

Musical News

January/February 2019 Vol.91, No.1





Kale Cummings

President's Message

I'm excited about this issue of our newsletter because I think it highlights some ways musicians in our local have been working to make their lives better, especially in the jazz community. In the normal day to day demands of work it is easy to lose track of how our efforts can coordinate to accomplish something more beneficial than what we can accomplish alone.

I think former Local 6 President, Jerry Spain (see p. 10-11) who passed in December probably also recognized this. Though I didn't know him personally, I do know the legacy he left. When the AFM had real control in the industry, there wasn't really a need for collective bargaining agreements. However, by the mid 70s and early 80s it became clear that the union was not playing the same role as it used to, and he understood that what had been handshake agreements needed to become legally binding CBAs.

These agreements are one of the strongest tools available to us in insuring that the musicians working under them have a meaningful voice in determining their own working conditions. However, many, many musicians, like David Hardiman (see p. 8-9), can work an entire career and only rarely enjoy the benefits of working under a collective bargaining agreement. The so-called gig economy is now the predominant model for the largest quantity of work done in this area.

For instance, in the jazz community, it is not at all uncommon to be paid \$50 and a share of the tip jar for an evening's work. I've heard several stories of even lower pay. It is ridiculous to think anyone could make a living on that.

Is it too much to dream of a day when this kind of work can actually support someone doing it? I hope not. But the real question is how to work toward this solution. One way we can do it is to support organizations trying to provide a guaranteed wage to working musicians, like Jazz in the Neighborhood (see p. 6-7). But there are other ways, too. Now is a time to think hard about where we are going and what we can be doing to make sure that making music can be a viable and fulfilling career. But more importantly it is a time to organize our efforts and take advantage of the power of solidarity. Because as good as a union is in helping its members, it's exponentially better as a tool for members to help themselves. In the end all union activity is simply the organization of people's efforts to make their working lives better.

2019 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

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Forrest Byram - Vice-President
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Cheryl Fippen - MPTE, Death Benefits x307
Alex Walsh - Member Services x308

PRESIDENT EMERITUS

Melinda Wagner

MEETINGS SCHEDULE

General Membership

January 28, 2019 11:00 am

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)
December 25-27

Editor, Musical News

Beth Zare

Managing Editor, Musical News

Alex Walsh

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MUSICIANS UNION LOCAL 6

116 - 9th Street
San Francisco, CA 94103
(415) 575-0777
info@afm6.org - www.afm6.org
Office Hours 10am - 4pm, M - F

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Beth Zare

to toot his own horn (unless it is a trumpet) but I will tell you that he worked very hard to get up to speed and continues to do so.

In **March** the Local 6 Board voted to underwrite some of the concerts at Jazz in the Neighborhood. The alliance hoped to create good will between jazz players and the union. Read more about it on page 6.



Cliff Bishop, Robin Hansen and Mary Hargrove at AT&T Park.

Secretary-Treasurer's Report

2018 Year in Review

This past year has been filled with many changes, most of them for the better. It started in **January** with the Board and Officers being sworn in for their new 3-year term. New President Cumings had his hands full managing over 50 CBAs, 27 of which were negotiated this year. He may not like



Beth and Kale at the Western Conference in February hosted by Local 12.

To help define our mission under new leadership, **April** saw our first ever Board Retreat. Local 6 leaders identified areas that need improvement while staying true to our mission statement of being a resource for all Bay Area musicians. We also bid adieu to long time staff member, Joe Rodriguez and welcomed Katie Curran to our team.

The **Summer** months represent our busiest time for social events. Our Life Members look forward to their annual luncheon at Nick's Seafood Restaurant in Pacifica. Union Night at AT&T Park not only consisted of tickets to the Giants game but included a free T-shirt and dinner hosted by ILWU 34.

The biggest change over the summer was that this year we added a free dinner to our Golf Tournament. Even non-golfers appreciated the gesture of giving back to the musicians.

I can't thank our Labor Day Picnic Committee enough. This **September** event has over 100 members attending and is the second year we have returned to McNears Beach.

In **October** we found out that the AFM Relief Fund had been authorized to help our fire victims or anyone else who had a need due to a catastrophe. Please apply, funds are available.

It's a big deal that the San Francisco Symphony ratified a long-term contract in **November** with significant increases for musicians. Read more on page 12.

In **December** the Local 6 Board approved reinstating the payroll service for musicians filing union contracts. This will be a direct benefit to freelance contractors.

2019 will be another exciting year for Local 6. The AFM Convention is in June and lots of changes are in the air, hopefully improving the lives of musicians.



John Russell, Rory Snyder, Beth Zare and Larry Osborne enjoy a free dinner after golfing.

Welcome to the AFM



Ben Dorfan - Piano, Composer

Ben Dorfan is a native of Santa Cruz, California. He studied composition at Oberlin Conservatory with Tom Lopez, and piano with Gene Lewis, Ivan Rosenblum and Frédéric Lacroix. He has presented his compositions at SEAMUS National Conference, Electronic Music Midwest, the SPARK Festival, and most recently a world premiere concert at Peace United Church featuring his work *Mythos*, for string trio, flute, clarinet and piano.

An avid performer of chamber music, he has been featured by Santa Cruz Chamber Players as well as several programs dedicated to the work of American composer, Alex Shapiro. He has performed solo and chamber concerts as part of Munching with Mozart and Friends, and for the past two seasons played celeste for the Monterey County *Nutcracker*.

Ben serves as recording secretary for the Music Teachers' Association of California, Santa Cruz County Branch, and maintains a teaching studio for piano, composition and voice.

Lindsay Groves - Cello

Lindsay Groves has been a member of the Syracuse Symphony (as Principal and Assistant Principal), the NC Symphony, the Opera House Orchestra of the Kennedy Center, the Hawaii Symphony (as Principal), and substituted with the Baltimore, Monterey, SWFL, NEPA, Binghamton, Cayuga Chamber, and Santa Barbara Symphonies, among others. Her summers have been spent at festivals in Italy, China, Switzerland, North Carolina, Alaska, Florida, Colorado, and California. She founded and for eleven years directed the Skaneateles Festival in Upstate NY.



Photo by: Heike Liss

Lisa Mezzacappa - Bass, Composer

Lisa Mezzacappa is a Berkeley-based composer, bassist and bandleader. Called "one of the most imaginative figures on the Bay Area creative jazz scene" by the Mercury News and "a Bay Area treasure" by KQED, she has been an active part of California's vibrant music community for more than 15 years. Mezzacappa's activities as a composer and bandleader include ethereal chamber music, electro-acoustic works, avant-garde jazz, music for groups from duo to large ensemble, and collaborations with film, dance, and visual art. Mezzacappa has released her music on the New World, Clean Feed, NoBusiness, Leo, and NotTwo record labels. Her work is supported by the Wattis Foundation, Zellerbach Family Foundation, and Intermusic SF. www.lisamezzacappa.com

John Schott - Guitar, Composer

John Schott is an accomplished jazz guitarist and composer with six critically acclaimed CDs of original music released over 22 years. His performances have taken him to four continents and 23 US States. Schott was a co-founder of the acclaimed group TJ Kirk; their second Warner Bros. release was nominated for a Best Instrumental Jazz Grammy. Schott has written concert music for the Left Coast Chamber Ensemble, the Taneko Ensemble, the Cornish Percussion Ensemble, and the Paul Drescher Ensemble. He was a featured composer at the 2014 Other Minds Festival, and a composer-in-residence at the Djerassi Resident Artist program. Schott is a member of the Paul Drescher Electro-Acoustic Ensemble, and toured the US with Steve Mackey and Rinde Eckert's opera Ravenshead. He has also recorded with John Zorn, Tom Waits, The Baguette Quartette, Frank London and Steven Bernstein. Since moving to the San Francisco Bay Area in 1988, he has taught at the University of California at Berkeley, the California Jazz Conservatory, Black Pine Elementary, Sonoma State University, and been a guest lecturer at Stanford University.





Kevin Tang - Clarinet

Kevin Tang is a clarinetist and clarinet teacher based in the San Francisco Bay Area. Kevin has performed extensively with ensembles in the Bay Area and New York City. Recently, Kevin performed with West Bay Opera, The San Francisco Academy Orchestra, Brooklyn Symphony Orchestra, and the Symphony Orchestra of the Americas, to name a few.

Kevin earned a M.M. at the Manhattan School of Music, where he was a student of Mark Nuccio, Principal Clarinetist of the Houston Symphony. Kevin earned a B.M. from the San Francisco Conservatory of Music, where he studied with Luis Baez, Associate Principal Clarinetist of the San Francisco Symphony, and was a recipient of the Phyllis C. Wattis Scholarship. Kevin attended the Ruth Asawa San Francisco School of the Arts (SOTA), where he studied with Jerry Simas and Art Austin. While at SOTA, Kevin won the concerto competition. Kevin has spent summers attending the Hot Springs Music Festival and Miami Summer Music Festival, and has also been a member of the Ohio Light Opera.

Carolyn Walter - Clarinets, Saxophones, Flute, Piccolo, Bassoon

Carolyn Walter fell in love with playing music as a student in elementary school band class and never looked back. Since earning her B.M. in clarinet performance at SFSU, she has branched out to record and perform professionally on saxes, flutes and bassoon. Her passion for music has taken her to strange and wonderful places like the Rock-in-Opportunity Festival in France with Oakland's miRthkon, Monterey Jazz Festival with Montclair Women's Big Band, and The Mountain Play pit orchestra on Mt. Tamalpais. The other great musical adventure of Carolyn's life is teaching; she maintains a private lesson studio, coaches ensembles in Bay Area schools, and is proud to be a faculty member at East Bay Center for the Performing Arts. A firm believer in the power of community, solidarity and lifelong learning, she is thrilled to be joining Local 6!



New Members

Badalian, Melia - French Horn
Beswick, Gary D - Viola
Chen, Lucas - Violincello, Guitar, Viola da Gamba
Corbie-Wells, Lee - 5-String Violin, 10-String Hardanger D'Amore, Guitar, Piano
Erman, Jonathan - Piano, Cello
Higashihama, Kenji - Piano, Keyboards
Hood, Randy - Drums, Percussion
Johannesson, Lars - Flute, Piccolo, Baroque Flute, Renaissance Flute, Recorder
Kessler, Carlyn R - Cello
Lanier, Jaron - Composer
Moore, Stephen A - Viola, Violin
Ostler, Rachel - Violin, Piano
Rosengaus, Aaron - Viola
Szin, Jonathan - Clarinet, Bass Clarinet
Wharton, Edward - Viola, Violin
Wiitala, John - Acoustic Bass, Electric Bass

Reinstated

Canino, Frank - Acoustic Bass, Electric Bass, Guitar, Synth Keyboard, Piano, Vocals
Di Salvio, Aria - Cello
Fabricant, Daniel - Acoustic Bass, Electric Bass, Guitar
Keigwin, Jon - Acoustic Bass, Guitar, Vocals
Khalikulov, Vladimir - Viola, Violin
Kim, Jungghae - Harpsichord, Continuo Organ
Kim, Nancy - Cello
Knudson, Christina J - Violin
Massanari, Jeffery - Electric Bass, Guitar

Mollicone, Robert - Piano, Organ, Harpsichord
Owens, Christina - Violin
Prince, Ben - Piano, Keyboards, Conductor
Renzi, Matthew P - Clarinet, Bass Clarinet, Flute, Oboe, English Horn, Soprano, Alto, Tenor Saxophones
Runnels, Bob - Trumpet, Piccolo Trumpet, C Trumpet, Flugelhorn, Cornet, Arranger, Composer, Copyist
Schaefer, Joel - Cello, Baroque Cello, Viola da Gamba
Steele, David W - Violin, Viola, Piano
Wang, Yao - Cello

Resigned

Anderson, Phillip
Baird-Daniel, Sophie
Blakly, James
Burian, Laura
Churchwell, John
Daniel-Barker, Monica
Foster, Clif
George, Stan Paul
Hewins, Fred
Kenin (Kennan), Eliot
Kofler, Ivelina
Kufchak, Meredith
Lack, Lori
Martin, David O
McCracken, Deborah
Nies, Bryan
Oden, Henry
Olling, Martha B
Posey, Patrick
Sosensky, Joseph
Speed, Barbara
Stuntz, Lori
Wenslawski, Steven
Yount, William K
Zoltek, Maureen

Welcome Former Local 424 Members

Balakrishnan, David - Violin
Davies, Ruth - Bass, Acoustic
Klippert, Walter E - Piano, Trombone
Knoll, Douglas - Percussion, Latin, Percussion, Piano, Trumpet, Mallets

Nunally, James E - Guitar, Mandolin, Vocals
Rude, Nancy J - Flute, Piano
Walker, Tim - Trombone



Anne Sajdera, piano, and Lyle Link, saxophone.
Photo: Susan Bradley

Dear Colleagues,

What if the genre of music you love and to which you have devoted years of practice, offered very few professional performance opportunities? Imagine if a high percentage of those opportunities didn't even pay a guaranteed wage, and those that did, guaranteed around \$90 per musician for 3-4 hours of work.

Freelance "classical" musicians are underpaid and underappreciated. However, when they do play, at least they know what they will be paid. Freelance jazz performers are stuck with a different model. Pay for most jobs is based on a percentage of the door or the bar; a tip jar; or some combination of those.

It's a vicious circle, with no union jobs and no incentive to join the union, resulting in unrepresented workers getting low paying jobs and poor working conditions. And because

organizing must be grassroots — it can't be directed from the top; workers themselves need to take action — the cycle can't be broken until enough musicians get fed up with the situation and seek an alternative.



Erika Oba, piano. Photo: Susan Bradley

As the Founder and Artistic Director of Jazz in the Neighborhood (JitN), I am committed to improving working conditions for professional jazz musicians. Our mission also includes educating the public and musicians about what's wrong with the current model and what can be done to change things.

This past season we collaborated with Local 6 on forty concerts in Rendon Hall in Berkeley and very much appreciated their underwriting of a portion of our expenses. In January of this year we booked only union musicians for four concerts at the Open Secret bookstore in San Rafael as a Music Performance Trust Fund series. Five of the jazz musicians on our roster joined the union as a result of this collaboration. We paid them at a chamber music performance scale rate and also made work dues and pension contributions. Throughout the rest of this year, JitN plans to present more concerts under union conditions. We also have given the union a list of venues and presenters that we feel need to be contacted and encouraged to collaborate with the union



Randy Vincent, guitar, John Wiitala, bass, Erik Jekabson, trumpet, Akira Tana, drums, Mario Guarneri, trumpet.
Photo: Guiseppe Dezza

Union support gives us more status with our musician colleagues and the jazz community in general. JitN sees the union as having more leverage with public policy makers and more visibility through the contacts it has created for working musicians in the Bay Area. If there is a pathway for bringing jazz musicians back into the union, organizations like JitN can serve as a conduit for them. We have presented over 300 concerts in the past 5 years. More

in the neighborhood

than 500 musicians on our roster have been paid a fair guaranteed wage, (\$150/musician plus 10% for the leader). We are trusted and respected in the jazz community and the union collaboration has started a conversation about how we can work together for the future. A union that is inclusive of all musical genres is obviously stronger. In addition to the benefits of a larger financial base, the public perception of live music and Bay Area based musicians being paid as professionals becomes a shared value.

Here are some ways you can help us with our mission:

- Let Local 6 officials know that you support their efforts to help freelance jazz musicians. It improves the image of the union's importance in the jazz community which is a big factor in bringing back this genre into the union.
- Educate the public about the economics of freelance performing artists.
- Support the venues that are paying a guaranteed fair wage. Contact us and we will be happy to let you know which venues those are.
- Educate your colleagues and the public about what is going on and support our efforts by not putting a few bucks in a tip jar, but instead donating to organizations that are changing the situation.
- Finally, those of you who have achieved the goal of working under a CBA, please consider using that status to help your less fortunate colleagues. Make sure every musician hired by your organization makes a union wage, including musicians hired for after concert parties, galas, and school concerts that may not be under your CBA. Solidarity works. In fact, in this situation it might be the only thing that works.

In Solidarity,



Mario Guarneri

Local 6 Member

www.jazzinthenighborhood.org



Rebecca Kleinman, flute, Ian Faquini, guitar, Natalie Cressman, trombone, Brian Rice, percussion, Scott Thompson, bass.
Photo: Susan Bradley



Emerging artist Tai Min, vocals and drums, with Tiffany Austin, vocals. Photo: Susan Bradley



Mario Guarneri was born and raised in the Bay Area and at the age of 13 joined Local 6. The early part of his career was spent in Los Angeles playing trumpet with the LA Philharmonic, LA Chamber Orchestra, LA Opera, and studio work in movies and TV. He returned to the Bay Area 27 years later and worked with the SF Symphony, SF Opera, SF Ballet and did some theatre work. He also contracted orchestras at Skywalker Sound (all under union contracts). He has taught at the SF Conservatory of Music since 1992 and has recorded 4 CD's with his own jazz group.

David Hardiman:

David Hardiman is a Trumpet player, Educator, Bandleader, Composer, Community Activist, and Local 6 Life Member.

The youngest of four children, David Hardiman was born in Indianapolis, IN, in 1939. "My parents were not middle class or well to do. My dad always worked an extra job and my mother worked very hard raising us." David started playing trumpet and piano in the 4th grade. "I used the school trumpet until I could afford my own. My mother played the piano by ear, so growing up we had an upright in our house."



David at age 12.

In high school, David's teachers recognized his talent and pushed him. David played in various concert bands, the marching band, and R.O.T.C. He was involved with a youth group, the Tempe Music Club, that his mother sponsored, and the Indianapolis Music Promoters, an organization that promoted African American youth. "The Music Promoters took me to New Orleans to play a classical concert. It was the first time I

had ever been on a train. When I graduated, they gave me a \$100 scholarship to go to Indiana University."

Indiana University didn't offer jazz classes and the professors actively discouraged it. David remembers being threatened with expulsion by the Dean who called him to his office over complaints that he and his friends were playing jazz in the East Hall. David says that whether he liked it or not, he had to graduate as a classical musician.

David graduated in 1959 at the age of 20 and immediately started working as a substitute music teacher, until he landed a fulltime position. With his R.O.T.C. training, he says he could have gone into the army as a lieutenant, but his mother knew someone at the draft board so he wouldn't have to serve. In 1960 he got married, and a couple years later his son, David Hardiman, Jr. was born.

For the next ten years David played in several Big Bands in Indianapolis, and various other music ensembles, but his main focus was teaching.

By 1971, David was ready for a change. He knew that if he was going to make a name for himself, he had to leave Indianapolis and go to either New York or LA. He says the choice was easy—he hated the terrible East Coast weather! When he couldn't find any teaching work in LA, he was encouraged by his mentors and friends, including



Dr. Willis Kirk, to move to the Bay Area. They were able to get him a job at Berkeley's Martin Luther King Jr. High School.

"I was brought in as an affirmative action teacher and taught concert band and concert orchestra. I lived in Richmond and started going to jam sessions and began meeting

people. There were only a few clubs in the East Bay, so I would go to an after-hours club in the Fillmore area in San Francisco. It wasn't long before I started playing gigs."

Wanting to move on from teaching Jr. High, David started teaching college in the East Bay and in 1974 followed Dr. Kirk to San Francisco City College. (Dr. Kirk became President of City College in the mid-80s. His profile is in the archive on the Local 6 website.) "I came in and took over the City College Big Band and a few years later established the Jazz Rock Improv Workshop for those who weren't adept at reading. One of the good things about City College was the department would support my student concerts at the end of each semester. I was able to bring in some of the greatest jazz musicians in the world to perform with the school bands."

Once David started teaching at City College of San Francisco, Dr. Willis Kirk began taking him to the International Association of Jazz Educators conferences. "They had a black caucus because the black musicians were not able to be a part of it in many situations, especially in the South. Jazz wasn't taught in many schools at that time. Going to conferences, I met a lot of people from all over the country. I eventually directed the African American Jazz Caucus Big Band twice in Toronto, twice in New York, and once in Long Beach. When I retired in 2004 from teaching at City College of San Francisco after thirty years, my son, David Hardiman Jr., also a trumpet player and teacher, took over my classes."

Trumpet

by Alex Walsh

The San Francisco All-Star Big Band

David joined Local 6 in 1973 so he could play in the Golden Gate Park Band, which he did for 20 years. "I played in a few big bands when I got here, but I was like a token. They didn't have very many black musicians performing with them."

In 1975, big bands were going out of style, but David says he had something to prove. "I was trying to show everybody that black musicians could read and play and sound really good, because, with some of the black bands I played in, some of the musicians just really weren't qualified."

With a grant from the San Francisco Arts Commission, he established the San Francisco All-Star Big Band. "I called it that because we had musicians who played with Count Basie and Duke Ellington, and other legends. A lot of them have since passed on or moved away. We used to rehearse almost every Monday night. I was able to use the City College Band facilities, and Frank Fisher was writing for us. One memorable gig was we got to play behind Tony Bennett at the St. Francis Hotel. He sent me his charts and brought his piano conductor. That was big for my band."

In 1978, the SF All-Star Big Band made an LP and in 2003 David released it on CD. Today, the SF All-Star Big Band is still going strong. "We had our 37th anniversary at Yoshi's with Denise Perrier, Nina Causey, and Sweetie Mitchell singing. Last August we did an Ellington tribute at Yerba Buena Gardens in San Francisco, and the Sacramento Jazz Cooperative."

Over the years David also established various ensembles to play in hotels, for dances and parties. Because the Jazz scene was on the decline in the 70s, David connected with the burgeoning Salsa scene. He began playing with a Salsa band called *The Aliens*, which he still does today, along with other groups. "In the 70s and 80s, my weekends were full. I was playing Salsa most Friday and Saturday nights from 10pm-4am at Caesar's Latin Palace on Mission Street. Then I'd get up to make a 10am



"At the racetrack I started by just playing 'Call To Post', and then I added other songs like the Star Wars and Rocky theme. My hook is Tequila, because it's audience participation. They love it."

Friday, Saturday, and Sunday."

When Bay Meadows closed in 2008, David continued to work for Golden Gate Fields, though it was a non-union job by this time. A few years later, management tried to let him go but there was a huge backlash. "One of the owners told me, 'It's tradition. We want a bugle.' So, they brought me back."

Over the years, David released several CDs of Jazz and World Music, and in 2017, he was given an honorary doctorate of the Arts and World Music from Martin University in Indianapolis.

Today, David keeps busy. In addition to the SF All-Star Big Band, he plays with 3 salsa bands and various smaller jazz ensembles. He serves on multiple committees and is active in the fight to revive the Fillmore Heritage Center, which he would like to see it turned into a school for the arts. "I'm busy, on purpose. I don't know what else to do."



The San Francisco All-Star Big Band in the 2000s.

Jerry Spain

Jerry Spain was born in Omaha, Nebraska, the son of Arthur & Victoria Spain. He served honorably in the United States Army and saw combat in both World War II and the Korean conflict.

A life-long musician, Jerry started out as a Big Band player, playing the string bass. He moved to San Francisco in 1954 and worked as a musician. It was at this time that he joined the American Federation of Musicians, Local 6. He played countless shows at the Curran Theatre & with the San Francisco Symphony. From 1966 to 1984, Jerry held key roles within Local 6, rising from board member, VP & lastly to President in 1972. Jerry's many contributions made a lasting impact on the San Francisco Symphony and the San Francisco Arts community.

Mr. Spain left the AFM in 1984 and joined the SF City Attorney's office as a Deputy City Attorney, where he represented the City's interests honorably and well until he announced his retirement in 1992. Shortly before he left the office, he was honored by the City with a day dedicated in his honor of his service to the City and the Arts.

Always an innovator & adventurer, Jerry had many passions outside of music & law, including several successful ventures in real estate, & a passion for private aviation. Upon retirement, Jerry moved to Kona, HI with his wife, Dottie Spain. They traveled the world together, indulging in the culture & food of numerous continents and countries.

Donations in honor of Jerry may be made to the San Francisco Humane Society. Please email jerryspainmemorial@gmail.com to share in any memories you may have of Jerry.



*Published in the San Francisco Chronicle on Dec. 7, 2018

Local 6 President from 1972-1984, Jerry Spain presided over a major transition mandated by the AFM which affected the way the local did business. Longstanding verbal agreements between the union and its many employers were breaking down as changes in labor law started to take effect. Many of the rules and regulations regarding musicians pay and working conditions had been established during the Big Band era of the 1930s and 40s when the Musicians Union was the only game in town. If an employer did something wrong, the union had sufficient authority to keep employers in line. By the time Jerry Spain took office the AFM had mandated that local unions pursue collective bargaining agreements with employers, large and small, a new tactic that required keen negotiating skills and an understanding of labor law. Having put himself through law school, Jerry Spain was uniquely qualified to bridge the old-school approach with the new era of the CBA.

As the old verbal agreements with restaurants, hotels, and clubs in the Bay Area disintegrated, the classical world was waking up to the idea that CBAs worked well for musicians, and Jerry was right there helping them negotiate their first CBAs. He also pushed the Local to embrace women in leadership roles and encouraged Diana Dorman, Carole Klein and Melinda Wagner to run for the Board of Directors.

1929 - 2018

Melinda Wagner

Jerry was a doer. He was an extremely bright guy. He went to law school at night and became a lawyer. We were ahead of others in the field because not every local had a lawyer as an officer. The main thing he did was promote the development of CBAs with all of our employers. He was aggressive in seeking those and negotiating them. He tried to get the business agents to have skill in that area, but it was very hard. He changed the look of our Board of Directors by being proactive about getting women to run.

Diana Dorman

He was the only one trying to get women to be on committees and get involved.

When I first joined Berkeley Symphony there was no contract. You were always finding out that somebody next to you was getting paid differently. You would think you had a job, but then the contractor would not call you for something and she would say, "I called so and so because I owed them a favor." So, I went to Jerry and said we need a contract over there. He called them up and he did it. He was out and about with every little group.

One time I contracted a ballet thing in Oakland and I used some Berkeley people and some Oakland people and I didn't get a check. I had negotiated with a woman, so I assumed she would be trustworthy. I went to Jerry, and even though I always used a contract, he said, "Let this be a lesson--you can't always trust somebody because they're a woman and you're a woman, you can't trust anybody, really." I took that to heart. He went after her and we got paid. He was just a great resource and he was always there. I have a great amount of respect for him. He was very funny.

Wendell Rider

Jerry Spain was the face of Local 6 and the face of all serious music making in the Bay Area. He was an incredible person and known to be tough as nails. No one stood up for the union more than him. That's why he never had to campaign for office. He took Local 6 from okay to top of the line. In 1970, when we were negotiating the Oakland Symphony contract, he taught us how to organize, how to strike, how to do a picket line, and how not to create more problems. He was a man of action.

Bob Hubbard

Jerry encouraged us to start the Midsummer Mozart Festival. He was a no-nonsense business man, one of the good guys. He was happy to see something happening and tried to help us anyway he could.

Stuart Gronningen

I was present at orchestra meetings with Jerry over contract negotiations and strike votes. He certainly was a straight shooter, realistic about the pros and cons of strikes, and a good negotiator with management. And he almost always carried a lit cigar.

Gretchen Elliott

He changed the representation of the union. He wanted women on the Board. He was an inveterate cigar smoker. Maria Kozak told me he ran a tight ship. They had a lot of employees in those days because there were no computers. You had to have a neat desk apparently, because he would just go and knock everything off someone's desk and tell them to clean it up. I couldn't have worked for him!

Errol Kuhn

Jerry Spain came to speak to the Oakland Symphony in 1970 when we were having negotiations. We're all on stage and Jerry was pacing back and forth, smoking a cigar. He was an old-fashioned union organizer, a classic figure almost as if he was from the 1930s--tough and verbal and call them like you see 'em. He said, "You know and I know that the Board would like you to play for free. And you know and I know that that's not going to happen." He told us what one board member said: "Why respect musicians? With all their education they could be doctors or surgeons. It's hard to deal with them because they don't live in reality." Jerry's attitude was: We're going to fight them. He convinced management that it was their civic duty to support us. The end result was we got a contract.

CBA Corner

By David Gaudry, Viola



SAN FRANCISCO SYMPHONY

MICHAEL TILSON THOMAS • MUSIC DIRECTOR



David Gaudry, a native of Vancouver, British Columbia, joined the San Francisco Symphony's viola section in 1982. A graduate of Indiana University, he also studied at the Vancouver Academy of Music and at the Banff School of Fine Arts. Prior to joining the SFS he was a member of the Vancouver Symphony.

In addition to the contract, the biggest news for the Symphony is the change taking place on the podium. We enthusiastically welcome Maestro Esa Pekka Salonen as our new Music Director and artistic leader. Mr. Salonen will assume the helm in the 2020-2021 season, and our recent concert introducing him to the public was met with overwhelming applause and approval.

The San Francisco Symphony musicians recently ratified a new 4-year contract. The committee included Matt Young, Ed Stefan, Linda Lukas and was chaired by me and vice-chair Tom Hemphill. This took place in the middle of sweeping change at the SFS. We have a new executive director, new department-heads in HR, PR, Development, and our CFO recently retired. Of course, the negotiations featured a new face in Local 6 President Kale Cummings, whom the committee appreciated

for his insight and support. The

negotiation concluded successfully and on time, and dealt with some difficult issues, especially base pay, pension, support for housing, and compensation for subs and extras.



Maestro Esa Pekka Salonen



SFS with MTT conducting. Photo by Bill Swerbenski.

"There are challenges ahead for orchestras and the Arts, but SFS musicians look forward to the future with optimism and confidence."

Minutes

Board of Directors meeting minutes from October 18, 2018

Meeting called to order at 10:30AM by Vice President Byram

Present: Zare, Goff, Gray and Hanson.
Via Telephone: Brown. Excused: Cumings, Elliott.

MSC to accept the minutes from October 4, 2018 as amended.

The Board reviewed and discussed gross cash receipts for September in the amount of \$113,107.61.

MSC to approve expenditures for September in the amount of \$173,941.72.

MSC to continue to self-insure the Local 6 death benefit with monthly Board oversight: Total revenue over expenses as of September 30th is \$46,948.

From the Death Benefit Fund \$2000 paid to Keith Bucher's beneficiary.

MSC to table a discussion on changes to the Employee Handbook.

Director Gray reported on attending a concert at Jazz in the Neighborhood.

S-T Zare reported on a written communication with former Local 424 members.

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

Vice President Byram reported on activities in support of Unite Here Local 2 strike at the SF Marriott.

Meeting adjourned at 12:10 PM in memory of William Wohlmacher and Alice Benjamin.

Submitted by Beth Zare, Sec-Treasurer

Board of Directors meeting minutes from November 2, 2018

Meeting called to order at 10:32 AM by President Cumings.

Present: Zare, Brown, Byram, Elliott, Goff, Gray and Hanson.

MSC to accept the minutes from October 18, 2018 as amended.

MSC to approve proposed terms of a one-time, pre-hire church/choral agreement between Local 6 and

Dominican Choral for an engagement taking place in November that uses 13 union musicians.

The Board discussed how to address workplace harassment.

S-T Zare reported on credit card charges for the month of October in the amount of \$480.68.

S-T Zare reported on receiving a reimbursement of \$1399.65 from Excelsior Roofing to cover the cost of replacing our awning.

S-T Zare reported on the 2019 Board Meeting Schedule.

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

Meeting adjourned at 12:49 PM in memory of Paul Avril.

Submitted by Beth Zare, Sec-Treasurer

Board of Directors meeting minutes from November 15, 2018

Meeting called to order at 10:40AM by Vice President Byram

Present: Zare, Elliott, Goff, Gray and Hanson. Excused: Brown, Cumings.

Guest: Leslie Tagorda

MSC to accept the minutes from November 2, 2018 as amended.

The Board reviewed and discussed gross cash receipts for October in the amount of \$97,271.00.

MSC to approve expenditures for October in the amount of \$97,143.98.

MSC to continue to self-insure the Local 6 death benefit with monthly Board oversight: Total revenue over expenses as of October 31st is \$45,226.

From the Death Benefit Fund \$2000 paid to Mervin George's beneficiary.

From the Death Benefit Fund \$2000 paid to William Wohlmacher's beneficiary.

Presentation by member, Leslie Tagorda regarding rebranding of Local 6.

MSC to approve proposed terms of a pre-hire collective bargaining agreement between Local 6 and The Curran for Dear Evan Hansen that

uses 3 local union musicians.

MSC to approve a successor collective bargaining agreement (4-year term) between Local 6 and Monterey Symphony which has already been ratified.

MSC to approve a successor collective bargaining agreement (4-year term) between Local 6 and SF Chamber Orchestra which has already been ratified.

MSC to approve changes to the Hall Rental Policy requiring payments to be non-refundable once a reservation is made.

The Board discussed the non-union production of the Nutcracker by Santa Cruz Ballet.

The Board discussed the benefits available to members if Local 6 joined Actors Equity Credit Union.

Received from Jon Hammond a request to use MPTF funding for a performance in the SF County Jail.

Meeting adjourned at 1:02PM in memory of the victims of the Camp Fire.

Submitted by Beth Zare, Sec-Treasurer

Board of Directors meeting minutes from November 29, 2018

Meeting called to order at 10:38 AM by President Cumings.

Present: Brown, Byram, Elliott, Goff, Gray and Hanson. Excused: Zare

MSC to accept the minutes from November 15, 2018 as amended.

MSC to allow Local 6 member, William Harvey donate his services to St. John's Presbyterian in Berkeley for an engagement taking place in December.

The Board received a communication from members of the San Francisco Symphony Committee thanking us for hiring Susan Martin (lawyer) and Jim Holland (financial consultant) for their recently completed negotiations.

MSC to approve proposed terms of a one-time, pre-hire agreement between Local 6 and Berkeley Repertory

Minutes *Continued*

Theatre. Vote opposed by Brown and Elliott.

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

MSC to approve a successor collective bargaining agreement (1-year term) between Local 6 and San Jose Chamber Orchestra which has already been ratified by the musicians.

Trustee Elliott reported on credit card charges for the month of November in the amount of \$1,789.27.

President Cumings reported on negotiations and activities for our collective bargaining groups and information regarding Jazz in the Neighborhood, Union Ware and Graton-Rancheria.

Meeting adjourned at 12:36 PM in memory of Berisford "Shep" Shepherd.

Submitted by Beth Zare, Sec-Treasurer

Board of Directors meeting minutes from December 10, 2018

Meeting called to order at 10:34 AM by President Cumings.

Present: Zare, Brown, Byram, Elliott, Goff, Gray and Hanson.

MSC to accept the minutes from November 29, 2018 as amended.

The Board reviewed and discussed the gross cash receipts for November in the amount of \$66,711.55.

MSC to approve expenditures for November in the amount of \$109,448.40.

MSC to continue to self-insure the Local 6 death benefit with monthly Board oversight: Total revenue over expenses as of June 30th is \$44,473. MSC to approve a pre-hire collective bargaining agreement between Local 6 and First Presbyterian Church in Berkeley for 3 services in December for 13 musicians.

MSC to send Jeannie Psomas and Beth Zare to the upcoming AFL-CIO Organizing Training in Los Angeles in January.

MSC to send 3 delegates to the SF Labor Council breakfast on January 4th to introduce new supervisors.

MSC to request the services of AFM Symphonic Services Negotiator on behalf of the Carmel Bach Festival to assist them in their upcoming negotiations.

MSC to approve reinstating a payroll service as a member benefit in accordance with Standing Resolution #5, for those who file union contracts. S-T Zare reported on recent election results at Local 802 (New York).

President Cumings reported on negotiations and activities for our collective bargaining groups. Director Gray reported on an upcoming meeting with the Entertainment and Nightlife Commission.

Meeting adjourned at 12:20 PM.

Submitted by Beth Zare, Sec-Treasurer

In Memoriam

Jack Sava Ateljevich

Roger Di Virgilio

John Fiore

Roland Rojas

Berisford "Shep" Shepherd

Jerry Spain

San Francisco Musical Fund Society

Attention Local 6 Members: do you know of a student in need of financial assistance with such music activities as private lessons, youth orchestra fees, or music camp tuition? If so, please consider submitting a grant application in his/her behalf to the SF Musical Fund Society.

MFS grants have helped expand educational opportunities for Bay Area young musicians since 2001. To inquire further, or to request a grant recommendation form, email the Program Committee: cellopower6@sbcglobal.net

Don't delay: application deadline is April 30, 2019

The SFMFS is a 501(c)(3) nonprofit foundation.



American Federation of Musicians

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

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SAN FRANCISCO BALLET ORCHESTRA

Martin West, Music Director

Announces the following tenure track vacancies starting December 1, 2019 or candidate's earliest availability.

Section Violin I & II (3 positions)

(Actual positions to be determined pending internal auditions.) **Auditions are scheduled for April 9-11, 2019.**

2019-20 Minimum Compensation Guarantee for these positions: \$61,336, which includes Vacation Pay and EMG/Special Projects Guarantee.
Full season is December – early May.

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

Or mail to:
Tracy Davis – Section Violin Auditions
San Francisco Ballet
455 Franklin St.
San Francisco, CA 94102

Applications must be received by February 15, 2019

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Opera San Jose

Joseph Marcheso, Music Director

Announces auditions for the following vacancies:

Principal Cello (46 services)
Current per service rate is \$237.33
Audition will be held on Monday, April 8th, 2019

Assistant Concertmaster (46 services)
Current per service rate is \$218.34
Audition will be held on Monday, April 15th, 2019

Principal Horn (46 services)
Current per service rate is \$237.33
Audition will be held on Monday, April 22nd, 2019

2nd Clarinet (46 services)
Current per service rate is \$189.86
Audition will be held on Monday, April 22nd, 2019

Highly qualified applicants should mail or email a one-page resume by Monday, April 1st, 2019 to:
Mark Veregge, OSJ Orchestra Personnel Manager
44919 Meadow Circle, Mendocino, CA 95460
email: 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.



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