

Musical News

September 2018 Vol.90, No.4





Kale Cumings

President's Message

Welcome to our new format for the Musical News!

The board, staff and officers have been busy finding ways to connect to even more of our working musicians in the greater San Francisco Bay Area.

At the root of all our activity is the belief that we are always stronger together than individually. There is real power in numbers. The easiest way to see this expressed is through our collective

bargaining agreements. At the moment, Local 6 manages over 50 CBAs throughout our jurisdiction, and they continue to be a main focus of our efforts. But we have also been actively investigating ways to expand our membership and extend that capacity to stand together with even more working musicians than are traditionally covered by collective bargaining agreements.

There are several groups of musicians working without the benefits of a CBA, not the least of these being many of our brothers and sisters in the jazz community. Local 6 is proud to be involved with Jazz in the Neighborhood in finding ways to promote better wages for working jazz musicians. We've co-sponsored their Wednesday night concert series at the California Jazz School in Berkeley. Stop by and see some of what's happening in the local jazz scene!

Another way we've been working to find new solutions is by actively partnering with the AFM's Education and Organization department in developing a stronger Fair-Trade Music program. This program encourages clubs and employers to adhere to a set of fair practices in situations where a CBA wouldn't be practical or possible.

Of course, these are just a couple ways we can help improve things for working musicians. Stay tuned for future developments.



All concerts start at 7:30pm at the California Jazz Conservatory in Berkeley.

September 5	Sandy Cressman
September 12	Jill Rogers + The Lost Trio
September 19	Lorca Hart Organ Trio
September 26	Darren Johnston's Noisy Strangers - Bye Bye Bartok
October 3	Ted Moore Quartet

LOCAL 6 OFFICERS

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

BOARD OF DIRECTORS

Meredith Brown - Trustee
Gretchen Elliott - Trustee
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Tony Orbasido - Recording, Reception x301
Lori Ponton Rodriguez - Treasury x304
Katie Curran - Casuals x306
Cheryl Fippen - MPTE, Death Benefits x307
Alex Walsh - Member Services x308

PRESIDENT EMERITUS

Melinda Wagner

MEETINGS SCHEDULE

General Membership

October 29, 2018 1:00 pm

Board Of Directors

Board meetings are open to the membership.
Call for schedules.

The 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)

Editor, Musical News

Beth Zare

Managing Editor, Musical News

Alex Walsh

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

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Office Hours 10am - 4pm, M - F

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Secretary-Treasurer's Report



Beth Zare

For some of you summertime means vacation or a break from school; possibly a time to reflect on the upcoming season. For the Musicians Union we reinforce our sense of community through our summer events. It is clear to the leadership at Local 6 that we need to focus on helping our members stay connected through social activities.

Studies show that millennials want the people they work with to function as a sort of second family. Most of us spend a good portion of our life working on our careers. To hear millennials tell it, we took a wrong turn when we started drawing a line between "professional lives" and "personal lives." The folks we share the stage, a pit or carpool with are not just people we "tolerate" for a few hours a day — they're family, too.

A big part of fostering happiness means creating opportunities for meaningful connections between co-workers. Connections don't just happen and musicians have the added obstacle that during a normal "work" encounter we only have a 15-20 minute break to visit with our colleagues.

Currently Local 6 offers social events to give members an opportunity to connect with people in a non-work environ-

ment. The Life Member Luncheon, hosted at Nick's Rockaway in Pacifica always has over 100 members in attendance. (See pictures on p. 6-7.) The Wayne Allen Memorial Golf Tournament calls on the tried and true golfers to dust off their clubs at least once a year. Union Night took on new meaning this year as the SF Labor Council added a BBQ prior to the Giants game at AT&T Park. By far our most successful annual event is the Labor Day Picnic which saw over 130 people in attendance.

New this year was a free dinner for musicians in August. At first this idea was met with concerns from the Board. "What would be the cost to provide dinner for 2,000 members?" After much discussion we knew we would be lucky to have the entire membership so engaged that they would show up for an event, even if it included a free meal. Then the opposite happened...no one signed up. The trick became convincing the musicians that the dinner was not only free but we wouldn't try to sell them a time-share. In the end over 30 members attended and on more than one occasion I overheard someone say, "The musicians never get free food."

So as we continue to build our sense of community we are reminded that we are stronger together. One thing the labor movement is good at is teaching us the power of solidarity. If we continue to know and support our neighbors then we will be ready to stand together when called to fight for what we believe in.



Forrest Byram, Vice-President, Meredith Brown, Trustee, Beth Zare, Secretary-Treasurer, and Kale Cumings, President, at the Local 6 Labor Day Picnic.

Then & Now...



230 Jones Street, San Francisco
Former home of Local 6 (1924 - 1998).



116 Ninth Street, San Francisco
Current home of Local 6.

"Thanks to a friend at Local 6, I was alerted to an opening on the SS Monterey. This picture is taken sometime in the early 1970s.

The Monterey and Mariposa were the last two all US cruise ships keeping the trade route open between SF and Australia and it was all union. We carried 350 first class cruise passengers with a crew of over 200. Our normal route took us from San Francisco to Los Angeles, Honolulu, Fiji, Tahiti, Moorea, American Samoa, New Zealand, and Australia all in 43 days.



When we did 18 day Hawaiian runs we added Johnny Duke on bass and vocals and Mac Pavao on steel guitar. Some of the Hawaiian trips included playing for Hilo Hattie. We loved our jobs playing shows and dance music and sailing around the world. We had real jobs with overtime, and pension contributions, and all the right working conditions. My pension today is the result of the contributions that were made to the Musician's

Pension Fund during that busy period.

I'm sorry to say I am the only one in this picture still alive and kicking.....and I hope to keep kicking, especially bass drums for a while yet." —Ed Margolin, 2nd from right

Welcome to the AFM

Chris Andersen

"I joined the union on advice from my father, a lifelong San Francisco Teamster. He was a truckdriver. He advised me on the benefits of being a member of a union, and after checking out some of the benefits online, I concurred. It can be tough out there all on your own, and I felt it was time to join a community of people with similar goals and passions to help facilitate the journey."

Chris, a 3rd-generation San Franciscan grew up in the East Bay, studying with Mark Lawrence and Dave Ridge while still in high school. He later went to the New England Conservatory in Boston, MA on a full-merit scholarship as a jazz studies major. After graduating in 2005, Chris took the opportunity to travel and work in various industries on several continents, eventually ending up back in his hometown of Hayward, CA. Among many others, Chris has recently performed aboard Carnival Cruise Lines, in Playlist Productions' Amor Cubano and America Rocks, with Lou Gazzara, American Idol semi-finalist, and jazz greats including: Sam Rivers, Bob Brookmeyer, Nicholas Payton, and Roy Hargrove. Chris counts both classical and jazz as well as rock/pop/soul/ and funk among his credits.



New Members

Eryn Allen - Piano, Keyboards, Music Director, Percussion
Melinda Becker - Vocals
Meena Bhasin - Viola, Violin
Matthew Lee Cannon - Piano, Keyboard Synth, Percussion
Sarah Dabby - Violin, Viola
Kenneth Fertig - Drums
Jeff Gallagher - Clarinet, Eb Clarinet, Bass Clarinet, Oboe, English Horn, Saxophones, Flute
Brietta Greger - Percussion
Natalie Haworth-Liu - Flute, Piccolo, Alto Flute
Averill 'Al' Hayes - Guitar
Courtney Johnson - Violin, Mandolin
Sarah Jones-Hayes - Violin
Laura Keller - Violin
YoungMin 'Joe' Kim - Trumpet, Flugelhorn, Rotary Trumpet
Charlotte McManus-Guthrie - Clarinet, Bass Clarinet, Eb Clarinet

Christopher Morales - Guitar
Brandon K Morris - Violin, Piano, Viola
Steven G Mortensen - Trombone
Andre Nkouaga - Acoustic Bass, Electric Bass, Piano
Silas Patlove - Clarinet
Arthur Radford - Bass Trombone
David L Sankus - Percussion
Aaron Schuman - Trumpet, C Trumpet, Eb Trumpet, Piccolo, Trumpet, Rotary Trumpet
Scott Seward - Trumpet
Marcus Shelby - Acoustic Bass
Rebecca Stone - Viola, Violin, Fiddle
Jens Tenbroek - Acoustic Bass
Margarite Waddell - Horn
Joseph Woodward - Cello
Nicholas Xenelis - Clarinet, Eb Clarinet, Bass Clarinet, Saxophones
Nathan Hideaki Yamamoto - Viola

Reinstated Members

Jon Brummel - Trombone, Alto Trombone, Bass Trombone
Mckenzie Camp - Timpani, Percussion, Drums
Patricia M Diaz - Piano, Keyboards, Vocals
Laura J Douglas - Viola, Violin
Lydia Eyssallenne - Violin, Viola
Neal Goggans - Percussion, Timpani
Kevin Jordan - Trumpet
Ruth Jordan - Horn
Ruth Keys - Flute, Piccolo, Alto Flute, Bass Flute
Schuyler McFadden - Guitar, Electric Bass, Banjo, Ukulele
Paul Mehling - Banjo, Guitar, Mandolin, Violin

Michael A Minor - Acoustic Bass, Baroque Bass
Suzanne Mudge - Trombone, Alto Trombone, Sackbutt
De Wayne Pate - Electric Bass, Vocals
Timothy R Price - Piccolo, Flute, Alto Flute, Clarinets, Saxophones, Bassoon, Piano, Composer, Conductor, Arranger
Samuel Schlosser - Trombone, Alto Trombone, Bass Trombone
Tanya Tomkins - Cello, Baroque Cello
Alicia Michelle Waite - Horn
Aaron Westman - Violin, Viola, Violin Baroque, Viola Baroque

Life Member Luncheon



Art Cummings and Tom McElroy smile for the camera.



John Fiore, Ed Turdici, and Bob Belanski enjoy dessert.



Jeremy Cohen, Larry Dunlap, and Dean Reilly entertain the 100+ members in attendance.



Former members of Local 153 visit together.



Lori Ponton Rodriguez, Beth Zare, David Schoenbrun and Kale Cumings raise money for TEMPO.



Mike Greensill with Tom and Adrienne Duckworth.



Friends Billy Robinson, Dick Leland, and Don Vidal meet here every year.



Nick's provides the perfect location for our annual event.

Roger Emanuels: Cello

by Alex Walsh

Roger Emanuels is a cellist, pianist, educator, radio broadcaster, Local 6 Life Member, and world traveler. He played for many years with the San Jose Symphony and taught privately in Mountain View.

Roger Emanuels was born in 1941 in San Mateo, CA. The youngest of four children, he grew up on his great grandparents' walnut orchard in Walnut Creek. As a child Roger was fascinated with the family piano and begged his parents for lessons. An avid 4-H member, he raised money by selling chickens and eggs to his neighbors to fund his growing record collection. "LPs were new at the time. My first LP was a Lalo Cello Concerto."

Roger started on cello in school when he was 10. A few years later, the San Francisco Symphony and Opera (which were combined at the time) performed an outreach concert at his school consisting of scenes from *The Marriage of Figaro*, in costume, with a small ensemble. Roger was transfixed. "I thought, 'Oh my God, listen to this!' I'll never forget that experience. It was just one afternoon, but it had a tremendous influence on me."



Roger in 1959.

When he was 15, Roger decided he needed a better cello. His parents balked at the idea, but Roger insisted and spent that summer driving a tractor to pay for it. "I didn't know anything about buying a cello, but it was shiny, and new, and I thought it was wonderful." Encouraged by his high school teacher, Roger was accepted into Oberlin in 1959. In his first class his professor took one look at Roger's cello and said, "We have to do something about this." Though shocked at the news, Roger's parents agreed to help him buy a decent instrument.

When he graduated in 1964, rather than going directly to graduate school, Roger joined the Peace Corps. "Many students, including myself, were so moved by the death of President Kennedy that we felt the need to do something. It affected a lot of people." In the Peace Corps, Roger says there were two ways to get involved. One was to pick a geographical area, and another was having a specific skill. "I told them I was a musician and had to stay in my field. Luckily, there was a two-year position as a cello teacher at Austral University in Valdivia, Chile. I remember visiting my new friends in their homes in Chile and was very moved because they would often have a picture of Jesus Christ, and President Kennedy, side by side." Besides learning about a whole new culture and language, this period was very helpful to Roger because it gave him time to develop his playing skills. "Being a late starter, I was not on top of my game technically."



"My mother used to say, 'Roger, I wish you would get a real job.' And I used to say, 'Mother, I have five jobs.'"

During his second year in Chile, Roger won a scholarship to the Paris Conservatory. He was thrilled, but after a few months of classes realized he needed more structure, and he was running out of money. He returned to the US and went to graduate school at Indiana University where he studied with Fritz Magg. After graduation, Roger was hired for a combined teaching and orchestral job at the University of Evansville in Southern Indiana.

In 1972, Roger landed a non-tenure job at the University of California, Santa Cruz, as a cello and theory teacher. He settled in Santa Cruz and eventually bought the house he was renting, which he lives in today. "At the time I wondered how I was ever going to pay the \$250/mo. mortgage as a freelancer, but things worked out."

Along with teaching private students and freelancing as much as he could, Roger became principal cellist in the Monterey and Santa Cruz Symphonies. "This was back in the day when they were happy to have a professional



Roger with The Cabrillo Festival Orchestra cello section in 2005 as they perform their annual prank—pulling out their props after the performance of Kevin Put's "River's Rush".

sit in. When I finished the audition for Monterey I asked them if they wanted me to play with them and the manager said, 'Yes, we'd like you to do the whole season.'" When his teaching job ended at UCSC, Roger worked with an opera training group in Carmel Valley. "I helped to form a little orchestra to play in their operas. I played in it and managed it for two years. By then it was 1980 and I had won a position in the San Jose Symphony under George Cleve."

"George Cleve was really great to work with. He had a reputation of being very difficult, which was true, but he was a dependable conductor and a total musician. We all learned a lot." This was Roger's first experience working under an established CBA. As the Symphony expanded and added more concerts, Roger became active in the negotiating committee and created a newsletter for the musicians, a new idea promoted by the AFM to facilitate better communication within CBA groups. Roger says the biggest concern at the time was to get the pension contributions up. Now spending more time in Silicon Valley, Roger rented out his house and moved to Menlo Park for a few years where he established a teaching practice for children and young adults.



Roger conducts a radio interview with a scientist on the Beagle Channel, Chile.

been there and had a record collection. "After that first experience, a classical music program became available. I took that and did a weekly radio show for 32 years. People began to recognize my voice. I'd be out shopping and someone would hear me speaking and they'd say, 'I know you.'"

By the 1990s, orchestras were trying new approaches to catching the interest of their audiences. Aware of his growing notoriety as a radio broadcaster, Roger was asked to do pre-concert talks for the San Jose Symphony. "Only one orchestra had tried that. I co-hosted the talks with principal violist, Ken Harrison. Our goal was not to be musicologists, but to present it as players in the orchestra. We'd bounce off each other with a sense of humor, and the crowd loved it! The talks became hugely popular. We would draw in about 10% of the audience, around 200



"KUSP would send out a team to broadcast local concerts and I would be the announcer for them. I also traveled all over the Bay Area to interview guest artists, conductors, and composers. Over time I was producing over 70 concert broadcasts a year."

people. When I left the symphony, other organizations began asking me to give talks. Now I do talks for the San Jose Chamber Society, the Steinway Society in San Jose, and various other things."

When the San Jose Symphony went bankrupt in 2001, Roger continued playing with the newly formed Symphony Silicon Valley until his retirement in 2009. "For the last concert I played, George Cleve was the guest conductor. The program was Brahms and Dvorak—I thought, 'This is exactly what I want to go out with for my last hurrah on that stage.'"

In retirement, Roger continues to play in various ensembles with other Local 6 members, including a cello duo with Louella Hasbun, and a piano duo with Carol Panofsky. He teaches a few students when he has time and gives talks for various organizations. He is currently making plans for his first trip to Italy.

Roger says the big question he had when he left the orchestra was: "What will it be like to never play a Mahler symphony again, to never play a Brahms symphony again? Can I do that?" It didn't take long for him to find the answer. "I found that I could listen to those pieces and it would awaken the same thing in my brain. I knew what was coming next and I would be fulfilled when it happened. And I could experience it time and time again without having to do the heavy work." Roger also found himself spending hours a day studying Spanish, French, and Italian. "Playing music and studying language are really the same process. You're using your ear, trying to make the sounds a little better to get some meaning out of it. That's what music is."



Roger on one of his many adventures in Chile. "I try to come back every year. Because I learned Spanish with a Chilean accent, people often ask me where I'm from. They're always surprised when I say the United States."

CBA Corner

by Lucinda Breed Lenicheck, Principal cellist for 32 years



Opera San Jose (OSJ) is the newest member of the Regional Orchestra Players Association (ROPA), whose annual conference was held in Portland this summer. I was honored to represent our orchestra there, discovering commonalities and mutual interests. It was very heartwarming to be reminded what interesting, multi-faceted, intelligent, and thoughtful people are musicians, of all ages. From all across the country—East Coast accents, Southern accents—we found ourselves united by shared concerns.

Opera San Jose grew out of the San Jose State University Opera Workshop founded by retired opera star Irene Dalis, eventually becoming a resident company fostering emerging artists. The late Ms. Dalis cultivated an environment of appreciation for all the musicians, personally thanking them as they left the theater. This attitude of respect characterized our first Music Director, David Rohrbaugh, and our current Music Director, Joseph Marcheso. Both have elicited the skill and art of individuals in the orchestra, setting them free to express themselves musically and meaningfully.



Opera San Jose moved from the intimate Montgomery Theatre in 2004 to the grand California Theatre (a restoration of the old movie theater envisioned by Irene Dalis and helped greatly by the Packard Humanities Institute), where an expanded orchestra fills the pit, and larger productions can be staged. It still feels intimate for the audience—all good seats! Our 2018-19 season features *Abduction from the Seraglio*, *I Pagliacci*, *Moby Dick*, and *Madama Butterfly*.



December 2017 OSJ plays the American premiere of Cinderella by child-prodigy, Alma Deutscher.

PERFORMANCE ANXIETY Workshop

Learn the what is really going on when the nerves come and the body acts up.

How to drop into the "optimum" mindset for the stage, an audition, or recording studio

Learn The Biggest Mistake you can make with your performances and how to avoid it

PLAY LIKE A PRO: HOW TO TURN STAGE FRIGHT INTO MAGNETISM

With Best Selling Author Holly Shaw

This workshop will equip you with tools to manage your nervousness so that when big opportunities arise you'll know you've done everything you can to be your magnetic best.

MONDAY, SEPTEMBER 24 7-9PM

MUSICIANS UNION LOCAL 6
116 Ninth Street
San Francisco, CA
www.afm6.org

\$10, Free to Local 6 Members
To reserve your seat contact:
alex@afm6.org or call (415) 575-0777

Holly Shaw info: www.performersandcreatorslab.com

Minutes

Board of Directors meeting minutes from March 15, 2018

Meeting called to order at 10:40 AM by President Cumings.

Present: Zare, Brown, Byram, Elliott, Goff, and Gray Excused: Hanson
MSC to accept the amended minutes from March 1, 2018.

The Board reviewed and discussed Gross Cash Receipts for February in the amount of \$82,834.55.

MSC to approve the expenditures for February in the amount of \$78,347.89.

MSC to continue to self-insure the Local 6 death benefit with monthly Board oversight: Total revenue over expenses as Feb 28th is \$33,823.

On behalf of deceased member John Evans, \$2000 paid to his beneficiary from the Death Benefit Fund.

The Board discussed a strategic planning retreat set for Monday, April 2 from 1 – 9 PM in San Francisco.

The Board discussed an upcoming audit by AFM International Representative, Wally Malone on April 17.

The Board discussed the need for repairs to the men's restroom and basement due to damage from the recent rain storm.

The Board discussed a communication from the Music Performance Trust Fund regarding a collaboration for Make Music Day.

The Board discussed sending representatives to attend the Joint Legislative Conference in Sacramento March 19-20.

The Board discussed sending musicians to the Buildings Trades fundraiser in the South Bay.

The Board discussed a request from United Farm Workers for money to support their causes.

S-T Zare reported on credit card charges for the month of February in the amount of \$2404.70.

Trustee Brown reported on the Local 6 harassment policy.

Trustee Brown reported on and the

possibility of Local 6 sponsoring a tax preparation workshop for our members.

President Cumings reported on negotiations and activities for our collective bargaining groups.

President Cumings reported on Jazz in the Neighborhood and the Area Wide Casual Wage Scale recommendations.

Meeting adjourned at 11:59 AM in memory of Dean Hubbard.

Submitted by Beth Zare, Sec-Treasurer

Board of Directors meeting minutes from April 5, 2018

Meeting called to order at 10:36 AM by President Cumings.

Present: Zare, Brown, Byram, Elliott, Goff, Gray and Hanson
MSC to accept the amended minutes from March 15, 2018.

MSC to permit 4 members of Lamplighters to donate services for a fundraising event.

MSC to approve waiving the travel pay to musicians on the request of Ellen Pesavento for a Music Paradigm engagement in San Francisco, on a one-time, non-precedent setting basis.

The Board discussed the cancellation of a request for live music by the South Bay Building trades union.

The Board discussed the allocation of funding for Local 6 by MPTF for the 2018/2019 season.

The Board discussed a communication from Local 424 President Kenin to their members regarding Local 6.

The Board discussed 3 members known to have had their 2017 Election ballots returned from the post office.

S-T Zare submitted the annual report on the union's finances (LM-2) as required by the Department of Labor.

S-T Zare reported on credit card charges for the month of March in the amount of \$3353.36.

S-T Zare updated the board on building repairs including a new roof.

S-T Zare updated the board on news

from a recent IEB meeting that could effect our members.

Director Gray attended the Cesar Chavez Breakfast where she met mayoral candidate, London Breed.

President Cumings reported on negotiations and activities for our collective bargaining groups.

President Cumings reported on the Joint Legislative Conference held in Sacramento, as well as, the recently concluded Board strategic planning retreat.

Meeting adjourned at 12:23 PM.

Submitted by Beth Zare, Sec-Treasurer

Board of Directors meeting minutes from April 19, 2018

Meeting called to order at 10:37 AM by President Cumings.

Present: Zare, Brown, Byram, Goff, Gray, and Hanson Excused: Elliott
Guest: Wally Malone

MSC to accept the minutes from April 5, 2018.

The Board reviewed and discussed Gross Cash Receipts for March in the amount of \$100,027.79.

MSC to approve the expenditures for March in the amount of \$72,923.63.

On behalf of deceased member Richard Shuster, \$2000 paid to his beneficiary from the Death Benefit Fund.

MSC to continue to self-insure the Local 6 death benefit with monthly Board oversight: Total revenue over expenses as March 31st is \$41,500.

MSC the purchase of an ad for Local 47 (Los Angeles) in their ceremonial brochure for the grand opening of their new building in the amount of \$725.

The Board discussed using AFM Freelance Co-funding for Monterey Jazz Festival in September.

The Board set August 8th as the date for the 19th annual Life Member Luncheon.

The Board discussed a communication from North Bay Labor Council requesting support for labor courses to be taught at USF.

S-T Zare reported on the Labor Day picnic and the possibility of expanding the golf tournament as a social event in the South Bay.

International Representative Malone urged the Board to request monies from AFM Freelance Co-funding which has an allocated annual budget of \$100,000.

President Cumings reported on negotiations and activities for our collective bargaining groups.

President Cumings reported on Jazz in the Neighborhood and State Assembly Bill 1734 regarding Tax Credits in the Film and TV industry.

Meeting adjourned at 12:52 PM.

Submitted by Beth Zare, Sec-Treasurer

Board of Directors meeting minutes from May 10, 2018

Meeting called to order at 10:31 AM by President Cumings.

Present: Zare, Byram, Elliott, Goff,

Gray and Hanson Excused: Brown

MSC to accept the minutes from April 19, 2018.

MSC to approve a successor collective bargaining agreement (4-year term) between Local 6 and SF Contemporary Music Players, which has already been ratified by the musicians.

MSC to approve a successor pre-hire collective bargaining agreement (4-year term) between Local 6 and Stern Grove.

MSC to approve a successor collective bargaining agreement (4-year term) between Local 6 and TheatreWorks, pending ratification.

MSC to approve a request from the SF Symphony musicians that Local 6 engage the services of Michael Ruff, financial analyst, up to a cost of \$5000, to assist them in their upcoming negotiations.

MSC to approve waiving the second day of travel pay to musicians on the request of Janet Ketchum for an Andrea Bocelli engagement in San Jose, on a one-time, non-precedent setting basis.

MSC a request from SF Opera musicians that Local 6 retain the services of the AFM Symphonic Services Division's financial analyst Bob Zagozda, at a cost of \$375, to assist them in their upcoming negotiations.

MSC a request from Monterey Symphony musicians that Local 6 retain the services of the AFM Symphonic Services Division's financial analyst Bob Zagozda, at a cost of \$375, to assist them in their upcoming negotiations.

MSC to approve payment of expenses necessary to send two officers to the Grand Opening of Local 47 building to be held in Burbank, CA on May 21.

MSC to purchase tickets for 5 staff members at a cost of \$20 each to Union Night at AT&T Park.

MSC a request from President Cumings to attend Business Writing Seminar at a cost of \$299.

MSC a request from President Cumings to attend Research Seminar with staff research assistant, Katie Curran at a cost of \$400 each.

The Board discussed the current state of affairs in relation to the Musicians Pension Fund.

The Board discussed a communication from North Bay Labor Council requesting support for Labor Day breakfast.

The Board discussed ways to use a potential gift from an anonymous benefactor.

The Board discussed monetary reimbursement for committee chairs. The Board discussed the reasons for not going to an automated phone service.

S-T Zare reported on credit card charges for the month of April in the amount of \$2171.60.

President Cumings reported on negotiations and activities for our collective bargaining groups.

President Cumings reported on Jazz in the Neighborhood and a new policy to start calling new members welcoming them to the union.

Meeting adjourned at 1:11 PM in memory of John Herschkorn, Jr.

Submitted by Beth Zare, Sec-Treasurer

Board of Directors meeting minutes from May 24, 2018

Meeting called to order at 10:41 AM by President Cumings.

Present: Zare, Byram, Goff, Gray, and

Hanson Excused: Elliott, Brown

Guest: Gary Boring (Non-member)

MSC to accept the amended minutes from May 10, 2018.

MSC to approve a successor pre-hire collective bargaining agreement (1-year term) between Local 6 and People in Plazas.

The Board reviewed and discussed Gross Cash Receipts for April in the amount of \$ 114,983.32.

MSC to approve expenditures for April in the amount of \$ 96,024.51.

MSC to continue to self-insure the Local 6 death benefit with monthly Board oversight: Total revenue over expenses as April 30th is \$ 44,941.

On behalf of deceased member Dean Hubbard, \$2000 paid to his beneficiary from the Death Benefit Fund.

On behalf of deceased member Shirl Ray Monson, \$2000 paid to his beneficiary from the Death Benefit Fund.

MSC to subsidize the cost of dinner for members (\$40 per person value) to encourage attendance at a dinner scheduled after the golf tournament.

MSC a request from President Cumings to attend Federal Mediation and Conciliation Service (FMCS)

Minutes

Annual Conference at a cost of \$745. MSC a request from President Cumings to attend Labor and Employment Relations Association (LERA) Annual Conference at a cost of \$511.

MSC a request from President Cumings to attend AFL-CIO organizing training at a cost of \$150. The Board discussed the union security clause as it pertains to SF Opera production of The Ring. The Board received a thank you letter from Linda Rapka (Local 47) for the attendance of President Cumings and Secretary-Treasurer Zare at the Grand Opening Ceremony in Burbank on May 21.

S-T Zare reported filing the union's nonprofit tax forms for 2017, as required by the IRS and the Franchise Tax Board.

S-T Zare discussed the upcoming Monterey Jazz Festival Sept. 21-23. President Cumings reported on negotiations and activities for our collective bargaining groups. President Cumings reported on Jazz in the Neighborhood. Meeting adjourned at 12:23 PM in memory of Debbie Henry. Submitted by Beth Zare, Sec-Treasurer

Board of Directors meeting minutes from June 7, 2018

Meeting called to order at 10:37 AM by President Cumings.

Present: Zare, Brown, Byram, Elliott, Gray and Hanson Excused: Goff MSC to accept the amended minutes from May 24, 2018.

MSC to waive the reinstatement fee for 3 life members and 9 regular members, currently dropped so they may be listed in the new directory. The Board discussed changing the format of the Musical News to include color photos.

The Board discussed surveying our members.

The Board discussed providing a

payroll service to members.

The Board discussed purchasing a PA system for the Local 6 rehearsal hall.

The Board discussed SF Opera Musicians from other locals asked to play The Ring.

The Board discussed a communication from Labor 411.

S-T Zare reported on credit card charges for the month of May in the amount of \$633.13.

S-T Zare reported on the upcoming golf tournament.

President Cumings reported on negotiations and activities for our collective bargaining groups.

President Cumings reported on Jazz in the Neighborhood and the AFM Pension Fund.

Meeting adjourned at 12:35 PM.

Submitted by Beth Zare, Sec-Treasurer

Board of Directors meeting minutes from June 25, 2018

Meeting called to order at 10:39 AM by President Cumings.

Present: Zare, Byram, Elliott, Goff, Gray and Hanson Excused: Brown MSC to accept the amended minutes from June 7, 2018.

MSC to approve a pre-hire collective bargaining agreement between Local 6 and The Curran Theatre covering wages and working conditions for the musical Soft Power:

MSC to approve a one-year extension letter to the current collective bargaining agreement between Local 6 and Golden Gate Park Band.

MSC to approve a successor, pre-hire collective bargaining agreement (3-year term) between Local 6 and Masterworks Chorale.

MSC to approve a successor, pre-hire collective bargaining agreement (1-year term) between Local 6 and Oakland Municipal Band.

MSC to approve a successor, pre-hire collective bargaining agreement (1-year term) between Local 6 and Woodminster.

MSC to approve a pre-hire collective bargaining agreement between Local 6 and Claude Heater Foundation for production of Tristan und Isolde.

MSC to approve a request from the SF Symphony musicians that Local 6 engage the services of Cheiron Consultants to assist them in their upcoming negotiations.

The Board reviewed and discussed Gross Cash Receipts for May in the amount of \$ 79,099.37

MSC to approve the expenditures for May in the amount of \$ 77,109.14.

MSC to continue to self-insure the Local 6 death benefit with monthly Board oversight: Total revenue over expenses as May 31st is \$ 45,846.

The Board discussed upcoming Labor Classes offered at USF.

The Board discussed a malware attack on our computer system.

S-T Zare discussed the union security clause and the upcoming golf tournament.

President Cumings reported on negotiations and activities for our collective bargaining groups.

President Cumings reported on Life Member lunch, Jazz in the Neighborhood, LERA Conference, Berkeley labor workshop, Pension Fund and purchasing a PA system for the rehearsal hall.

Meeting adjourned at 12:49 PM in memory of Gloria Jean Addiego and Lloyd Gowen.

Submitted by Beth Zare, Sec-Treasurer

In Memoriam

Gloria Addiego Craig
Edwin Avril
Keith Bucher
Lloyd Gowen
Cameron Kopf
Shirl Ray Monson
Detlev Olshausen



AFM has many allies in Congress. We work with them to advocate on issues that affect musicians every day, from copyright protection to pension reform. The long-term success of AFM's legislative efforts depends on making sure that our allies in the House of Representatives and the Senate remain in office. Donating to their reelection campaigns is the best way to achieve this. Therefore, it is necessary that we raise contributions to AFM's political action committee, the AFM TEMPO Fund.

AFM donates to Members of Congress who help:

- Fight for a full performance right on all sound recordings. This performance right guarantees that musicians are fairly compensated when their work is played on AM/FM terrestrial radio.
- Fight for stricter copyright enforcement measures, therefore ensuring that musicians' hard work is protected from theft and misuse.
- Work to maintain and strengthen the pension system, so that musicians can afford to live comfortably in retirement.
- Advocate for more funding for the National Endowment for the Arts and Arts in Education programs, so that the next generation of musicians can have all the tools necessary to learning their craft.

AFM cannot use general treasury funds for political donations, so we need member donations to the AFM TEMPO Fund.

This new TEMPO Leadership Program allows members to step up their commitment to our political efforts by contributing an annual payment of \$52.00. Contributions are used to help keep friends in congress who are committed to supporting music and in particular federal policy issues that help our player conference artists.

AFM TEMPO 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 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. Contributions and gifts to AFM TEMPO are not tax deductible. Contributions by foreign nationals, corporations or companies are prohibited.

Join the TEMPO Signature Club!

In order to make your contribution send a check to: AFM, Local 6, 116 Ninth Street, San Francisco, CA 94103

Name (print) _____ Date _____

Address _____

City _____ State _____ Zip _____

Employer _____

Local No. _____ Job Title _____

Email _____ Telephone _____



Barbara Day Turner, Music Director

Announces an audition for
the following vacancies:
Assistant Principal Cello

Section Cello Auditions will be held on
Monday, September 24th, 2018

Location TBD

Applicants should email a one-page resume
by Friday, September 7, 2018 to:

Mark Veregge, auditions coordinator
email: markveregge@comcast.net

Audition excerpts and other relevant
information will be emailed to the candidate
upon the receipt and acceptance of resume.

Musicians Union Local 6
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Auditions

Violins (4 chairs)

French Horn Associate Principal

3rd and 4th French Horns

Trombone 2nd chair

AFM per-service contract with 60 plus services annually.

Position available in December 2018

or at a mutually agreed upon time.

Violin: Application deadline: 9/10

Audition: 9/17

French Horn: Application deadline: Oct. 6, 2018

Audition: Monday, Oct 22, 2018

Trombone: Application deadline: Oct. 6, 2018

Audition: Tuesday, Oct 23, 2018

AFM per-service contract with 60 plus services annually.

Position available in December 2018 or at a mutually agreed upon time.

Auditions held at San Jose's California Theatre.

To receive an information packet and repertoire list, qualified applicants
should send a one-page resume and cover letter to:

Audition Coordinator, Symphony Silicon Valley,

P.O. Box 790, San Jose, CA 95106-0790

via email: mdigiaccio@symphonysiliconvalley.org



SACRAMENTO
PHILHARMONIC & OPERA

Principal Trombone

Tuesday, October 16

Assistant Principal Viola

Sunday, October 21

Assistant Concertmaster

Monday, October 22

Application deadline for all auditions:
Friday, September 21 @ 5:00 pm PST
For more information, or to apply online,
visit www.SacPhilOpera.org/auditions

All applicants must submit a \$50.00
refundable deposit to secure an audition spot.