



## In This Issue. . .

*Kale Cumings Article*  
*Beth Zare Article*  
*New & Reinstated Members*  
*Members Suspended / Dropped /*  
*Resignations*  
*Rex Allen Article*  
*TEMPO*  
*CBA List*  
*2018 Directory Change of Address*  
*Petition for Multi-Card Rebate*  
*Auditions*

## In Memoriam

John Evans  
Douglas Lunn

## Life Members

William Tuck Andress  
Steven Doherty  
Victor Fierro Jr.  
Patrick E Kennedy  
Pamela G Smith  
Rosi Urbano

## For The Benefit Of All *by Kale Cumings, President*



We arrived in San Francisco well after midnight. I wasn’t sure the U-haul could make it up the seemingly— to a born Midwesterner— vertical street to our new Potrero Hill apartment. With our used Audi still hitched to the back, we stopped in a deserted parking lot south of Market to unhitch the car. After spending the last several days driving from Chicago with our baby daughter, we were all exhausted and anxious to get settled in--I remember thinking in that moment that we must be crazy to upend our lives like this. Twenty years later, that little baby girl, and later on her brother, are true Californians. And this has become home for me, too.

While it’s true that I originally became a musician for its glamorous lifestyle, easy money, and stress-free

existence, it has been the relationships I’ve made with the community of musicians here in San Francisco that have sustained me through the reality of a working musician’s life. When I played my first orchestral job and observed the protections and compensation that were already in place for me, I realized I benefited greatly from the tireless and diligent work of the many people who came before me. I am grateful for the many years of thoughtful leadership from people currently with the union and from those that I will never meet. Continuing this tradition is why I’m excited to begin my tenure as President of Local 6.

The debt of gratitude continues. President David Schoenbrun has been an amazingly gracious mentor, from my first reaction to being asked about running (“What?!? No way!”) up to this very day. His careful guidance through this transition has been and continues to be invaluable to me.

Of course we face many challenges: the economic and social pressures in our society, the increasing gulf between the richest and poorest, and the unprecedented transformation of the employer/employee relationship. For the working musician, these pressures add enormous difficulty to an already demanding profession. In working to find solutions to these problems, what is not possible for a lone individual becomes a reality for a group of engaged and concerned people working together. This is and always has been the core value of unionism.

When I remember that eerie feeling of loneliness my family and I had in that deserted parking lot our first night in The City, I am greatly heartened by the knowledge that even then there existed a large and active community of musicians working together for the benefit of all. We are truly stronger together than we are alone.

## What Do I Know About Solidarity *by Beth Zare, Secretary-Treasurer*



One might think a union officer would be well versed on the meaning of solidarity but truthfully, I can go for days without thinking about it, especially when times are good and things are really going well. That is why solidarity has been on my mind lately... since November 9, 2016 to be exact.

On January 20, 2017 many people, myself included, marched in solidarity at the Women’s March, the largest mass mobilization that any new administration had seen on its first day. This felt like solidarity.

Then during this past NFL season I watched as players and owners locked arms with each other in response to the President’s demand that team owners “fire or suspend” players who knelt during the National Anthem. The silent rebuke represented an unprecedented collective action among players and owners, who are often at odds. That made me think about how two opposing sides can come together to show solidarity when they are both under attack.

In the #metoo movement, I watched as one personal story after another came to light, which turned them into a pattern with shared strength. More important than the individual story was that each woman felt empowered to speak her truth. Together, they found their collective voice.

Even with all that knowledge I couldn’t answer the question, “What is solidarity?” when attending an AFM leadership training in November. Fourteen other very smart officers from around the US and Canada sat there in silence with me.

I certainly don’t feel like an authority which is why it has been so hard for me to write this article. I couldn’t find a way to approach the sentiment of solidarity until calamity struck. There is a long history of cooperation in the face of crisis as I think back on the immediate aftermath of 9/11 as a time of great solidarity. The same is true after most major earthquakes or hurricanes. For Local 6 it was the North Bay Wildfires.

The day after the fires started Local 6 member, Rob Ashley created a website (afm6emergencyhousing.yclas.com) when he learned that some of the hotels were price gouging. “I imagine many musicians had very little time to gather their belongings, maybe even their instruments. I created a website for members to help one another during this crisis and was blown away by how many colleagues volunteered their homes to other musicians in need.”

Former Board Member of Local 292 (Santa Rosa), Joe Dupre called to ask if we could help him find a music stand and a black suit so he could keep playing his gigs. He had just enough time to grab his violin before he lost everything in the fire. Through the communications on Rob’s website Joe was fully outfitted by Siegel’s Tuxedo Shop at 2366 Mission Street in San Francisco, including shoes!

Local 6 quickly got word to our North Bay members about free disaster relief. Teamsters Local 665 helped get musical instruments into the hands of children who had lost theirs in the fire. Former President of Local 292 William “Bob” Williams, helped track down displaced musicians who had lost their homes and delivered gift cards and relief checks courtesy of the North Bay Labor Council and the Redwood Credit Union.

This is how I am reminded that solidarity exists in good times and bad. Local 6 promotes togetherness and union awareness through our social events year-round. Last August over 100 members attended the Life Member Lunch and then another 100 people with their families shared ideas and food at the Labor Day Picnic. We even had smaller events, such as the Golf Tournament and Union Day at AT&T Park where we watched the Giants lose. (This year has to be better!) These events instill an awareness of others and allow us to break free from a me-first mentality and remember we are stronger when we stick together.

Not being an authority on solidarity, I can still say that I am proud to be a part of this beautiful group of people who just happen to be musicians.

## Swearing-In Ceremony

### New Officers and Board Members:

*Front row, left to right:*  
*Forrest Byram - Vice President*  
*Steve Hanson - Director*  
*David Schoenbrun - President*  
*Hall Goff - Director*  
*(back row)*  
*Gretchen Elliott - Trustee*  
*Beth Zare - Secretary-Treasurer*  
*Jo Gray - Director*  
*Meredith Brown - Trustee*  
*Kale Cumings - Current President*



# 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 before)

### Meetings Schedule

General Membership  
April 30, 2018 1:00 pm

### Board Of Directors

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

## Dues

### 2018 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.

## Musicians For Pension Security

Musicians For Pension Security (MPS), based in New York, is a newly formed pension awareness group made up of AFM union members who are currently vested in the AFM-EPF Pension Fund. Members include Adam Krauthamer, Carol Zeavin, Pete Donovan, Sylvia D'Avanzo, Elise Frawley, and senior policy and legal advisor, Jon Kantor. They have become a well-informed group of rank and file AFM members quite concerned about our pension.

With many multi employer pension funds coming under stress due to under-funding, MPS has been

serving to keep us all up to date with news about legislative actions being considered in Congress. Please go to their web site and learn more about MPS. You can learn about the status of our fund, alliances made with other unions, and how to sign up for informative emails sent out periodically by MPS.

When a benefit as important as our pension comes under stress, it takes everyone vested looking for solutions. Our AFM leadership can use all the help it can get!

www.musiciansforpensionsecurity.com

## Do We Have Money For You?

There is a huge list of unclaimed royalties from SAG-AFTRA for sound recordings, AV products and symphonic recordings.

Take a look at the list and see if you have any \$\$ waiting.

www.afmsagaftarafund.org

AFM & SAG • AFTRA  
Intellectual Property Rights Distribution Fund

## Beneficiary Card

If you have any reason to believe that your beneficiary card needs to be updated, or you aren't sure we have one on file, please contact Cheryl Fippen at 415-575-0777 ext. 307.

Reasons to update include death of a previously named beneficiary or changes in marital status and re-marriage. Many of the cards on file were completed over 30 years ago. Your death benefit will be paid to the person named on your card- it's your responsibility to make sure it's up to date.

## Your Trusted Servants...

### Local 6 Officers

Kale Cumings, President  
Forrest Byram, Vice-President  
Beth Zare, Secretary-Treasurer

### Board Of Directors

Gretchen Elliott, Trustee  
Hall Goff, Trustee  
Steve Hanson, Trustee  
Meredith Brown, Director  
Josephine Gray, 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 Klingelhofer, 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 – David Borough  
Monterey Bay Central Labor Council – Tom Daly

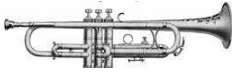
### Union Stewards

Berkeley Symphony – Alden Cohen  
California Symphony – William Harvey  
Carmel Bach Festival – Meg Eldridge  
Festival Opera – Betsy London  
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

## 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*



# Edited For Web

## Newest Youth Member



David Green. Trumpet

"I knew I would be playing music for the rest of my life, and joining the AFM was a natural step in that journey. I hope to play trumpet in an orchestra and being a part of the AFM immediately places me in an environment full of people with my dream job."

## Members Suspended (for non-payment of 4th quarter dues, updated through 2/5/18)

Batiste, Larry	Carlson, Wilbur	Galvin, Patrick	Neuman, David	Simpson, Laura
Baum, Marc Hampton	Colter, Max	Goggans, Neal	Pascucci, Crystal	Sorkin, Scott
Blea, Anthony	Deaconoff, Cyril G	Hinshaw, Darby	Platoff, Nicholas	Todd, Robert
Brummel, Jon	Doing, John M	Johnson, Tania	Ritz, James H	Volonts, Tingting Gu
Burke, Claire	Fish, Mark Eric	Kahn, Ruth	Rose, Alisa	Worn, Richard Fraser
Burke, Richard A	Fishler, Kenneth L	Kim, Jihee	Rosen, Stewart	Wynne, Pat
Burns, Lisa Anne	Flyer, Nina G	Lavin, Ann	Ruotolo, Vanessa	
Campbell, Katharine	Fountain, Claudia L	McKinley, Joseph	Sevier, Lily K	
Cann, David A	Fujii, Haruka	Miki, Kayo Jane	Simbre, C J	

## Members Dropped (for non-payment of 3rd quarter dues, updated through 2/5/18)

Blendulf, Joanna C	Knight, Jonathan G	Ortiz, Francisco	Stroud, Stephanie Rickard	Adduci, Michael	Ezzo, Steve	Olson, Jerry
Burkert, Gene	Knight, Terri	Pimentel, Christopher J	Tomkins, Tanya	Arana, Jose Luis	Garza, Jeff	Piccoli, Holly
Douglas, John P	Lam, Ann	Rodseth, James	Wenhardt, Colin M	Battagline-Chirgwin, Elizabeth	George, Stan Paul	Ricomini Raymond D
Douglas, Laura J	Lipscomb, John David	Rzad, Paul	Westman, Aaron	Bostan, Andrei	Hamilton, Charles	Rowland, David
Golub, Russell	Mok, Gwendolyn K	Schantz, Marcella P		Cancino, Cesar	Kofler, Ivelina	Tamburrino, Maria
				Castro, Neill	Lack, Lori	Sowlakis, Mark
				Dilbeck, Tom	McGaw, Laurie	Wang, Qin "Christine"
					Mollicone, Robert	Zoltek, Maureen

## Resignations (updated through 2/5/18)

## Meet Jeannie Psomas: Local 6 Social Media Consultant/Organizer



Jeannie Psomas is a native San Franciscan, working clarinetist, bass clarinetist, and clarinet teacher in the San Francisco Bay Area.

When Jeannie isn't performing, teaching, or frantically practicing she enjoys watching her dog run around Fort Funston and rooting for the Giants.

"The parts of the union that excite me the most are when we stand up to systemic injustices like racism and sexism in the work place, as well as the community organizing aspect."

## Join us on Social Media

 [facebook.com/afmlocal6](https://facebook.com/afmlocal6)

 [twitter.com/afm6](https://twitter.com/afm6)

 [instagram.com/afmlocal6](https://instagram.com/afmlocal6)

## Local 6 Hosts First Town Hall Meeting by Jeannie Psomas

On January 18, 2017 Local 6 President Kale Cumings and newly appointed organizer and social media consultant, Jeannie Psomas hosted a town hall meeting our offices. There were 40+ participants ranging from diverse musical genres such as rock, jazz, classical, Balkan, and Celtic in attendance. Lifelong union members brainstormed with music students as they expressed their concerns.

The goal of this meeting was for union leadership to better understand the unique circumstances all Bay Area musicians encounter as they pursue their dreams. As we listened to the experiences of those in the room it became clear that our mission in the upcoming years will be to support our current members as

well as musicians who may feel like their genre is underserved or can't benefit from unionizing.

This meeting was the first step for all of us to see, hear, and communicate with each other showing that we are all part of this extraordinary Bay Area musical family. Rather than working against each other or struggling on our own we are stronger as a collective, supporting each other.

Due to the successful nature of this meeting Local 6 will be hosting similar events in the future. Please follow us on Facebook and check out our website for the most up-to-date news on upcoming events.



President Kale Cumings facilitates the discussion



# Rex Allen, Big Band Leader: “The Biggest Thrill In The World.”

by Alex Walsh

*Rex Allen is a trombonist, vibraphonist, drummer, Big Band leader, radio personality, voice-over artist, and media consultant. He recently became a Life Member of Local 6 and celebrated 40 years leading the Rex Allen Big Band and the Rex Allen Swing Express.*

Rex Allen was born in Pittsburgh, PA, in 1952. His father, an executive in the aircraft maintenance industry, was assigned to the Bay Area in 1956. For a short period, Rex, his younger sister, and parents, lived at the Lake Merritt Hotel in Oakland where Rex remembers hearing the Larry Cappelli Orchestra every night. He was transfixed.

The Allen family eventually settled in San Leandro. Growing up, Rex spent countless hours listening to his parent’s record collection. “By design or accident, my father bought the best records for someone who is just learning jazz--Louis Armstrong, Duke Ellington, Jack Teagarden, Benny Goodman--I’ve heard that music since I was three years old.”



Already leading the band! Rex at one year old.

At the age of 10, Rex became obsessed with the drums when his father, an amateur drummer, pulled out his sticks and gave Rex his first lesson. That same year, when they were handing out band instruments at school, Rex picked the trombone. “The real reason I wanted to play the trombone was I loved the arm action of the Lawrence Welk television show trombone section. Four guys all doing the slide with one arm.”

Rex knew he was going to be a musician, but he wasn’t sure if he would be a drummer or a trombone player. He also had visions of leading his own Big Band. Rex loved Big Band music so much that he decided to stop listening to Rock and Roll. “At the age of 14 I was listening to rock stations KFRC, KYA, and I remember definitively on a day in June of 1966 saying to myself, ‘I’m tired of Rock and Roll. I’m not getting much out of it.’ I made a conscious decision to start listening really seriously to jazz and let jazz wash over me.”

Rex joined the New Orleans Jazz Club of Northern California and the Sacramento Traditional Jazz Society. The two organizations put together monthly jam sessions for professionals and

amateurs which gave Rex the opportunity to meet some of the big names in the business who were still playing. In later years, Rex went on to work for some of these musicians, and many of them worked for him. Through these associations Rex played his first professional gig at age 15, a pajama party for the Grass Valley California Fire Department.

In 1968, Rex joined Local 510 in San Leandro. After high school he went to San Jose State where he lived at home and commuted. His parents were very supportive of his music career, but told him he had to have a back-up plan. “My back-up plan was radio/TV news, and journalism. I thought it would be a good career in case music didn’t pan out.” In school, Rex studied hard and performed as much as he could. His music appreciation teacher, Dwight Cannon, even told Rex that he should teach the class because he knew more about jazz than him.

By the early 70s, Rex was beginning to make a name for himself. With the help of Local 6 legend Vernon Alley, he transferred to Local 6 in 1972 and immersed himself in the scene. “The casual scene was thriving at this time. If you wanted to work five to seven nights a week playing private parties in all the major hotels, you’d have it, hands down. There really was no problem getting work because the marketplace demanded that.”

The following year, Rex got a call from Jimmy Diamond, the bandleader in the New Orleans Room in the Fairmont Hotel, to be the off-night trombone player and regular sub. “I was just a kid, wet behind the ears, still learning the tunes. The result of the Fairmont connection was very

important to me. I learned how to play with top level guys who really knew how to play Dixieland and Swing. Thanks to this band I met the truly great jazz players in San Francisco, and it was from this group of musicians that I started to form my own band.”

After college, Rex lived at home and continued to gig as much as he could. In 1975, his life took a fateful turn when he met and fell in love with the famous Swing singer, Connie Haines.

**CONNIE HAINES** Rex recalls that in 1940, Connie Haines and Frank Sinatra were voted the number one boy



Rex and Connie Haines, late 70s.



“As a performer, standing in front of a fourteen-piece orchestra and having it wash over you, under you, around you, and through you is the biggest thrill in the world.” Rex at the SF Palace of the Legion Of Honor, 2012.

and girl singer in the United States by Downbeat Magazine. They both starred in Tommy Dorsey’s orchestra, and they both went on to successful careers of their own. Connie Haines headlined every room around the

world for about 25 years. She eventually left the business and became an ordained minister in Sacramento. “Coincidentally, I was playing a session at the Sacramento Traditional Jazz Society where she happened to be the guest artist. She was 55, I was 23. After the show I walked over to her and went down on my knee to ask her a question. When our eyes met it was like a lightning bolt. We fell in love just like that.”

Rex says his parents couldn’t believe it, the musicians he worked with couldn’t believe it, and her friends couldn’t believe it. “It was way out of the box, but I’ve got to tell you, it was really great on many levels, for both of us.”

For the next few years, along with working fulltime as the solo trombonist with the New Tommy Dorsey Orchestra, Rex became Connie Haines’ musical director and contractor. “She wanted to get back into the business, and I wanted to progress in the business, so it was a win-win for both of us.” Rex booked

gigs and hired musicians for her in San Francisco clubs, and they went on several concert tours for Columbia Artists around the United States. The couple became a hot item in San Francisco newspapers.

During this time Rex toured nationally as trombonist with Yank Lawson and Bob Haggart’s World’s Greatest Jazz Band and became a member of the Bob Crosby Bob Cats. “It was a thrill working with my idols!”

## A DREAM COME TRUE

In the late 70s, Rex became the co-leader of his own Big Band, The Rex Allen/Bob Neighbor Big Band. After college, Rex had become a member of a rehearsal band in Berkeley run by trumpet player Bob Neighbor. When Bob asked him to be a co-leader, Rex was thrilled, but soon realized it would be easier to turn the rehearsal band into a real working band. Things quickly progressed and he thought, “Why am I wasting my time calling everyone and trying to get subs for guys who can’t make it? Why not have all the rehearsals on the buyer’s dime? And why waste time rehearsing? Just call the best guys and get paid to do the gig.”

By the early 1980s, demand for Big Bands was momentarily fading. To fill in the gap Rex formed the Rex Allen Swing Express, a five-piece group for smaller bookings, giving him flexibility to handle any booking situation.

In 1983, Rex moved to Los Angeles to be with Connie Haines. He joined

## RIDING THE WAVES

Over the past 50 years, there have been three waves of nostalgia for Big Band music. Rex explains:

“The first wave happened in 1968, thanks to a book called *The Big Bands* by George T. Simon, a highly respected New York jazz critic. This book swept the nation and it established the first ever nostalgia wave for the music industry.

Up until that time, nobody in the music industry had thought about nostalgia as a bankable product. Looking at the demographics, they could see that by the late 1940s people who had listened to Big Bands in their youth were too busy raising families and working to buy records or tickets. Thirty years later, when those original listeners retired, or their kids flew the coop, they wanted to go back and recreate the music that animated their teenage years. This is what nostalgia waves are based on.

This first Big Band nostalgia wave lasted about 10 years. Then in 1989 and into the early 90s, there was a second wave, largely due to the success of Harry Connick Jr. and how Sony Music promoted him. To some extent in this biz, I and others continued to ride on that success.

The third wave happened in the late 1990s and 2000s. The unfortunate thing about this last wave of nostalgia is that it largely was not about the music or stylistic interpretation of the Big Band era. It was about people dressing to create atmospherics around their shows. A lot of us laughingly called it ‘costume jazz’. There is currently no nostalgia wave for Big Bands that I’m aware of.”





The Rex Allen Big Band going through the Panama Canal while headlining on a cruise ship in the 90s: “Everybody said, ‘Big Bands are dead, there’s no future. You don’t want to do this.’ Well, guess what? They were wrong.”

Local 47 and produced a few high profile shows with Connie, including a memorable night where he hired four of the original five saxophone players from the Glenn Miller band, and the fifth from the Harry James Orchestra. But after nine months, they both accepted that their romance had run its course. Having had a hard time breaking in to the LA scene, Rex returned to San Francisco. “LA was in a big transition. The jazz scene was weakening, and like a lot of cities, the music scene was very ingrown. It was very hard for me to break in, even with all the connections I had through Connie and the old big band guys I knew.”

Back in the Bay Area, Rex picked up where he left off. He played many casual and corporate gigs, cruises, and was asked to lead the new Gene Krupa Orchestra starring drummer Dave Black, a job which lasted for six years. He continued to play with Bob Crosby’s Bob Cats, and became Bob’s contractor for Northern California. Rex also contracted for Tony Bennett when he was in town.

In 1985, when Bob Neighbor decided to step down as co-leader of the Rex Allen/Bob Neighbor Big Band, Rex took over fulltime managing duties. The Rex Allen Big Band was born.



ON BEING A LEADER

“When you’re on the bandstand, working minute to minute, you have several constituencies to manage simultaneously. First is the client, whether it’s the club owner, the mother of the bride, or whoever’s writing the check, they’re somewhere in that audience monitoring what you’re doing. Next, it’s the audience themselves. Then there’s the staff.

You want to have a good relationship with the bartenders and waitstaff, if it’s that kind of situation, because they can make or break you if it’s a steady

KEEPING IT FRESH

In the late 80s, The Rex Allen Swing Express found success with steady weekend engagements. They worked at the Hyatt Oakland Airport for 4 years, and then the Hyatt Burlingame for 3 years. From 1990 – 93 they were at the Claremont Hotel.

*“All steady jobs have a shelf life. You can get burned out. You end up saying the same things on the mic because you can’t think of anything new. You end up programming only the best stuff, because the best stuff works. The best tunes, the best variation of tempos through a set--this is a trap that happens in show biz. It’s hard to break, because it works. It’s an artistic dilemma”*

*“Tony Bennet told me you have to reinvent yourself. He’s right and he did it, he reinvented his act. He didn’t become a Rock ‘n Roll singer, but he did things like the duets, which Frank Sinatra first did. In the 70s he got away*



*from the big string orchestras and played jazz festivals with a small jazz group very successfully. When I booked Tony here in San Francisco, he had a quartet, piano, bass, drums, and guitar. He kind of went with the times. He became an elder statesman. He said it wasn’t a complete reinvention, but a ‘subtle evolution in packaging’. That’s the way he described it to me.”*

*Rex says he mixes things up by showcasing different players more as opposed to the band, and visa versa. “I’m very reluctant to change too much because I know the formula that I’ve had for 40 years truly does work.*

job. The most important constituency is the band, because those other constituencies might change next week. It took me years to weed out guys who didn’t get along with me, or visa-versa, or guys who were great readers but couldn’t play jazz, or guys who were good jazz players and knew the style I wanted, but couldn’t read well enough. So, you’re a manager not just a bandleader. But once you’ve got it running, a big band is like a fine Swiss watch. I love it.”

\*\*\*

In 1993, Rex was the leader/emcee of a 75-city national tour for Columbia Artists’ *A Salute to Glenn Miller*. The tour played before 160,000 Swing fans, and included The Modernaires, Dick Haymes Jr, and Beryl Davis. “Every single night, we opened with Glenn Miller’s saxophone tune Moonlight Serenade. The voicing on that saxophone section will give you chills. I never got tired of that, not for a second.”

That same year, he was invited to Vilnius, Lithuania as one of four media consultants performing a week-long seminar advising the new government (then just free from

the Soviet Union) on how to hold press conferences. “We taught them how to field questions (including follow-ups), be accountable and to manage and disseminate information, instead of handing out authoritarian propaganda statements. While there were attempts to brighten the stores and streets with color and lights, the gray pall of Soviet communism still hung in the air, with people afraid to make even casual eye contact. It left me feeling very happy to be an American.”

In 1994, the Swing Express went on tour in Germany, producing a live CD in Hamburg’s 400-year old Musikhalle. A few years later his Big Band was again hired for a tour by Columbia Artists. “Our 1997 *Battle Of The Big Bands: Round 2* played 57 cities. We were convinced Columbia threw darts on a map and booked us wherever the darts landed! It was great doing a set show every night in large venues, often to standing ovations, but the glamour faded quickly — missed meals, no time for laundry, and even occasional ‘hit and runs’ where we’d finish a show, get back on the bus and travel all night. Just like the good old days!”



The Swing Express in 1991 at the Claremont Hotel: Dean Reilly, Dave Black, Si Perkoff, Jim Rothermel, and Rex

sorry madam—you did. And it’s right here on this Musicians Union contract, which you signed.’ Now, compare this to the non-union leader going to the same lady with a handwritten contract on his own stationary, which may be legally enforceable, but has no power behind it, or perceived power. It makes a difference.”

“In the early 80s I was the contractor for a jazz pianist who produced a show for a local TV station. The pay was negligible, but we were told that this show was going to go world-wide. We finished taping and after a year started to expect residuals. Another year goes by and I’m travelling all over the country with my Big Band, watching television in my hotel room and seeing myself on this show. Then I start getting calls—one guy said he saw it in South Africa, another in Japan. This show went worldwide and we never got a dime. Unfortunately, the AFM couldn’t do anything because a larger television contract had never been filed by the producer. To fight it would have amounted to me getting a private attorney, tracking down who knows who, going to court—so I dropped it. I was frustrated but at least the union gave me some clarity on it. It really could have been something.”

\*\*\*

In the 2000s Rex developed a show called *America Swings Again!* with writer Peter Arnott. “It’s a two-hour stage concert with a vocal group, and highly scripted. It’s nostalgic and educational. The only way it makes economic sense is when we play 2,000-seat theaters. *America Swings Again!* is also the name of my production company.”

Today, Rex is ‘semi-retired’. “I’m not out of the business, I’m just semi-engaged. Business is down and everyone saw it coming. But if you want to hire us, we’ll be there! If you want to send us on a 1000-city tour, we’ll leave tomorrow morning.”

Along with the many fine musicians Rex has worked with over the years, Rex would like to acknowledge these five prominent Local 6 members who were tremendously helpful in his career: Wally Wells, Norma Teagarden, Vernon Alley, Dave Black, and actor/comedian Phil Harris.

“To be paid to show up in my white dinner jacket, do what I like most to do in life, I’m incredibly lucky. I feel very, very, lucky. Yes, we make our own luck, but a lot of it is just being at the right place at the right time. There’ll always be a niche for Swing music, which was the Rock ‘n Roll of the 30s and 40s. People are no different today, and once they hear this great American sound, they’re hooked!”

Visit: [www.americaswingsagain.com](http://www.americaswingsagain.com)



Minutes

BOARD OF DIRECTORS MEETING – November 2, 2017  
Meeting called to order at 10:34 by President Schoenbrun.  
Present: Zare, Byram, Cumings, Elliott, Gray, and Goff. Excused: Hanson

The minutes of the meeting of October 18, 2017 were accepted as amended.

NEW MEMBERS:  
Jennifer Hsieh - Violin – 11/2/17  
Melinda Packer - Viola, Beatboxing – 11/2/17  
Raymond D Riccomini - Trumpet - 11/2/17  
Daniel G Smith - Acoustic Bass – 11/2/17

REINSTATED TO MEMBERSHIP:  
Joseph Galamba - Viola – 10/18/17  
Vladimir Khalikulov - Violin, Viola – 10/18/17  
Nancy Kim - Cello – 10/18/17  
Aromi Park - Violin – 10/18/17  
Cesar Cancino - Piano, Synth Keyboard – 10/23/17  
Barbara Hull - Trumpet – 10/23/17  
Lylia Marlyne Guion - Violin – 10/25/17

- GENERAL BUSINESS:  
The following items were discussed:
- Expenditures for the month of September 2017: M/S/C to approve.
  - The 8/12/04 decision of the Board of Directors to self-insure the Local 6 death benefit: 4 deaths were reported in the month of September: M/S/C to continue to self-insure, with monthly Board oversight.
  - Proposed terms of a pre-hire collective bargaining agreement between Local 6 and First Presbyterian Church of Berkeley covering wages and working conditions for 13 musicians to be employed in December, 2017: M/S/C to approve.
  - From musicians residing in the North Bay: a request to donate their services to play at evacuation or relief centers due to the Fires: M/S/C to approve.
  - A request from S-T Zare to attend Leadership Training for Women at a cost of \$159: M/S/C to attend the class offered in San Jose.

REPORT OF OFFICERS:  
Secretary-Treasurer Zare reported on the following:  
Upcoming AFM Leadership Training in Madison, WI and a communication regarding the daughter of Maria Kozak.

Vice President Cumings reported on the following:  
Activities and information regarding negotiations and contract maintenance for collective bargaining agreements with: Monterey Symphony and Team San Jose.

Information pertaining to the Nutcracker in San Jose and the Sacramento Philharmonic.

Director Gray reported on activities regarding the Santa Cruz Symphony and Stockton Symphony.

Meeting adjourned at 11:56 in memory of Steve Balich Sr.  
Submitted by Beth Zare, Secretary-Treasurer

\*\*\*

BOARD OF DIRECTORS MEETING – November 15, 2017

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

The minutes of the meeting of November 2, 2017 were accepted as amended.

NEW MEMBERS:  
Sarah Benton - Flute, Piccolo, Alto Flute – 11/15/17  
Julia Tom - Cello – 11/15/17  
Matthew Vincent - Violin - 11/15/17

REINSTATED TO MEMBERSHIP:  
Vera Dragicevich - Violin - 11/3/17  
Junghae Kim - Harpsichord – 11/6/17  
Ivelina Kofler - Violin – 11/8/17  
Daniel Zimardi - Bassoon, Contra Bassoon – 10/9/17  
Donald W Benham - Trombone, Baritone Horn/Euphonium – 10/14/17

- GENERAL BUSINESS:  
The following items were discussed:
- Expenditures for the month of October 2017: M/S/C to approve.
  - The 8/12/04 decision of the Board of Directors to self-insure the Local 6 death benefit: 1 death was reported in the month of October: M/S/C to continue to self-insure, with monthly Board oversight.
  - Proposed terms of a pre-hire collective bargaining agreement between Local 6 and ACT covering wages and working conditions for 6 musicians to be employed in June 2018 for A Walk on the Moon: M/S/C to approve.
  - In response to the status of the rehearsal hall after rentals: M/S/C to approve a mandatory \$50 refundable cleaning deposit per group.
  - A report from Social Media consultant, Jeannie Psomas, regarding the uptick in likes and follows as well as some plans for future engagement of the public and our members.

REPORT OF OFFICERS:  
Secretary-Treasurer Zare reported on the following:  
AFM Leadership Training in Madison, WI and the dates for the SIMM Music Series which takes place in Local 6 rehearsal hall.

President Schoenbrun reported on the following:  
Activities and information regarding negotiations and contract maintenance for collective bargaining agreements with: Curran Theatre, Festival Opera, Grace Cathedral, Monterey Symphony, Monterey Pops, Oakland Symphony, SF Opera Center, SF Opera, Santa Cruz Symphony, Shorenstein-Neiderlander, Stern Grove Festival, Symphony Silicon Valley, and West Bay Opera.  
Information pertaining to the Nutcracker in San Jose and the Sacramento Philharmonic.

Meeting adjourned at 12:19 in memory of Shirl Ray Monson.  
Submitted by Beth Zare, Secretary-Treasurer

\*\*\*

BOARD OF DIRECTORS MEETING – December 11, 2017

Meeting called to order at 10:39 by President Schoenbrun.  
Present: Zare, Byram, Elliott, Cumings, Gray, Goff, Hanson and guest Monterey Bay Delegate: Tom Daly.

The minutes of the meeting of November 15, 2017 were accepted.

NEW MEMBERS:  
David Green - Trumpet – 12/11/17

- GENERAL BUSINESS:  
The following items were discussed:
- Proposed terms of a pre-hire 3-year collective bargaining agreement between Local 6 and Grace Cathedral: M/S/C to approve.
  - Proposed terms of a collective bargaining agreement between Local 6 and Other Minds: M/S/C to approve the hiring of 8 musicians for 3 services.
  - A request from the San Francisco Opera to produce a fundraising concert on 11/26 for the victims of North Bay fires as well as for the Houston Grand Opera who were victims of Hurricane Harvey: M/S/C to allow musicians to rehearse and perform without pay.
  - Year-end financial review: M/S/C to accept the bid of \$9300, submitted by Thielen & Associates, to prepare the Local 6 year-end financial statements.
  - Western Conference of Musicians: M/S/C to approve payment of reasonable expenses to send Local 6 officers Cumings and Zare, our two delegates by virtue of election to office, to the annual Western Conference meetings to be held from February 23-25, 2018, in Sacramento, CA.

- The annual Joint Legislative Conference to be held March 19 and 20 in Sacramento: M/S/C to approve payment of reasonable expenses to send three delegates, Cumings, Fisher and Lancelle.

- Expenditures for the month of November 2017: M/S/C to approve.

- The 8/12/04 decision of the Board of Directors to self-insure the Local 6 death benefit: 1 death was reported in the month of November: M/S/C to continue to self-insure, with monthly Board oversight.

- From the Labor Archives and Research Center asking for a contribution in support of its ongoing efforts to preserve local union records, make accessible the labor history of the SF Bay Area, and provide education both to trade unionists and to students at SF State University. M/S/C to donate \$250.

- From the MusiCares Foundation thanking us for our contribution of \$300 in support of its ongoing efforts to offer much needed assistance to professional musicians during times of financial, medical or addiction crisis.

- Discussion of the Butch Lewis Act in Congress, which was introduced by U.S. Senator Sherrod Brown to address the severe challenges being faced by multiemployer pension funds across the nation.

REPORT OF OFFICERS:  
Secretary-Treasurer Zare reported on the following:  
Credit card report for November, the need for a security system after someone set a fire in our parking lot and an update on members leaving the Musician Health Plan.

VP Cumings reported on upcoming staff changes at Local 6.

President Schoenbrun reported on the following:  
Activities and information regarding negotiations and contract maintenance for collective bargaining agreements with: Curran Theatre, Monterey Pops, SF Contemporary Music Players, SF Opera Center, SF Opera, Santa Cruz Symphony, Shorenstein-Neiderlander, Stern Grove Festival, Symphony Silicon Valley, and West Bay Opera.

Information pertaining to the Nutcracker in San Jose and the Sacramento Philharmonic.

Meeting adjourned at 11:55 in support of the SoCal Fire victims.  
Submitted by Beth Zare, Secretary-Treasurer

Expenditures

The Board of Directors approved the expenditures listed below for the month of November 2017.		The Board of Directors approved the expenditures listed below for the month of December 2017.	
<b>Gross Salaries</b>		<b>Gross Salaries</b>	
President	5,751.60	President	8,627.40
Vice President	3,019.80	Vice President	6,061.17
Secretary-Treasurer	5,607.81	Secretary-Treasurer	8,627.40
Assistants	18,097.91	Assistants	27,984.96
Board of Directors	1,319.50	Board of Directors	1,451.45
<b>Total</b>	<b>\$ 33,796.62</b>	<b>Total</b>	<b>\$ 52,752.38</b>
<b>Other Expenses</b>		<b>Other Expenses</b>	
Employer Payroll Taxes	2,633.25	Employer Payroll Taxes	2,666.10
Employer Pension	3,758.25	Employer Pension	5,823.39
Health Insurance	4,686.18	Workers Compensation	400.00
Reimbursed Med. Exp.	4,674.07	Health Insurance	5,656.87
SF Labor Council Dues	280.00	Reimbursed Med. Exp.	4,063.79
State Federation of Labor Dues	350.00	SF Labor Council Dues	280.00
Alameda Labor Council	97.50	State Federation of Labor Dues	350.00
North Bay Labor Council	42.00	North Bay Labor Council	42.00
San Mateo Labor Council	36.50	San Mateo Labor Council	36.50
Miscellaneous Dues	100.00	Stationery & Printing	119.35
Stationery & Printing	418.77	Supplies & Services	727.44
Postage	123.53	Telephone	348.10
Supplies & Services	233.61	Office Equipment & Rental	233.61
Telephone	1,038.60	Miscellaneous Office Expense	210.00
Repairs & Maintenance	32.13	Donations	250.00
Miscellaneous Stewards	1,050.00	Miscellaneous Stewards	4,200.00
Entertainment	500.00	Officers' Expense	823.46
Officers' Expense	97.52	Credit Card Fees	43.79
Credit Card Fees	105.89	Legal Retainer	1,200.00
Legal Retainer	1,200.00	Legal - Negotiations	1,000.00
Legal - Negotiations	1,000.00	Payroll Fees	127.00
Payroll Fees	127.00	ROPA Fees	4,680.00
Website	526.96	Website	336.99
Organizing & Recruitment	500.00	Organizing & Recruitment	500.00
Labor Council Delegates / State Fed	100.00	Labor Council Delegates / State Fed	150.00
Election	125.70	AFM Meetings	157.69
Musicians Fest	327.20	Musical News	1,764.00
Property Taxes	4,632.68	Live Music Task Force	182.20
Building Outside Services	317.50	Building Outside Services	317.50
Piano Tuning	230.00	Utilities	435.03
Utilities	470.06	<b>Total</b>	<b>\$ 35,688.00</b>
Death Benefits	2,000.00		
<b>Total</b>	<b>\$ 31,814.90</b>		



Save 15%\* on wireless costs while supporting union workers.

Take this coupon with you to the nearest AT&T store to take advantage of the Union Plus AT&T Discount for union members.

You'll also be supporting union workers and their families. AT&T is the only nationwide unionized wireless carrier (over 40,000 union represented employees!).

\*See reverse for details

AT&T Retailer: The Union Member FAN# is 3508840

Union Members

Call, Text and Tweet for Less!




TEMPO Contributions

Abe, Mariko	Emanuels, Roger	Kent, Robert	Rodrigues, Carla-Maria
Adduci, Kathryn	Fath, Josepha	King, Christina	Sanders, Steve
Adler, Lincoln	Feiszli, Dan	Klobas, Patrick	Santana, Salvador
Achen, Eric	Fong, Edmond	Kruger, Anna	Seyferth, Russell
Albers, Laura	Galisatus, Michael	Kurnow, Bruce	Shidler, Deborah
Archibald, Janet Popesco	Giacobassi, Julie	Lee, Brian	Shinozaki, Rick
Averett, Janet	Gibson, Rob	Lenicheck, Robert	Sills, Jennifer
Bagwell, Alex	Gore, Joe	Lieberman, Janis	Simonds, Martha
Barreda, Charles	Granger, David	Lieberman, Yehudit	Sklower, Keith
Bengal, Valerie	Green, Linda	Likar, Amy	Spellman, Zachariah
Bertetta, Tom	Grossman, Michael	Mader, John	Storch, Artie
Biggs, Allen	Grubbe, Diane	Maltester, Diane	Sutherland, Robin
Boyer, Kelleen	Gualco, Ross	Maltester, John	Sykes, Gregory
Bryson, Kent	Hale, Paul	Marshall, Kathryn	Tayler, David
Bryson, Melanie	Handzus, Wayne	Mastromonaco, Alicia	Taylor, Loretta
Burkhart, David	Hanson, Cynthia	McCarthy, Matthew	Therkelson, Norman
Button, Katherine	Hanson, Paul	Micich, Ari	Thrupp, Gordon
Button, Russell	Harvey, William	Morris, David	Tichman, Nadya
Byram, Forrest	Hatfield, Michael	Nahhas, Paul	Tobey, Marta
Caimotto, Michelle	Hemphill, Tom	Ogura, Yasushi	Torcello, John
Caswell, Maria	Henderson, David	Patzner, Kurt	Trapani, Steven
Chernyavsky, David	Henry, Stephen	Perkoff, Miriam	Van Gee, Jill
Chimenti, Jeff	Hinkle, Alexx	Pesavento, Ellen	Van Proosdij, Hanneke
Chou, Yueh	Hiraga, Amy	Phillips, David	Vandervennet, Elizabeth
Concus, Marian	Holsinger, Carol Beth	Piazza, Christopher	Veregge, Mark
Constancio, Manuel	Hughes, Robert	Poll, Jessica	Wagner, Marianne
Cooke, Brian	Hurwitz, Rachel	Rakitchenkov, Olga	Wahrhaftig, Marc
Coombs, Ann	Jackson, Audrey	Rakitchenkov, Sergey	Wahrhaftig, Peter
Cottone, Bennie	Jacobson, Roxann	Redlawsk, Jeff	Walsh, Alex
Cragg, Larry	Johannessen, Kathleen	Reed, Kent	Windt, Karsten
D'Amico, Steven	Johnk, Katherine	Reiss, Craig	Wishnia, David
Desby, Krisanthly	Johnson, John	Reynolds, Laura	Wood, Daniel
Devine, Tim	Juneau, Katy	Ribak, Kurt	Woodhams, Janet
Dilbeck, Tom	Kadarauch, David	Rice, Carol	Wyrick, Peter
Dupre, Joseph	Kearns, Adelle Akiko	Richardson, Dawn	Zadek, Lisa
Duran-Cefalu, Dolores	Keller, Melanie	Ring, Jonathan	Zimmerman, James
Ekholm, Karla	Kennelly, Alice	Ritchen, William	
Elliott, Gretchen	Kennelly, Donald	Rivard, Kevin	

Signature TEMPO Club

Armenta, Mark	Fisher, John N	Lancelle, Jonathan	Rodriguez, Lori P
Brown, Meredith	Gray, Josephine	Malone, Wally	Schillace, Angela
Byram, Forrest	Gronningen, Stuart	Marcus, Brian	Schoenbrun, David
Cumings, Kale	Handzun, Wayne	Parks, Gay Nell	Schuman, Allan
DiVirgilio, Roger	Hanson, Steve	Paulson, Stephen	Summa, Terry
Dorman, Diana	Hargrove, Mary	Perry, Cyrl	Vast, Carl
Duckworth, Andrienne	Hart, Thomas	Peterson, Charles	Wagner, Melinda
Duckworth, Thomas	Hunt, John	Price, Virginia	Watson, Benny
Elliott, Gretchen	Klingelhofer, William	Rizzetto, Jay	Zare, Beth
Fippen, Cheryl	Lan , Andrew	Rodriguez, Jose A	

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:: \_\_\_\_\_

Local 6 CBA List

The following organizations have collective bargaining agreements with Local 6 that are either currently in effect or subject to renegotiation. In addition, Local 6 frequently negotiates single engagement agreements with willing employers, such as churches or choral groups, and these agreements are not included on the list below. Please contact our office if you would like to organize a group not listed below. CBAs provide protections such as working conditions, pension contributions and guaranteed wages. Your requests will be handled confidentially and will assist us in protecting union standards by obtaining agreements for all such work.

- American Bach Soloists
- A.C.T. (American Conservatory Theater)
- Berkeley Repertory Theatre
- Berkeley Symphony Orchestra
- California Symphony
- Carmel Bach Festival
- Curran Theatre
- Fairmont Hotel
- Festival Opera
- Fremont Opera
- Fremont Symphony
- Golden Gate Park Band
- Grace Cathedral
- Green Street Mortuary (Funeral Bands)
- Lamplighters
- Marin Symphony
- Masterworks Chorale
- Midsummer Mozart
- Monterey Pops
- Monterey Opera
- Monterey County Symphony
- New Century Chamber Orchestra
- Oakland Symphony
- Oakland Municipal Band
- Opera San Jose
- Pacific Chamber Symphony
- People In Plazas
- Philharmonia Baroque
- Pocket Opera
- Quadre: The Voice Of Four Horns
- San Francisco Ballet
- San Francisco Boys Chorus
- San Francisco Chamber Orchestra
- San Francisco Contemporary Music Players
- San Francisco Opera
- San Francisco Opera Center
- San Francisco Symphony
- San Jose Chamber Orchestra
- San Mateo County Fair
- Santa Cruz County Symphony
- Santa Rosa Symphony
- Shorenstein-Hayes Nederlander Theatres
- Symphony Silicon Valley
- Team San Jose
- Stern Grove Festival
- TheatreWorks
- Villa Sinfonia
- West Bay Opera
- West Edge Opera
- Woodminster

Nearby Orchestras (Not In Local 6 Jurisdiction)

- Fresno Philharmonic
- Modesto Symphony
- Reno Philharmonic
- Sacramento Philharmonic
- Stockton Symphony



“Ah, music," he said, wiping his eyes."A magic beyond all we do here!"  
— J.K. Rowling, Harry Potter and the Sorcerer's Stone



# New Local 6 Directory (2018 Edition)

If you wish to change or update your listing, please mail in this form, or email or call the office. You can also update your directory listing on our website: <https://afm6.org/update-member-directory-entry/>. If you would like an address or phone to be unlisted, precede it with (U). In addition, please note that it is a requirement for all members listed in the new directory to be in good standing. \*We respect your privacy and your email address will not be shared with a 3rd party.

Email\* (required):

Name:

Street:Instruments (list primary instrument first):

City, State, Zip:

Primary Contact:

Alternate Phone:




## MUSICARES®

MusiCares provides a safety net of critical assistance for music people in times of need.

### MusiCares West Region and MAP Fund

3030 Olympic Blvd.  
Santa Monica, CA 90404  
Ph: 310.392.3777, Fx: 310.392.2187  
Toll-free Help Line: 1.800.687.4227



### San Francisco Ballet Orchestra

Martin West, Music Director  
Announces the following tenure track vacancy starting December 1, 2018 or candidate's earliest availability.

## Principal Second Violin

Auditions are scheduled for April 30, May 1 & 2, 2018.  
2018-19 Minimum Compensation Guarantee for this position: \$76,035, which includes Vacation Pay and EMG/Special Projects Guarantee.  
Full season is December – early May.

Benefits include: 14.17% AFM-EPF pension, sick/personal leave; paid medical, dental and instrument insurance; paid parking.  
To apply, please email a one-page resume (preferred) to [tdavis@sfballet.org](mailto:tdavis@sfballet.org)

Or mail to:  
Tracy Davis – Principal 2nd Violin Audition  
San Francisco Ballet  
455 Franklin St.  
San Francisco, CA 94102

Applications must be received by February 16, 2018

## CALIFORNIA SYMPHONY

*Donato Cabrera, Music Director*

Announces the following vacancies:  
Section 2nd Violin (Six openings)  
Assistant Principal 2nd Violin

Audition Date:  
**Monday, June 18th, 2018**  
Highly qualified applicants should email a one-page resume by Friday, June 1st, 2018 to:  
[opm@californiasymphony.org](mailto:opm@californiasymphony.org)

A refundable \$50 deposit will be required from those musicians who are invited to audition. Please make checks payable to California Symphony and mail to:  
Mark Veregge  
Personnel Manager  
44919 Meadow Circle  
Mendocino, CA 95460

Resumes received after the above deadline will not be considered. The California Symphony is a per service orchestra. For additional information, current per service rates, and audition repertoire, please visit our website:  
[www.californiasymphony.org](http://www.californiasymphony.org)

The Audition Committee reserves the right to dismiss any candidate not meeting the highest professional standards at these auditions.



## SAN FRANCISCO SYMPHONY

MICHAEL TILSON THOMAS • MUSIC DIRECTOR

Announces the following vacancy:

### Second Violin - Fourth Chair (non- revolving)

**April 23 & 24, 2018 (Prelims/Semis) Finals Date TBD**

An application form and other information are available at [www.sfsymphony.org/auditions](http://www.sfsymphony.org/auditions)

Candidates must be invited to participate in this audition. All applicants will be notified of their invitation status following the deadline above. Applicants received after the deadline above may not be considered.

The Audition Committee reserves the right to dismiss any candidate not meeting the highest professional standards at these auditions.

An Equal Opportunity Employer

# Petition For 2017 Multi-Card Rebate

Effective January 1, 2018, members who belonged to three or more Locals throughout 2017 can petition the AFM Secretary-Treasurer for a “rebate equal to the per capita dues received by the Federation” for that

member’s membership in each AFM Local in excess of two. (Members pay their Federation per capita dues as a portion of their Local annual dues. The Local forwards the member’s per capita dues to the Federation. Only

the Federation’s portion of the annual dues will be rebated).  
  
No rebates will be issued until the AFM Secretary-Treasurer’s Office verifies that petitioning members held

continuous membership in three or more Locals for the full prior year of 2017. No rebates will be issued until after February 1, 2018.

2017 Multi-Card Rebate

Regular Members - \$56.00; Life Members - \$40.00; Inactive Life Members - \$34.00  
Article 5, Section 47(a) & 47(b) of AFM Bylaws  
Under the terms of Article 9, Section 16 of AFM Bylaws, I am hereby requesting a rebate of 2016 per capita dues paid to the Federation.

Name: (First) (Last) Social Security or Social Insurance #:

I belonged to the following Locals for the entire 2017 calendar year:

Local #: Local #: Local #: Local #: Local #: Local #:

Please include with this petition copies of all paid-up 2017 membership cards, receipts of cancelled checks for annual dues from all Locals, OR a letter from each Local stating that you were a member in good standing of the Local for all of 2017. Allow six to eight weeks to process your rebate. Return to: American Federation of Musicians; Secretary-Treasurer’s Office; Multi-Card Rebate Program; 1501 Broadway, Suite 600; New York, NY 10036 Attention: Diane DePiro