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 aborn— 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 unbitch 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 benefitted 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.

In This Issue...
Kate Cumings Article
Beth Zare Article
New & Renominated Members
Members Suspended / Dropped / Resignations
Auditions

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 silence 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 fmeto 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 person 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.

What about the union? One might think the union is the embodiment of solidarity: it exists to support the economic and social pressures of the working musician. But even in times of great solidarity, the union is not necessarily a place ofinclusion. 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 local Members 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.
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 Krauthammer, 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.afmsagaftrafund.org

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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.

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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
President’s 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 $33.50/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 Petriello Fund and other benefits that require membership in Local 6.

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

Local 6 Officers
Kate Curnings, President
Forrest Byram, Vice-President
Beth Zare, Secretary-Treasurer

Board Of Directors
Gretchen Elliott, Trustee
Hall Golf, Trustee
Steve Hanson, Trustee
Meredith Brown, Director
Josephine Gray, Director

President Emeritus
Melinda Wagner

Staff
Tony Orbasdo - 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 Boyo
Gigi Dang
Michael Hafeld
Jeanette Isenberg
Rob Gibson
Jim Zimmerman

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

Law & Legislative Committee
William Kingelhofer, Chair
Melanie Bryson
India Cooke
Mary Hargrove
Rick Leder
Gordon Messick
Bob Williams

Recording Committee
Jon Lanceffe
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 – Aiden Cohen
California Symphony – William Harvey
Carmel Bach Festival – Meg Eldridge
Festival Opera – Betsy London
Fremont Symphony – Forrest Byram
Golden Gate Park Band – Mark Nemoyen
Lampiglitors – 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 Tellford
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 Witham
West Bay Opera – Diane Ryan

Your Trusted Servants...
New Members

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Youth Members

- 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.”

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 workplace as well as the community organizing aspect.”

Join us on Social Media

- Facebook: facebook.com/afmlocal6
- Twitter: twitter.com/afm6
- Instagram: instagram.com/afmlocal6

Local 6 Hosts First Town Hall Meeting

On January 18, 2017 Local 6 President Kale Cumings and newly appointed organizer and social media consultant, Jeannie Psomas hosted a town hall meeting at 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 1954. For a short period, Rex, his younger sister, and parents, lived at the Lake Merritt Hotel in Oakland where Rex remembers hearing the Lawrence Cappelli Orchestra every night. He was transfixed.

The Allen family eventually settled in San Leandro. Growing up, Rex spent countless hours listening to his parents’ 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.”

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 trombonist. Four guys all doing the slide move with the box, but I’ve got to tell you, it was really great on many levels, for both the performer and the listener.”

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 definitely 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 great 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 they both went on to successful careers of their own. Connie Haines headed 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 80s, 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 the 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 Bands. “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 wave of nostalgia 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 atmospheres 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.”
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.

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 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 be one of four music 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 Musikalle. 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 cancel all night. Just like the good old days!”

**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 tunes, the best variation of tempos survive. You end up programming from the big string orchestras and planned jazz festivals with a small jazz group very successfully. When I booked Tony here in San Francisco, he had sax, trumpet, 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 how he describe it to me.”

Rex says he mixes things up by showcasing different players more as opposed to the band itself. “I’m very reluctant to change too much of the personnel. I kind of go with the flow.”

Rex says joining the union has been a big help when negotiating with the mother of the bride in high society weddings: “For example, If I’m sitting with the mother of the bride, or whoever’s going to make every demand on me as the band leader, and I’m going to say yes or no. But, I also know she’s probably going to pull some kind of stunt later on, saying she didn’t agree to this charge or that charge. When that happens I can say, ‘Well, I’m 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.”

**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 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 the 2000s Rex developed a show called America Swings Again! with writer Peter Arnot. “It’s a two-hour stage concert with a vocal group, and high spirited, it’s entertainment 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 1,000-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 white in my drink bucket, 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
Minutes
BOARD OF DIRECTORS MEETING – November 2, 2017
Meeting called to order at 10:34 by President Schoenbrun. Present: Zare, Byram, Cummings, Elliott, Gray, and Gulferson. Hanson
The minutes of the meeting of October 18, 2017 were accepted as amended.
NEW MEMBERS:
Jennifer House – Violin – 11/2/17
Melinda Parker – Violin, Breathing – 11/2/17
Raymond D Rescigno – Trumpet – 11/2/17
Daniel S Smith – Acoustic Bass – 11/2/17
REINSTATE TO MEMBERSHIP:
Joseph Gallo – Viola – 10/18/17
Vladimir Kholkivov – Violin, Viola – 10/18/17
Namko Kim – Cello – 10/18/17
Annie Park – Violin – 10/18/17
Cesar Cancino – Piano, Synth Keyboard – 10/23/17
Barbara Hall – Trumpet – 10/23/17
Lylla Marlyne Guion – Violin – 10/25/17
REPORT OF OFFICERS:
Secretary-Treasurer Zare reported on the following:
Lylia Marlyne Guion – Violin – 10/25/17
Barbara Hull – Trumpet – 10/23/17
Cesar Cancino – Piano, Synth Keyboard – 10/23/17
Nancy Kim – Cello – 10/18/17
Raymond D Riccomini – Trumpet – 11/2/17
NEW MEMBERS:
The minutes of the meeting of November 2, 2017 were accepted as amended.
BAROMETER OF MEMBERSHIP
FACEBOOK - The Board of Directors has introduced a $25 annual fee to support the Association’s ongoing efforts to offer much needed assistance to professional musicians during times of financial, medical or addiction crisis.
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 unions and to students at SF State University. M/S/C to donate $150.
From the MusiCares Foundation thanking us for our contribution of $500 in support of its ongoing efforts to offer much needed assistance to professional musicians during times of financial, medical or addiction crisis.
Expenses
The Board of Directors approved the expenses listed below for the month of November 2017.
Grum Salaries
President 5,751.60
Vice President 3,878.80
Secretary-Treasurer 5,607.81
Assistant 10,087.91
Board of Directors 1,319.50
Total $33,796.62
Other Expenses
Employer Payroll Taxes 2,633.25
Employee Payroll Taxes 3,758.25
Health Insurance 4,666.18
Reimbursement Med. Exp. 4,074.07
SF Labor Council Dues 280.00
State Federation of Labor Dues 250.00
Alameda Labor Council 97.50
North Bay Labor Council 42.00
San Mateo Labor Council 36.50
Miscellaneous Dues 300.00
Stationery & Printing 141.78
Publishing 125.51
Supplies & Services 233.61
Telephone 1,438.66
Repair & Maintenance 3,371.78
Miscellaneous Stewards 1,050.00
Entertainment 300.00
Officers’ Expense 97.52
Credit Card Fees 103.89
Legal Retainer 1,200.00
Legal Negotiations 1,200.00
Payroll Fees 127.00
Website 526.96
Organizing & Recruitment 300.00
Labor Council Delegates / State Fed 100.00
Electons
Musicians Fees 327.20
Property Taxes 6,626.68
Building Outside Services 317.50
Piano Tuning 250.00
Utilities 470.00
Death Benefits 2,500.00
Total $33,796.62
Ah, music," he said, wiping his eyes. "A magic beyond all we do here!"

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:_____________________________________
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

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

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 service rates, and audition repertoire, please visit our website: www.californiasymphony.org

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

An Equal Opportunity Employer

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.

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

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 10003 Attention: Diane DePiro

Tracy Davis – Principal 2nd Violin Audition
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.

Benefits include: 14.17% AFM-EPF pension, sick/personal leave; paid medical, dental and instrument insurance; paid parking.

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.

Regular Members - $56.00; Life Members - $40.00; Inactive Life Members - $34.00

Article 5, Section 47(a) & 47(b) of AFM Bylaws

Applications must be received by February 16, 2018

Auditions are scheduled for April 30, May 1 & 2, 2018.

Applications must be received by February 16, 2018

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

An Equal Opportunity Employer