855

Optimal Moves®

Feldenkrais® Teacher Training Program
Mary Spire, Educational Director
Enrollment Open

Workshop for Musicians
Saturday, October 8, 2016 from 12-5pm
San Rafael, CA

For information and registration:
www.optimalmoves.com

Complete Recording Services

Patrick Simms / Local 6 Recording Studio



24 tracks, Pro Tools
Large, comfortable live room
Experienced engineer

(415) 373-8874

Special low rate for members!

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

MONTEREY SYMPHONY

announces auditions for the following positions:

November 1st, 2016

Principal Clarinet

Second Bassoon

November 2nd, 2016

Principal Horn

Assistant Principal/Utility Horn

Fourth Horn

The committee may also fill vacancies in the orchestra which
result from this audition. Links to excerpts will be posted on the
symphony website when available.

www.montereysymphony.org/about-us/employment/

2016-2017 Per Service Rates:

Section: \$119.03

Assistant Principal: \$130.93

Principal: \$148.79

**To be considered for these auditions please submit a resume
and a \$50 deposit by 5:00 PM, Tuesday, October 18th.** Deposits
will be returned to candidates on the day of the audition. Deposits
will be refunded for cancellations received by

5:00 PM, Friday, October 28th.

Please send documents by e-mail, USPS or fax to:

nvera@montereysymphony.org

Monterey Symphony Auditions

2560 Garden Road, Suite 101

Monterey, CA 93940

Fax: 831-644-0669

BERKELEY SYMPHONY



announces auditions for the following position:
Principal Trumpet

Preliminary and final auditions

Tuesday, December 6, 2016

Wednesday, December 7, 2016

Application requirements:

One-page resume

Include current phone number;

physical and e-mail addresses)

\$50 refundable deposit

Send to:

Berkeley Symphony Auditions

Attn. Joslyn D'Antonio, Co-Personnel Manager

Mail: 1365 Cresthaven Drive, Colfax, CA 95713

Email: foothilljoslyn@yahoo.com

Application deadline:

Resume and deposit must be
postmarked by November 14, 2016

BERKELEY SYMPHONY



announces auditions for the following positions:
3rd Chair Cello and Section Cello

Preliminary and final auditions

Monday, October 10, 2016

Tuesday, October 11, 2016

Application requirements:

One-page resume

(Include current phone number; physical and

e-mail addresses)

\$50 refundable deposit

Send to:

Berkeley Symphony Auditions

Attn. Joslyn D'Antonio, Co-Personnel Manager

Mail: 1365 Cresthaven Drive, Colfax, CA 95713

Email: foothilljoslyn@yahoo.com

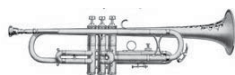
Application deadline:

Resume and deposit must be postmarked by
September 12, 2016

UNION MUSIC CO.

*Sales * Rentals * Repairs
New & Used*

415-775-6043



Instrument Lessons

Rehearsal Spaces Available

Brass, Woodwind

& Orchestral String Specialist

Large Selection of Sheet Music

**20% DISCOUNT TO
LOCAL 6 MEMBERS**

Monday - Saturday 10 - 6p.m.

1710-B Market Street

(bet. Gough/Octavia)

San Francisco, CA 94102

(415) 775-6043

(415) 775-8432 FAX

www.unionmusiccompany.com

info@unionmusiccompany.com



*Proudly serving the San Francisco musician
community since 1922*

Performance Feldenkrais



\$40 for individual sessions

\$20 for students

David Rowland

245 Eureka St.

San Francisco, CA 94114

415-264-2199

www.performance-feldenkrais.com



*Announces auditions for the following
tenure-track positions:*

SECTION VIOLIN

(1 Second Violin – Seat 12) – 55 Services

Audition Date: Friday, 04 November 2016

SECTION VIOLA

(Seat 7) – 55 Services

Audition Date: Friday, 02 December 2016

2016-17 Per-Service Rates: Section = \$142.60; Assistant
Principal = \$163.99; Principal = \$178.25; Pension = 8.72%.

Auditions shall be held in the Weill Hall of the Green
Music Center at Sonoma State University
in Rohnert Park, CA.

If a position is won by a SRS Musician, runner-up(s) may be
offered the resulting opening(s).

For Section Violin applications, send a one-page resume with
cover letter by 28 October 2016. For Section Viola applications,
send a one-page resume with cover letter by 25 November 2016.

Santa Rosa Symphony – Auditions; 50 Santa Rosa Avenue,
Suite 410, Santa Rosa, CA 95404

Fax: 707-546-0460; E-mail: tbeswick@srsymphony.org

A list of audition repertoire and other relevant information shall be
mailed to the applicant upon receipt of resume.