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Jerry Logas  
Max Pricco  
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## Let Us Hear From You by Kale Cumings

The Supreme Court recently issued a decision in NLRB v. Murphy Oil USA, Inc. The court ruled that employers requiring employees, as a condition of employment, to sign arbitration agreements providing for individualized proceedings, and waiving the right to participate in class or collective actions, is lawful and enforceable. The employees in this and related cases contended that their employers underpaid them in violation of the Fair Labor Standards Act of 1938.

Individually, their claims were too small to justify the expenditure of arbitrating or litigating their claims and only by joining together did it become possible to seek

redress. However, the court's decision made that collective action not possible. In her dissenting opinion, Justice Ginsburg writes:

*"The question presented: Does the Federal Arbitration Act ... permit employers to insist that their employees, whenever seeking redress for commonly experienced wage loss, go it alone, never mind the right secured to employees by the National*

*Labor Relations Act ... "to engage in . . . concerted activities" for their "mutual aid or protection"? The answer should be a resounding "No."*

But more and more we are seeing the answer is not a resounding "No." The growing disparity of wealth in our society is only one sign of the enormous pressure that is currently being felt by the diminishing middle class. The more individual workers are divided and prevented from collective activity, the more the foundations of our democratic republic are challenged. This shows the need for collective activity more than ever. A democratic society falters when there ceases to be a healthy balance of power between its constituents. Unionism is one of the best hopes America has for balancing the power.

There are elements of joining together with our colleagues to strive for better lives that remain the same since unions began as a movement in the United States. Solidarity, awareness, and involvement all remain key to the success of any joint venture. However, the realities of working in America today are far different than they were in the past, and it is vital to the long term viability of our union

that we be willing to honestly assess those differences and respond and adapt accordingly. Fractured work space, degradation of the relationship between employee and employer, globalized competition are only a few of the elements that we need to grapple with to make our organization an effective, positive influence in our society. If we are successful with this venture, it is likely that our union will in some ways be different than it ever has been before.

That's why we are currently asking these questions and seeking your input and ideas, especially if you haven't been an active voice in this discussion up until now. In this issue, we have interviews with four of our members, all of whom have a slightly different view of what a successful future might look like. It is to our benefit as an organization to have a wide range of perspectives represented and involved in this discussion. What do you think? Please write us to let us know. Let's take advantage of this opportunity to continue the work of our predecessors and build this truly special community we have together.



### Musicians Union Local 6 Annual WAYNE ALLEN MEMORIAL

## Golf Tournament Including Free Dinner Party\*



Prizes and trophies awarded for high net score, closest to the hole, longest drive, and lowest gross.  
NCGA/USGA Handicap System will be used.

### Monday, August 20, 2018

Spring Valley Golf Course  
3441 Calaveras Rd, Milpitas, CA 95035  
Tee-offs begin at 12 noon.  
\$60 includes green fee and cart.

Dinner: FREE to Union members  
Guests: \$40

Mail your application and checks made out to:  
Local 6 Golf, 116 Ninth Street,  
San Francisco, CA 94103

**DEADLINE: August 3rd.**  
**Space is Limited**

For more information: Alex Walsh  
415-575-0777, alex@afm6.org

## GOLF APPLICATION FORM

**\$60 Fee Per Golfer Must Be Included With Sign-Up By August 3rd**

Dinner Options: NY Steak, Salmon, or Vegetarian Pasta

List the golfers you wish to be paired with.

Golfer #1: _____	Dinner Selection: _____	GHIN Index: _____
Golfer #2: _____	Dinner Selection: _____	GHIN Index: _____
Golfer #3: _____	Dinner Selection: _____	GHIN Index: _____
Golfer #4: _____	Dinner Selection: _____	GHIN Index: _____

Please include \$40 for non-union dinner guest.

Dinner Guest: \_\_\_\_\_ Dinner Selection: \_\_\_\_\_

\*Dinner at 5pm. Open to all members.

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

# 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  
July 31, 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.

We have started an email dues reminder. Please notify us if your email has changed.

# 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.

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.afmsagaaftrafund.org

AFM & SAG • AFTRA  
Intellectual Property Rights Distribution Fund

Piano Fund: Robert Fairson IMO Willard Fairson  
CODA Contribution: David Rokeach


# TEMPO Contributions

Benham, Donald	Gronningen, Ellen	Olivier, Rufus	Turner, Barbara Day
Carl, Carolyn	Johnson, John	Peterson, Charles	Upton, Francis
Drury, Mark	Keys, Ruth	Pritchard, Melvin	Washburn, Anna
Drury, Patricia	Kutsch, Carol	Russell, John	
Duste, Eleanor B.	Leiter, Richard	Simon, Benjamin	
Greensill, Michael	McCracken, Deborah	Tayerle, Loren	

# Signature TEMPO Club

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

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 ( )

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## Your Trusted Servants...

Local 6 Officers  
Kale Cumings, President  
Forrest Byram, Vice-President  
Beth Zare, Secretary-Treasurer

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Gretchen Elliott, Trustee  
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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 – Alicia Mastromonaco  
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 – Jessica Poll  
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 – Kristina Anderson



New & Reinstated Members

Edited for web

Edited for web

Members Suspended (for non-payment of 1st quarter dues, updated through 6/1/18)

Allcott, David	Capobianco, John F	Fankuchen, Jory	Ishimatsu, Darin	Mikasa, Kent	Roland, Kevin	Walker, Bethanne
Avril, Edwin F	Carlsen, Douglas C	Fasman, Louis Adam	Kadarauch, Katie	Molinari, Rebecca	Sevieri, Rene	Westin, Lori
Baird-Daniel, Sophie	Cespedes, Howard	Fava, Dan	Kanouse, Monroe	Mu, Myron	Sfarzo, Ronald	Willis, S Allen
Barnes, Benjamin	Chanco, Aileen	Feltman, Joshua Michael	Keigwin, Jon	Nix, Catherine 'Katie'	Smiley, Mariko	Wirick, Christopher
Bayly, Tiffany	Chukhlov, Eugene	Gaenslen, Eric	Kim, Jonah	Oliver, Sarn	Smith, Rebecca	Wyatt III, James Lee
Bendigkei, David	Cottin-Rack, Myriam	Gerling, Michael R	Kim, Nancy	Owens, Christina	Spruill IV, Charles J	Young, Sarah
Biancaniello, Michael Anthony	D'Ambrosio, Marco G	Ginn, James	Kinchen, Lucy L	Park, Aromi	Starr, Atiba J	Zimardi, Daniel
Bonnett, Kimberly	De La Cruz, Larry	Govorchin, Peter	La Deur, Jeffrey	Parker, Natalie	Stewart, Kevin J	Zoernig, Kristin
Bonomo, Sarah	DeLuna, Russell	Greitzer, Emily	Lewis Jr, Calvin E	Parvulescu, Florin	Strom, Kristen	
Borris, Jason	Di Salvio, Aria	Harte, Alexis	Lewis, Phil	Patzner, Anton	Styles, Sara	
Bradbury, Cara L	Dillon, Kevin	Heater, Katherine M	Loveland, Audra	Paysen, Benjamin	Suminski, Steven	
Brody, Tod	Dunlap, Larry	Henderson, Elizabeth	Lynch, Janet M	Pierotti, Cecelia M	Thomas, Daniel E	
Buttemer, Evan	Ebisuzaki, Matthew	Hervig, Jonna I	Makhijani, Natasha	Pinto, Alison	Thompson, Chester	
Calonico, Robert M	Ellis, Nancy	Horner, Karen E	Martella, Marilyn J	Ravnass, Torill	Thornton, Scott	
Calonico, Sharon Lyons	Engelkes II, John R	Howe, Donald W	McIntosh, Carolyn	Reynolds, Rick	Volonts, Alexander	

Members Dropped (for non-payment of 4th quarter dues, updated through 6/1/18)

Batiste, Larry	Colter, Max	Galvin, Patrick	Kim, Jihee	Rose, Alisa
Blea, Anthony	Deaconoff, Cyril G	Goggans, Neal	Pascucci, Crystal	

Resignations (updated through 6/1/18)

Chambers, Chelsea	Reilly, Tyler
Gomez, Diana Wyneken	Rosenfeld, Alex
Knudson, Christina	

Local 6 CBA Negotiations Report

Contracts currently in negotiations:

- Berkeley Symphony Orchestra
- California Symphony
- Curran Theatre
- Festival Opera
- Marin Symphony
- Midsummer Mozart
- Monterey Symphony
- New Century Chamber Orchestra
- Opera San Jose
- Pacific Chamber Orchestra
- SF Opera
- SF Symphony
- West Bay Opera

Recently completed negotiations:

- Fairmont Hotel
- Golden Gate Park Band
- Masterworks
- Oakland Municipal Band
- People in Plazas
- SF Contemporary Music Players
- Santa Cruz Symphony
- Shorenstein-Hays Nederlander (SHN)
- Stern Grove
- Symphony Silicon Valley
- TheatreWorks
- Woodminster



Kale Cumings, Beth Zare and Local 47 VP Rick Baptist at the Grand Opening Ceremony for Local 47's new building.

José Antonio Abreu  
1939 - 2018

“For many of the children that we work with, music is practically the only way to a dignified social destiny. Poverty means loneliness, sadness, anonymity. An orchestra means joy, motivation, teamwork, the aspiration to success. It is a big family which is dedicated to harmony, to those beautiful things which only music brings to human beings.”  
—José Antonio Abreu (Founder of “El Sistema”)



# In My Own Words

*A note from Secretary-Treasurer Beth Zare: The newly elected Board recently had a retreat where we revisited our mission: to live and work in dignity by having work that is fulfilling and fairly compensated, to have a meaningful voice in decisions that affect us, and to have the opportunity to develop our talents and skills where our collective voice and power will be realized in a democratic and progressive union opposing the forces of exploitation through our union solidarity. We wanted to define the benefits of being in the union and communicate with our members to harness their activism. I came away from that meeting wanting to reach out to our members to identify areas where Local 6 could improve.*

*Gathering the data for these interviews was a team effort and I would like to thank Jeannie Psomas and Alex Walsh for their help with the stories that follow. We interviewed a few of our members to find answers to questions like: Why did you join, did you feel welcomed when you joined Local 6, how do you feel about unions in general, what does the union have to offer you, what could we be doing better, what are some of the current challenges musicians face and what should we tell someone who is thinking of joining the union? The views expressed are those of the individuals but we felt it was important not to censor anyone's voice. It is important to have discussions on difficult topics rather than pretend problems don't exist. If you would like to comment or express your opinions please send an email to [info@afm6.org](mailto:info@afm6.org).*



**Jeff Gallagher** plays clarinets, saxophones, oboe, English horn and flute. He joined Local 6 in 2018 to play with the Monterey County Pops.

I was contacted by Carl Christensen [Music Director] to play this season with Monterey County Pops but he told me I had to join Local 6. I had been playing with Monterey Pops since they were formed but I guess they have a new CBA. I joined to make it easier for them to hire me. I have to be part of the solution and didn't want to take up a space reserved for a student musician or non-union visitor. Carl was really good about laying it out. He told me, "Here's what we negotiated, here's the schedule, this is how much work I can offer you but you have to join the union."

Now is the right time to be a union member and I wanted to make a statement. If you had asked me to join the union 5 years ago I probably just would have joined to play with Carl and MCP but now there is something

weighing on me that requires action. I can't just talk about it. I don't want to offend anyone but now more than ever we need to stick together. Politically, I want to say unions are a good thing and I am joining as many as I can.

I belonged to the AFL-CIO when I was in college because I had to. Oil and atomic workers were my summer jobs. I was exposed to unions at an early age. I have seen them at their best and I've seen them at their worst. I am sick to death of the way our government handles working people. Supporting and helping each other is more important than lining your own pocketbook. My act of joining the union represents that. I want to be one of those people who says, "If you have more money than anyone could spend in a lifetime then you don't represent me in any way." I need to take a stand in as many ways as I can that says I don't approve of the trends that I see. Running the country like a business is inappropriate in too many ways to list. Unions are reminders of the values that really matter. We are holding together, we are in this together. It is not every man for himself. I know that is really important. I don't mean to make this political.

I am a clarinetist but I make most of my money doubling. I started playing oboe when I saw flute players doing it. For me oboe playing is 10 times the work for the same pay. I play all the reed books which involve a lot of doubling. Reed 3 is my thing, tenor sax, clarinet maybe oboe/English Horn. I try to avoid bassoon. I haven't played it since my graduate recital and that was 1982.

I came to California when computers were hot and new. I was working in tech and I needed to go to Mecca so the company moved me to Santa Clara. I haven't had a day job in a few

years but still play and teach. I teach my students Lars Johannesson's 3 rules: show up on time, play in tune, and get along with people and that is how you get rehired. 2 out of 3 isn't going to cut it. You need all three. What is getting along? Thinking about what you say; helping people who need help.

I don't feel forgotten since the merge of Local 153 (San Jose) where I used to be a member. When I called to join you answered the phone; it didn't even go to voicemail. I could have sent an email but instead you listened to me complain about not wanting to pay a whole year's dues. Text is really good for me and email is next good for me. I like texting because I can see it right away, even when I am in the pit. The fact that the union is modernized that way is nice. Because you are doing so much to make yourself available you don't need a physical presence to be in people's lives. You are also not afraid to talk about people's concerns.

If someone is thinking about joining the union I recommend calling the office in SF. If I had joined online I wouldn't have had the opportunity to talk to you and get my questions answered. Although if you were going to change something I would think something to ease the financial aspect a bit. The initial fees are a bit steep. As far as welcoming new members keep doing what you are doing: answer the phone, continue to stay up on the details and FAQs, carry on. I met with Beth right after I joined and that was a nice touch.

I think the next generation of AFM members need to understand that there is a real risk of losing the rights we took for granted like benefits and wages. The AFM doesn't need to rule with an iron fist but someone needs to stand up and say musicians deserve more money.



**Nicholas Platoff** is a trombonist, educator, producer, and conductor. He joined Local 6 in 2016 when he became Associate Principal Trombone for the San Francisco Symphony.

I felt welcomed when I joined Local 6 but I haven't really made myself available because I'm so busy with work. It's on me! I haven't been very involved. I got emails and invitations to events, but I haven't really done a lot of that stuff. One thing that was discouraging was one time I was late paying my dues and I tried to pay online. The website wouldn't let me, or I couldn't figure out how to do it. If a 25-year old can't figure out how to pay on a website then that's probably the website's fault. It should be just as easy to pay your union dues as it is to buy shoes on Amazon. Ok, I'm done complaining now!

I don't really know that much about

*"I think the cost of living is the biggest challenge musicians face in the Bay Area." — Minna Choi*



“I think the next generation of AFM members need to understand that there is a real risk of losing the rights we took for granted like benefits and wages.”—Jeff Gallagher

unions in general. It sounds like back in the days of tyrant directors, the musicians union was the thing that put that era to an end and gave musicians protections. Thanks unions! I’m aware that unions provide lawyers during negotiations now. But to be honest the union is kind of operating in the background of my life, and I wish I knew more about it. It feels good when somebody from the union asks what they can do to better support us. I feel under qualified to speak to a lot of these issues to be honest. Just having a person come and reaching out to us is a great first step. Maybe just having Local 6 be more of a presence somehow at the workplace?

I grew up in New Haven, CT in a pretty musical family. Both my sisters played instruments growing up, plus my dad is a musicologist. I studied trombone at Northwestern with a bunch of great teachers (including SFS principal trombonist, Tim Higgins) and then spent two years as a fellow with the New World Symphony with MTT in Miami before moving to San Francisco in August 2016. These days, when I’m not playing with the orchestra, I love to teach and write music.

I love living in San Francisco because of the food, nature and people. There is also a lot of diversity. Last summer I performed at Burning Man. We did a big production of Stravinsky’s Rite of Spring with chamber orchestra and 40 dancers, not to mention the fire dancers. 10,000 people showed up in the middle of the desert for the sunset performance. It was utterly magical. One of the most special and high energy performances of my career so far.



**Minna Choi is an arranger, composer, pianist, choir director, bandleader, and contractor. In 2008, she founded the Magik\*Magik Orchestra while studying for her masters at the San Francisco Conservatory of Music. She joined Local 6 in 2010.**

I’m not your typical union person but I’ve always felt welcomed. I identify as an arranger but I don’t think the union does much for arrangers. Everyone who works at the union has always been really nice to me. I’ve never felt like an imposter or an

outsider. I think you guys are doing a fine job of making sure people feel appreciated. It’s funny because when I think of unions in general I have a hostile image, but then everyone who works here is so nice. It’s very different between the staff and the image in my head.

The thing that made me want to start using union contracts was when new President, Kale, said at the recent Town Hall Forum that he’s not here to be a policeman. That’s what I used to associate with the union. They were like the music police. I never saw this happen, but I’d hear stories, like if you do a non-union recording session with union players you better be careful because they could come in and shut it down. No one wants to do a gig where the police might come. That’s why it was so comforting and refreshing to hear Kale say, “I’m not going to make it part of my job to go to your gig and shut it down.” No one had ever said that to me from the union. I thought that in the union’s view, unless you sign a union contract you should be punished, like I’m “The Man,” or contributing to “the race to the bottom.” That feels like very black and white thinking to me and I’d like to see the union incorporate more nuance in how they do business and think of the musicians’ plight at large.

I want to be able to go to the union and not be scared. It’s like a parent with kids. Don’t you want your kid to come to you and be honest? Why can’t the union recognize that there are many ways to get to the same goal? Non-union gigs are often very good gigs, they’re just not union. But that doesn’t make them bad. It doesn’t make them invalid. Where does the union stand on non-union gigs? Do we want a world where there are less gigs but every gig is a union gig, or a world where there is room for a steady stream of great non-union gigs alongside the great union ones, and both being recognized as equally quality gigs.

For me, one of the barriers for putting gigs under union contract is the time it takes. Because of all the paperwork, the negotiations back and forth, it’s like driving your car 60 miles an hour and suddenly you’re told to go 25. It also bothers me that the union assumes that musicians don’t know how to stand up for ourselves in the gig economy. That’s not true. Musicians can say no if they want to. I’m more than capable of saying no (and I do say no when it makes sense to) and it’s a little insulting for someone to tell me that I’m not strong enough to say no, so they will say no for me. I think sometimes the union doesn’t give us enough credit to stand on our own.

I think the cost of living is the biggest challenge musicians face in the Bay Area. The rent’s higher and there’s less work here than in LA, NY, and Nashville. That’s why it was so disappointing the video games negotiations didn’t work out. That could have been our Hollywood. LA has Hollywood. Nashville has Country Music. Video game soundtracks could have been ours, the thing that puts an extra grand into a

musicians’ pockets every month. We’re all trying to do the right thing, trying to pay our rent and help our friends pay their rent. I get hired to do things and I turn around and hire my friends. I try to get the wages as high as I can and sometimes I succeed and sometimes I don’t. Just like sometimes the union wins negotiations and sometimes it doesn’t. Not every non-union gig is a bad gig and it would be cool to see the union acknowledge that there are lots of ways to scale the mountain. That would mean a lot. There’s a lot of people out there all fighting the same fight. We’re just doing it a different way.



**Marcus Shelby is a bandleader, composer, arranger, bassist, educator, and activist He joined Local 6 in 2018.**

I’ve been thinking about what the union has to offer me as a musician for most of my career. I didn’t get anywhere with that, as far as an inspiration to join. But then I started thinking what do I have to offer the union, as someone who is connected in all aspects of the music life here. In principle, I believe in unions. They helped establish the middle class, helped the middle class achieve a part of the American dream. Unions helped foster that for working class people and I think musicians fall into that category, at least the musician that I am. The goals of the union are attractive to me. I want to see if I can become an active member that represents the union and my goals as a musician. I don’t know how that will ultimately benefit me, but if it ultimately doesn’t, I’m okay with that. I’m okay with just being part of the membership and supporting other members who are there.

I chose to join this year because I needed to branch out of my own world and see what resources I could tap into, like a rehearsal space. My entire band is in the East Bay. I used to have rehearsals at the Jazz School in Berkeley because most of my band was based there and now that space is overbooked. That’s where the union came up. I’m also doing more theater work. Joining the union has always been in the back of my mind: ‘You’re a working musician, you should join the union. You believe in the union but

you’re not in the union.” I don’t know if the union is doing this already but they could let musicians know about what options exist outside their traditional economic streams, such as grants. Many musicians have had to leave San Francisco because they can’t afford to live here. There have been different efforts by different bodies, like the SF Arts Commission, and Jazz in the Neighborhood, that have tried to address the living wage issue and help artists and musicians stabilize their careers.

The union could be a force in the community that can educate and advocate for musicians. Musicians have a lot to learn about the business, from taxes to health care. When you get a job in a company, there’s a human resources person that helps you set all that up. Most of us do it on our own. I don’t know what that looks like, maybe offering workshops. I would like to see union members lead these types of efforts to attract more members.

When I joined I felt welcomed, everyone was very kind. I don’t think more needs to be done in that regard, but in general I do think a new members might want to meet other union members. I can’t tell you who’s in the union, except for people that have been in my band. Doesn’t the union advocate for legislation? It would be good to know what those efforts are, and how the members can be a part of that.

I think musicians will know they’re being cared for if the union is doing what it sets out to do. Communication is important, and it does help. For example, I’ve been on the San Francisco Arts Commission for five years. It would be cool if the president read my bio and knew a little bit about me and sent a note or email. Not every musician wants to talk on the phone. Maybe we get together once a year and highlight the new members. It doesn’t have to be serious. It can be lighthearted, networking, whatever. I’m not trying to give myself more meetings to attend but I’d show up for that.

Bay Area musicians face many challenges—fair wages, affordable housing, health care. That hasn’t changed. It was an issue 10 - 20 years ago. It’s not like there’s no work here. I think there’s a lot of work here. But it’s not like it was when I first came here.

When musicians ask, “Why should I be in the union, I’m just trying to get gigs?” I say there’s more to life than just getting gigs. It’s how you manage your life. Unless you’re married or have a fulltime teaching position, most musicians don’t have health care. I’m 52, I’ve got kids. But if I was younger with no kids I may not have health care because I think, I’m healthy, I’ll keep rolling the dice. A lot of young musicians do that for far too long. Healthcare, taxes, and savings; the union has resources set up. I would say that’s why I joined, to broaden my presence and be a stable member of this music community.







*Attention Life Members!*


# 19th Annual Life Member Luncheon

**Wednesday, August 8**  
**1-3pm**  
**Nick's Restaurant**  
**100 Rockaway Beach Ave.**  
**Pacifica, CA**

We are pleased to announce that our 19th Annual Life Member Luncheon will be held on **Wednesday, August 8** at Nick's Restaurant in Pacifica, CA. As in years past, only life members in good standing will receive an invitation to this popular event. Invitations are mailed in late June or early July. To be included in the mailing, if you are one of the more than 10 life members whose name appears on the suspended list printed in this newsletter, please pay your dues as soon as possible. Space is limited and will be filled on a first come, first serve basis.

<p><b>Note 5 – Earthquake Insurance</b></p> <p>The Union obtained cost estimates in 2003 to purchase earthquake insurance on the headquarters building located at 116 Ninth Street in San Francisco, California. Based on those estimates management has concluded that it is prohibitively expensive to purchase earthquake insurance and in view of this, none is carried.</p> <p><b>Note 6 – Death Benefit Arrangements</b></p> <p>The Union's by-laws establish a \$2,000 death benefit for eligible members in good standing. Additionally, the by-laws designate and segregate a minimum of \$200,000 for the payment of this benefit or the purchase of group life insurance for this purpose. In July 2004, the Union's insurance carrier prematurely terminated its group life insurance policy and the Union was forced to purchase a new policy. As a result of this proposed insurance cost increase, the Union began self-insuring death benefits on August 1, 2004. Due to the difficulty in obtaining reasonable cost insurance, management expects the Union will self-insure this obligation for the foreseeable future.</p> <p>Accumulated death benefit receipts from members that exceed \$200,000 may be used for general purposes if approved by a two-thirds vote of a quorum at an official membership meeting. In the absence of a quorum, the Union may use the accumulated death benefit receipts for the purposes of the death benefit and designation of death benefit funds may be ended by a vote of the membership.</p> <p>No actuarial determination has been made of the assets or revenues required to meet the current and projected death benefit obligations.</p> <p><b>Note 7 – Payroll Audits</b></p> <p>Payroll audits of employers that have signed collective bargaining agreements are not conducted by the Union. Such audits would ascertain whether work dues are being remitted completely and correctly. Work dues are reviewed against available information to evaluate correctness.</p> <p><b>Note 8 – Retirement Plans</b></p> <p>For the year ended December 31, 2017, the Union contributed \$45,385 on behalf of employee members of the Multi-Union Pension Plan, a defined benefit pension plan. The Multi-Union Pension Plan is a multi-employer plan. In April 2011, there was an increase from 10.4% to 10.9% in the American Federation of Musicians employer contribution rate. Declining investment earnings on accumulated funds in these plans have been partially offset by the increased contribution rates and reductions in projected benefits to future retirees.</p> <p>It is the understanding of Union management that the Union has or may have potential liabilities for all from these defined benefit plans, but the amounts of these liabilities are not available. The Union has no intention of withdrawing from these plans.</p>	<p><b>Note 1 – Summary of Significant Accounting Policies (continued)</b></p> <p><b>Income Taxes</b></p> <p>The Union qualifies as an exempt organization under Internal Revenue Code Section 501(c)(5) and California Revenue and Taxation Code Section 23701(a) under the group exemption number 0122 of the American Federation of Musicians of the United States and Canada.</p> <p><b>Date of Management's Review</b></p> <p>Management has evaluated subsequent events through February 15, 2018, the date on which the financial statements were available to be issued.</p> <p><b>Note 2 – Certificates of Deposit</b></p> <p>The Union acquires certificates of deposit with the most favorable rates available at the time of purchase through its securities broker or through direct purchase from banks. The Union held \$-0- in certificates of deposit with maturities less than 90 days and \$200,000 greater than 90 days but less than one year.</p> <p>The Union also held \$2,124,000 in certificates of deposit with maturities greater than one year. Most maturity dates on the certificates of deposit which will be held to maturity are between 2018 and 2026.</p> <p>Certificate of deposit values change with the underlying market interest rates. Therefore at any given time prior to maturity the market values of the certificates will vary from the original purchase cost. In the event the Union would need to access the funds held in certificates prior to maturity, the Union would recognize a gain or loss of the difference between the market rate change and the original purchase cost. The Union had not realized losses of \$13,176 on the certificates of deposit held through its broker.</p> <p><b>Note 3 – Fixed Assets</b></p> <p>Fixed assets listed at cost consist of the following:</p> <table><tr><td></td><td>2017</td></tr><tr><td>Building and improvements</td><td>\$746,044</td></tr><tr><td>Land</td><td>151,742</td></tr><tr><td>Furniture and equipment</td><td>108,526</td></tr><tr><td>Subtotal</td><td>1,006,362</td></tr><tr><td>Less: accumulated depreciation</td><td>(446,516)</td></tr><tr><td>Net fixed assets</td><td>\$559,846</td></tr></table> <p><b>Note 4 – Deferred Member Dues</b></p> <p>Member dues collected in advance as of December 31, 2017 are:</p> <table><tr><td>General Fund</td><td>\$151,120</td></tr><tr><td>Death Benefit Fund</td><td>5,830</td></tr><tr><td>Defense Fund</td><td>1,188</td></tr><tr><td>Total</td><td>\$221,138</td></tr></table>		2017	Building and improvements	\$746,044	Land	151,742	Furniture and equipment	108,526	Subtotal	1,006,362	Less: accumulated depreciation	(446,516)	Net fixed assets	\$559,846	General Fund	\$151,120	Death Benefit Fund	5,830	Defense Fund	1,188	Total	\$221,138
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<p><b>Note 9 – Health Reimbursement Arrangement</b></p> <p>Beginning in 2007, the Board of Directors adopted a Health Reimbursement Arrangement (HRA) to provide health benefits to Union staff. During 2017, eligible single individuals were allowed \$700 of monthly credits and staff with families were allowed \$1,450 of monthly credits. These amounts are credited to memo book "accounts" for health insurance and qualified medical expenses.</p> <p>The HRA provides for reimbursement of substantiated, qualified medical and dental care expenses incurred by employees, their spouses, domestic partners, and dependents. Reimbursements are not included in the employee's taxable income.</p> <p>At the end of a calendar year, employees may carry forward up to \$1,000 of unused credits to the following year. The total amounts carried forward as of December 31, 2017 were \$2,903. At the discretion of the Board of Directors, the plan permits participants suffering catastrophic illness to have limited access to the HRA for medical expenses not covered by their primary health insurance. The HRA is not aggregated from operations, and except for catastrophic illness, cannot exceed the credited "book" balances.</p> <p>There are no post-employment benefits.</p> <p><b>Note 10 – Unpaid Expenses</b></p> <p>As of December 31, 2017, the Union had no significant unpaid expenses other than the "per capita" dues of \$39,023 for the quarter ended December 31, 2017. Four quarters of payments were made during 2017, but the change in reporting periods several years ago required the Union to pay for members in good standing through calendar quarter ends. Therefore the membership census cannot be completed until after the quarter end, resulting in the payment in the following period.</p> <p><b>Note 11 – Concentration of Credit Risk</b></p> <p>The Union maintains cash, money market funds, and certificate of deposit accounts with banks, savings associations, and a brokerage firm. The bank account balances and certificates of deposit are insured by the Federal Deposit Insurance Corporation up to a limit of \$250,000 per depositor and per bank issuer. Savings and loan associations are insured for similar amounts by a similar government agency. The brokerage firm has private deposit insurance protecting accounts against failure of the brokerage firm for \$500,000. Market losses in securities and/or certificates of deposit are not covered by the insurance.</p> <p>The Union attempts to limit any financial exposure, however, its cash balances at a single financial institution may at times exceed the insured limits. The Union has not experienced losses in cash, money market, and certificate of deposit accounts and management does not currently believe it is exposed to any significant credit risk on such investments.</p>	<p>page 10 of 11</p>
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## Giants Union Night!!!

### Monday, August 27

Giants vs Diamonbacks - First Pitch: 7:15pm

Ticket: \$ 20 per ticket - Deadline: 7/27/18

R.S.V.P. to Alex Walsh - [alex@afm6.org](mailto:alex@afm6.org)



9th Annual

## LOCAL 6 PICNIC

Monday, September 3 (Labor Day)

2-6pm

McNears Beach, Area 8  
201 Cantera Way, San Rafael, CA 94901  
\$10 parking fee per vehicle





ANNOUNCES AUDITIONS FOR

**Second Flute/Piccolo**

Sunday, September 9, 2018

At the San Domenico School, San Anselmo

Deadline for Application: Monday, August 27, 2018

Qualified applicants should send or email a one-page resume and cover letter and a \$50 deposit (personal check only) to:

Marin Symphony  
Craig McAmis, Orchestra Personnel Manager  
6306 Roanoke Rd, Oakland, CA 94618  
cmcamis@att.net

\*\*\*Please note: Depending on response, resumes may be screened\*\*\*

Deposit checks will be returned at audition check-in.

Repertoire and other information will be sent by email and will also be available on the Marin Symphony web site at <http://www.marinsymphony.org>



ANNOUNCES AUDITIONS FOR

**3rd Trumpet**

Sunday, September 16, 2018

At the San Domenico School, San Anselmo

Deadline for Application: Monday, September 3, 2018

Qualified applicants should send or email a one-page resume and cover letter and a \$50 deposit (personal check only) to:

Marin Symphony  
Craig McAmis, Orchestra Personnel Manager  
6306 Roanoke Rd, Oakland, CA 94618  
cmcamis@att.net

\*\*\*Please note: Depending on response, resumes may be screened\*\*\*

Deposit checks will be returned at audition check-in.

Repertoire and other information will be sent by email and will also be available on the Marin Symphony web site at <http://www.marinsymphony.org>

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*Opera San José*

*Joseph Marcheso, Music Director*

Announces an audition for the following vacancy:

**2nd Clarinet (46 services)**

Current per service rate is \$186.14

**Auditions will be held on  
Monday, September 17th, 2018**

Highly qualified applicants should mail or email a one-page resume by Tuesday, September 4th, 2018 to:

Mark Veregge, OSJ Orchestra Personnel Manager  
44919 Meadow Circle, Mendocino, CA 95460  
email: [markveregge@comcast.net](mailto:markveregge@comcast.net)  
(no phone calls please)

A list of the audition repertoire and other relevant information will be mailed to the candidate upon the receipt and acceptance of the resume.



announces auditions for the following vacancy:  
**VIOLA (tenured position)**

Tenured Musicians are required to live in the San Francisco Bay Area within two years of appointment. Up to 45 rehearsals and 40 performances per season. Principal pay \$208.50/rehearsal and \$424.31/performance day, and section pay \$166.80/rehearsal and \$339.45/performance day. Position to begin in February 2019.

**Auditions September 27 & 28, 2018  
in Berkeley, California**

String musicians in Philharmonia Baroque Orchestra play exclusively on period instruments with gut strings. Highly qualified applicants should send a one-page résumé to be received no later than July 9, 2018.

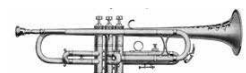
Please send to: Viola Audition  
Philharmonia Baroque Orchestra  
414 Mason Street, Suite 400  
San Francisco, California 94102  
Fax: (415) 252-1488  
Email: [auditions@philharmonia.org](mailto:auditions@philharmonia.org)  
No phone calls, please.

The Audition Committee reserves the right to dismiss immediately any candidate not meeting the highest professional standards for this audition. Philharmonia Baroque Orchestra & Chorale is an equal opportunity employer. A rep list and specific instrument set-up requirements can be viewed online at [philharmonia.org/auditions](http://philharmonia.org/auditions)

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- your song list or repertoire

Visit [AFMEntertainment.org](http://AFMEntertainment.org) for more information.

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