

Musical News

The Official Newsletter Of Musicians Union Local 6



July / August 2019 Vol. 91, No. 4

Solidarity!



*Local 6 Supports The Locked Out
Baltimore Symphony Orchestra*

What Does Solidarity Mean and Why Is It Important?

by Jeannie Psomas, Local 6 Organizer

For working musicians, perhaps solidarity is most typically felt in the orchestra or band itself. It occurs when multiple performers come together in unity of purpose and vision during a concert in order to pull off a difficult symphony or song. In that context and in many others it is the willingness to set aside small differences and come together for a larger, common goal. When every single person commits to this act on stage, the successes are tremendous. In fact, if anyone could intuitively understand the true power of collective vision, surely it is the orchestral musician who just performed a Mahler symphony.

But what about in our lives offstage, as workers, as parents, as earners? Can we bring that feeling of oneness, of common purpose, of solidarity, to our larger community? Can we extend it to musicians in other local orchestras, for example? In other genres? In other states? Can we extend it to other unions? To workers around the country fighting to make ends meet? What about workers around the world?

Last month the musicians of the Baltimore Symphony (BSO) were locked out by their management. The Washington Post stated, "Management and the board would have the public

believe the current financial problem lies with the musicians. Musicians do not make program decisions or contract with guest artists and conductors. They are not responsible for development and marketing. These are the decisions of management and the board." And yet, the musicians are the ones who feel the sting of management's financial shortfalls most profoundly. A public portrayal and negotiating tactic that most managements use is that musicians make too much money or that we should feel

supremely lucky to have earned the scrapings of a middle-class life, if we can even claim that! That same attitude extends beyond musicians. The management

at Marriott Hotels Nationwide made the same assumptions prior to their workers going on strike. The CEOs of Uber and Amazon have the same view of their drivers and employees. And there is only one way to prove them wrong: to hold the decision makers accountable for their actions. To let them know that we may love what we do but we still need to make a living wage.

On Saturday, June 29th, which corresponded with Gay Pride Weekend, musicians from Local 6, including the

Continued on page 9



In Memoriam

Melvin "Red" Malone
William Nawrocki
Joseph Terzian

2019 Membership Dues

Regular Membership	\$52.50/Quarter
35Year Membership	\$38.50/Quarter
Life Membership	\$25.25/Quarter
70/20Year Membership	\$29.25/Quarter
Late Charge	\$5.00

LOCAL 6 OFFICERS

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

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Cheryl Fippen - MPTF, Death Benefits x307
Alex Walsh - Member Services x308

PRESIDENT EMERITUS

Melinda Wagner

MEETINGS SCHEDULE

General Membership

October 28, 2019 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)
December 25-27

Editor, Musical News: Beth Zare
Managing Editor, Musical News: Alex Walsh

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Cover Photo © David Kim

In This Issue *by Beth Zare, Secretary-Treasurer*

Solidarity means different things to different people depending on their individual experience. In this issue we address individual and collective acts of solidarity. The Baltimore Symphony Orchestra musicians found themselves locked out by their management on June 17 and you can read about the nationwide movement to support them. The lockout coincided with the start of the 101st AFM Convention in Las Vegas. Locals and individuals from across the country and Canada donated \$87,000 in three days for the musicians, who lost their wages and their healthcare coverage. Convention Delegate Diana Dorman's report is on page 8. We feature our other Convention Delegate, John Fisher on page 10. You can read about his life in music and his ties to multiple unions.

We can look at our relationship to other unions like a that of having an extended family. We have each other's backs even if we don't know each other that well.

Recently, some of us gathered with other labor unions at Oracle Park to celebrate Union Night and watch the Giants beat the Cubs. The fire fighter's union, Local 798 cooked at the grill, the SF Labor Council gave away free beer and



Local 6 members root for the Giants

Executive Director, Rudy Gonzales raffled off the prizes. Our own President Cumings won the grand prize, 2 box seats when the Dodgers come to town.

The Labor Day Picnic is another way to experience solidarity among our colleagues. Come out and visit our own grill masters. I hope you can join us this year.

Local 6 Labor Day Picnic



Monday, September 2 • 2-6pm • McNears Beach, Area 8 • 201 Cantera Way San Rafael, CA • Parking: \$10

Welcome to the AFM



Nicholas Ciardelli - Trumpet

Originally from Beach Haven, NJ, Nick Ciardelli attended The University of the Arts in Philadelphia, PA earning a bachelors degree in trumpet performance in 2009. Upon graduation, he joined the Glenn Miller Orchestra, led by Larry O'Brien touring throughout the continental USA and Japan for eight months. After leaving GMO, he spent some time on the road with the Artie Shaw Orchestra under the direction of Matt Koza and with the Harry James Orchestra under the direction of Fred Radke. In 2012, Nick relocated to the San Francisco Bay Area to perform full time as lead trumpet with the USAF Band of the Golden West, located at Travis AFB, CA. When not performing with the USAF Band, he can be heard freelancing with various big bands, chamber groups, rock bands and performing in the pit orchestra of shows throughout Northern California.

Eric Price - Bass

Eric Price is a professional bassist and music educator located in the East Bay. Eric works as a private bass teacher and string clinician in schools around the Bay Area. He serves as principal bassist with several local orchestras, including the UC Berkeley Symphony, Solano Symphony, and the Symphony of the Redwoods. Eric received a BA in music performance from UC Davis, and an MM in double bass performance from Shenandoah Conservatory. Eric has recently performed with the Berkeley Symphony, Stockton Symphony, Orpheus Project (Juneau, Alaska), and internationally with the Classical Music Festival (Austria) and Tusciana Opera Festival (Italy). He also performs regularly with his jazz combo "All of Us". Eric is currently playing electric bass on the world premiere run of the Berkeley Rep & John Leguizamo musical "Kiss My Aztec".



New Members

Brogadir, Ben - Oboe, English Horn
Cochran, Ian - Trumpet, Piccolo Trumpet, Flugelhorn, Cornet
DiGiacinto, Michael V - Piano, Contractor
Hunt, Jennifer - Flute, Piccolo, Piano
Ray, Mirah - Cello, Piano, Viola, Violin
Walton, Eric M - Piano, Cello, Guitar, Accordion, Banjo
Wong, Andrew - Baroque Violin, Viola, Violin
Wong, Mathew - Piano
Zdanis, Alex - Bassoon, Contrabassoon

Reinstated

Cohen, Jeffrey E - Arranger, Composer
Fettig, Wayne - Piano, Keyboards
Howe, Donald W - Trombone, Bass Trombone, Baritone/Euphonium, Bass Trumpet, Composer, Arranger
Ishii, Maki - Violin, Viola
Posey, Patrick - Sopranino, Soprano, Alto, Tenor, Baritone Saxophones, Clarinet, Flute, Native American Flute, Ocarina, Ethnic Double Reed, Didgeridoo
Roland, Kevin - Piano, Keyboards, Tuba

Resigned

Brezina, Philip
Custer, Beth
Ewan, Alise
Hsu, Sheng-Ching
Johnston, Brian
Khalikulov, Vladimir
Knudson, Christina
Lewis, Jeff
Staller, Glen



James Schulz - Bass

James Schulz is a bass player and educator throughout the greater Bay Area. He routinely plays with One Found Sound in San Francisco, Rogue Valley Symphony in Southern Oregon, Mendocino Music Festival, and recently won a section bass position in the Santa Cruz Symphony. He has also subbed with Modesto, Stockton, Symphony Silicon Valley, Monterey, and more. He also doubles on electric bass, typically for musical theater. He teaches private lessons in the East Bay, and coaches bass sections in schools and youth orchestras throughout the area. He studied with Pat Klobas at CSU East Bay (2010), and Steve Tramontozzi at SFCM (2013).

Robert Scott - Oboe

Robert Scott is a freelance oboist in the Bay Area. He attended Peabody Conservatory and received a Bachelors of Music from San Francisco Conservatory. He has played with Cadenza Chamber Orchestra, Ensemble Monterey, and Santa Cruz Symphony. He recently performed the US premier of Sergio Azevedo Concertino d'Estate for solo oboe and strings with Mission Chamber Orchestra.



Linda Watkins - Flute

Linda has been performing flute for over 20 years and has a Master of Music Performance degree from Arizona State University. She is currently principal flute with the Bay Area Rainbow Symphony and piccoloist with the Palo Alto Philharmonic. Linda also sings alto with the Mayfield Singers in Palo Alto. She works as a marketing executive at a tech startup in Berkeley and enjoys performing in the evenings and weekends.



CBA Corner

By Rachel Hurwitz, Violin



It's summertime in San Francisco. Fog sweeps across the city, tourists shiver on every street corner...and at the San Francisco Conservatory, an annual reunion of the San Francisco Opera Center Orchestra is underway. It's the first rehearsal for the Merola Opera Program's Schwabacher Summer Concert, and SFOCO musicians are catching up on news and sharing photos, just as at any family gathering.

San Francisco Opera and its marvelous orchestra are recognized internationally, and Merola is well known to opera buffs. But even Bay Area musical cognoscenti are often unaware that the San Francisco Opera Center—SF Opera's artist training division—has its own pit band, whose members have played together for decades.

Once upon a time, SFOCO was the orchestra for the Western Opera Theater (WOT) touring company, an outreach initiative of the Opera Center. From 1967-2002, WOT's mission was, in the words of SFOC Director Sheri Greenawald, "to take opera into the hinterlands." And that's exactly what the orchestra and company did—crisscrossing the country to bring favorites such as *Carmen* or *Die Fledermaus* to communities without access to live performance.

Those tours generated all kinds of memories, both funny and serious. I'll never forget, for example, the performance when a service dog started to "sing" loudly each time the tenor did; the sound of patrons munching popcorn during a performance of "Marriage of Figaro" in a converted movie house; or the gratitude of audience members who lingered by the stage door to thank us for offering them their first opera experience. By the time WOT disbanded in 2002, however, there were "very few hinterlands left," thanks to the advent of the digital age. So SFOCO went from being a year-round ensemble to a predominately summer one—typically joining forces with the main house SF Opera Orchestra for staged Merola productions, and concerts such as the Schwabacher and the Merola Grand Finale.



Anne Manson from the 2017 Schwabacher Summer Concert



Photos courtesy of Kristen Loken Photography

Though the SFOCO's touring past may be long gone, the family feel of the orchestra persists. At least four current SFOCO members met their spouses during WOT tours, and many old tour roommates remain close friends. Babies have been born in the post-tour era, and there have been tragic losses in the orchestra as well. Still, despite all the changes, the SFOCO endures. After all, there's something about spending six weeks on a bus together that makes for a lifetime of commitment. Even in the world of opera!

Summer Bands

Golden Gate Park Band Hall Goff: Trombone

As a kid growing up in Northeastern New Jersey, it was a treat on a summer evening to attend concerts given by the Goldman Band, on The Mall in Central Park of New York City. Fast forward fifty-five years...Now as a player in the Golden Gate Park Band, I am participating in a San Francisco tradition that started in 1882: Sunday concerts with the band in our own Golden Gate Park.

We play in a great location, a beautiful spot in the park, between the de Young Museum and the Academy of Sciences, both world-class attractions. There's a lively and festive atmosphere outdoors on the Music Concourse before, during, and after we play at 1 pm. Once the concert begins people within earshot look over, pause, and gather in front of the band shell (The Spreckels Temple of Music), adding themselves to the audience already seated there, and take some time to listen to an overture, a march, or perhaps the entire concert. Others stroll, picnic, linger, or pass by as we in the band play a wide variety of music including popular songs from different eras including Broadway selections, marches, and the occasional "bandistration" of classical pieces originally written for orchestra. All of these things, plus fine fellow musicians, led by our outstanding Music Director, Robert Calonico, make it a totally worthwhile way to spend my Sundays.



Oakland Municipal Band Brenda Schuman-Post: Oboist, Contractor

What's most extraordinary about the Oakland Municipal Band (OMB) is that it's kept alive by the devotion, dedication, belief in, support of and love of that city, expressed by individuals who value concerts as community experience. Bruce De Benedictis, Lisa Hire and a few additional volunteers are in the background, keeping the band going financially and in every other way. I've played in OMB since the late 80's and many of us from back then are still engaged and enthusiastic about the gig. It's nice sharing our experience with young, accomplished musicians who are invited to participate. We play five concerts per season, with a one hour rehearsal to master 15 crowd pleasing pieces in diverse styles. The music is challenging requiring most of us to seriously practice our parts. The concerts are simultaneously stressful, fun, and gratifying. I suspect

that for most of us, certainly for me as primarily a soloist and chamber musician, the repertoire and its demands are quite different from what we otherwise typically play. The conductors, currently Andy Collinsworth, have always been clear, demanding, specific, and encouraging. The focus, level of playing, bonding within the band, genuine commitment to the audience, and the audience itself - Whew! Amazing.



AFM Convention Report *by Diana Dorman, Delegate*

First, I would like to thank Local 6 members for re-electing me to be a delegate to the AFM Convention. Local 6 was represented by President Kale Cumings, and Secretary - Treasurer Beth Zare, who are delegates by virtue of their elected offices and by 2 other elected delegates, John Fisher and Jon Lancelle.

The AFM Convention is held every 3 years and includes 184 locals represented by 243 delegates from the United States and Canada. The Convention was held at the Westgate Hotel in Las Vegas from June 17 – 20 but the officers on committees arrived days prior for meetings to discuss the 12 Recommendations and 14 Resolutions to be voted on by the delegates throughout the convention.

Registration started on Sunday, June 16 and the Gala Reception in the evening featured music by the University of Texas Faculty Jazz Ensemble and the Las Vegas Jazz Connection. Live music was featured every morning before the convention and during the lunch breaks.

The opening session began on Monday, June 17 with President Ray Hair giving the keynote address. Other speakers included David White (SAG-AFTRA), Kate Shindel (Actors Equity) and Stephanie Taub (AFM & SAG-AFTRA). There were updates on the Chicago Lyric Opera strike and the Chicago Symphony negotiations and strike and the Baltimore Symphony Lockout. Many Locals, including Local 6, made donations to support the Baltimore Symphony musicians and Local 40-543. Representatives of RMA, TMA, ICSOM, OCSM, ROPA also addressed the delegates. In the evening there was a Women's Caucus Meeting and a TEMPO Signature Members reception.

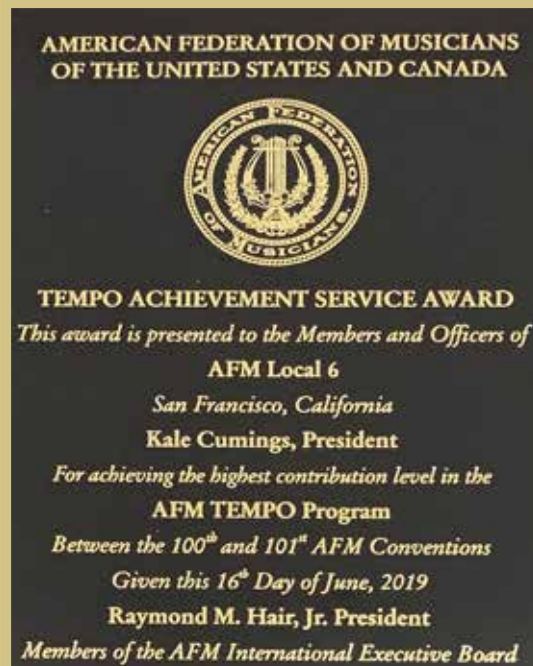
Tuesday began with the Memorial Service in memory of former delegates who passed away since the last convention. The Las Vegas Philharmonic played while a red rose was placed in a vase as each name was read. Former Local 6 President Jerry Spain, and Keith Bucher were included. Delegates from Dallas - Fort Worth, TX, Local 72-147 gave a presentation and video of the Ft. Worth Symphony strike. Aaron Pino (formerly Local 6) is their Secretary - Treasurer. The Boise Philharmonic Organizing Committee described the process by which the orchestra unionized and formed new Local 423, Boise, ID. There was also a speaker from the British Musicians Union and 2 speakers from the International Musicians Union (FIM), which represents 187 countries. Nominations were held, Ray Hair (President), Bruce Fife (VP), Alan Willaert

(Canadian VP) and Jay Blumenthal (Secretary - Treasurer) ran unopposed on the *Unity* slate and were elected by acclamation. Four incumbents of the International Executive Board (IEB) were re-elected, and Ed Malaga, Local 161-710, Washington, DC and Berkeley native, was elected to replace the retiring IEB member Joe Parente.

Wednesday speakers included Rob Di Paola (Special Payments Fund), Dan Beck (MPFTF) and Lovie Smith-Wright (Women's Caucus/Diversity Report). Kale Cumings accepted the Tempo Award for Local 6, which obtained the highest contribution level between the 100th and 101st Conventions [see below]. Our Local 6 group spent a lovely evening having dinner together.

This was the seventh convention that I have attended and I am always impressed with the committee chairs and guest speakers. I renewed acquaintances with delegates from past conventions and met new delegates. Everyone tells me about their visits to San Francisco, and after 14 Western Opera Tours, I can usually tell them that I have enjoyed visiting their town or region.

It has been an honor and a pleasure to again serve with the other Local 6 delegates.



Local 6 thanks you for your generous TEMPO contributions.

Pension Update

Ray Hair's opening speech listed efforts to increase contributions to the pension fund.

1. Sued major record labels for unpaid funds - \$20 million for the pension fund, \$15 million divided between MPTF and Special payments.
2. In-house attorneys are representing more AFM contracts.
3. Modernizing contracts for audio and music video streaming and digital downloads to include pension contributions.

Brad Eggen, Chair of the Finance Committee and Retiree Representative to the AFM-EPF, reported that new contracts have increased employer pension contributions.

Resolution 8 (AFM-EPF trustee eligibility) was submitted by New York Local 802. The Joint Law and Finance Committee recommended a No vote because passage would result in the current agreement between the AFM and the Employers needing to be renegotiated. After some discussion, the body voted No on the resolution.

Since the Convention, the Butch Lewis Act, H.R. 397, has been passed by the House of Representatives and is now before the Senate. This federal legislation would strengthen underfunded multi-employer pension funds including the AFM's.

Solidarity *continued from page 2*

San Francisco Symphony, Opera, and Ballet rallied on the front steps of the War Memorial Opera House to support the locked out musicians of the Baltimore Symphony. Alongside them were conductors, Candidate for District 5 Supervisor Dean Preston, non-classical musicians, and, notably, IATSE Local 16, who came to support the stagehands in Baltimore who are refusing to cross the Baltimore musician's picket line. Other unions and community groups showed up as well: ILWU Longshore, Anchor Brewing's new union Anchor Union-ILWU Local 6, IFPTE 21, UESF, and Democratic Socialists of America all had a presence at this photo. Our photographer was David Kim, a violist with the San Francisco Symphony.

With everyone dressed in Baltimore or Union gear it was hard to tell who was a musician, who was a stage hand, and who was simply a supporter of fair wages. This was partly the point. We are all part of a larger movement.

Some might argue that a photo is just that: a picture, not an action, not something that meaningfully affects change. It's certainly not something that can bring back the Baltimore Symphony Musicians' health insurance. But, look a little more closely at what that picture actually says to a potential arts employer here in San Francisco: these people are united as workers, they're organized, and ready to make a stand. They are willing to show up and don union gear for an orchestra that's 3,000 miles away, so imagine what they would do if we locked them out. That photograph says we are united not only as orchestral musicians, not only as classical arts workers, but as working people!

Not only that, but solidarity is contagious: Since our first photo was published the BSO musician's Facebook page has shared solidarity photos from the Musicians of the

Chicago Symphony Orchestra, Grand Rapids Symphony Musicians Association, National Symphony Orchestra Musicians, New York Philharmonic, and Musicians of the St. Paul Chamber Orchestra. All the while IATSE continues to refuse to cross the picket line in Baltimore and the musicians themselves have joined the picket lines of the National Nurses United.

So next time you drive past the cranes on the dock, or drink a beer, remember that members of ILBW and the newly formed Anchor Steam union donned Local 6 T-shirts and joined in our solidarity photo. These are our brothers and sisters. Feel it, know it, remember it, and rejoice in the feeling of solidarity!



Savings for Union Members and their Families



Check out the values
online at unionplus.org



John Fisher Jr.: Jazz Drummer by Alex Walsh

John Fisher is a jazz drummer, singer, Local 6 Life member, Local 6 Diversity Delegate, and former Local 6 Board Member and Vice President. He made a living as a professional musician for 17 years until 1988 when he went into the maritime industry. In 2007 he retired early so he could get back to gigging fulltime. The music scene had changed so much in the 19 years he had been gone that it shocked him.

"When I was in high school, in 1959, I was making \$25 a night playing at the Hamilton Air Force base. Now the local jazz gigs don't even pay that much if you factor in inflation over the years."

John's band in high school was an oddity. They played jazz, songs like *Moonglow*, the kind of music that parents would hire for their parties. John wasn't interested in rock and roll. "In middle school all the other kids thought I was nerdy because I was into jazz records."

John was born in San Francisco in 1946. He went to grade school at St. Dominic's, where he sang in the boys choir. In 5th grade, the Fishers moved to Terra Linda in Marin County. John's father worked as a ship's clerk on the waterfront in San Francisco and his mother raised John and his two younger sisters.

"Every Friday my dad would go to Melrose Records on Fillmore street and he would get my mom a box of See's Candy and a 78. One of them was called *The Swinging Shephard Blues* by the Johnny Pate Quintet. When I heard the sound of the brushes on the drums, I was like, 'Whoa!' So, I went out and bought some brushes and I wore that record out. This was the big thing that got me into the drum set."

John remembers getting busted by one of the Local 6 business agents for playing at a restaurant. "My band was playing and this guy walks in with a trench coat, like right out of a gangster movie. He told us we weren't supposed to be there because we weren't a union band. We didn't know any better, we were just kids."

After high school John went to college at Loyola Marymount in Southern California. He played gigs all through college and graduated with a degree in psychology (with courses in music theory and harmony) in 1968. He returned to the Bay Area determined to make a living as a musician.

By then, John had grown to like rock music and dove headfirst into the San Francisco psychedelic music scene. He played in a number of bands with varying degrees of musicianship, including the Fairfax Street Choir; Electra, a rock band hired for a play produced Chet Helm's *Family Dog* which was shut down by the police for public nudity on stage; jazz legend John Handy's sextet, where he learned how to play softly but with intensity; and in an R&B band backing up members of the O' Jays.



In 1970, John started taking lessons with George Marsh, at the SF Conservatory. Soon John was taking his overflow students and teaching at the Blue Bear School of Music.

John was having a hard time making ends meet as a musician. He started working on the waterfront in San Francisco, which was still booming. He continued to play gigs and auditioned to replace the drummer at the Shadowbox, a union jazz club in San Francisco. "I was working on the docks the day I got the call for an audition at 6 o'clock that night. I told the boss I had to leave and went home to practice. I got the gig and didn't come back to the waterfront for 17 years."

"At that time there were a lot of intimate jazz clubs, and they had union contracts. In 1971, I was paid \$163 for playing the drums five nights a week. It was heaven! This was what I wanted to do with my life. This was my passion."

John immediately joined Local 6. "I went down to Jones Street and Billy Catalano auditioned me. He told me to play a 5-stroke roll on a tabletop, and that was it. The union hall had a pool table and guys would be hanging out in the morning because they might get jobs that night. It was like a dispatch hall. It was crazy down there."

John says that when he joined in 1971, there was rampant prejudice against black musicians. "Most of the big bands that played the hotels were all white. Maybe once in a while a black musician got in there. The white musicians didn't like the black musicians. They claimed that the black musicians couldn't read music. I remember one bandleader going off in front of me. 'Those jibs, they can't read.' I said to him, 'Hey, first, I happen to be part black. And second, those bands swing their asses off. You can stick your head in a piece of paper but if you can't swing in a jazz band, then what good is the written music?' Needless to say, he didn't ever hire me again."

"As musicians, we are driven by a passion for our art and we don't tend to think of ourselves as workers, but we are subject to the same forces of exploitation."

Shortly after John started playing at the Shadowbox, a singer named Tony Hall came in, introduced himself and said he needed a band for a 3 month gig in Sun Valley, Idaho. John joined the band and the two became lifelong friends. "We came back and got a regular gig in Burlingame and started playing better and better clubs. I was making \$300 a week. It was a great time."

In 1974, Tony's band signed a 2-year contract in Las Vegas. John flew back and forth to San Francisco on his nights off to rehearse with Noel Jewkes band, *Dr. Legato and the Rubicon*.

John returned to the Bay Area in 1976 and played as a side musician with groups including Tony's band, various cruise ships, and a country-western band. One group, *Harley and the Comets*, went on a grueling 6 month tour of the midwest. Stuck in his hotel with nothing to do all day, John started watching the commodity reports on TV and became interested in the stock market. "I had been saving all of my money. I started investing and I was doing well."

Back in San Francisco, John continued to play as much as he could. By now the fateful 1978 Consent Decree had been handed down by the courts which said that venues were no longer the employers, the bandleaders were. It took a few years for this ruling to have an effect locally. John says he didn't know about it until it affected him personally. "Tony's band got hired at the Starlight Roof of the Sir Francis Drake Hotel. Everybody wanted that gig. We played five to six nights a week for two and a half years. After the democratic convention in the summer of '84, Tony told us that the hotel said the new ruling states they no longer have to be the employer and pay pension. We could keep our jobs, but no pension benefits. We're thinking, 'Now wait a minute, we're in the union. If we keep our job and don't pay the pension, the union's going to kick us out.'"

When John went to Local 6 to find out what was going on, he says things were strange. "The front office said, 'Pay your dues and go by the rules. Don't do anything against the union. If they're not going to pay your pension, you shouldn't do the gig.' But in the meantime, people in the front office are soliciting the same gigs they were telling members not to play. This went on until even the union contractors got screwed by the talent agents who told the hotels, 'We can bring in a new band every 29 days so they won't have to join the union. You won't have to deal with the union when you deal with us.'"

With the new changes in effect, John says he couldn't get the gigs that he was used to anymore. The smaller jazz clubs and restaurants that had paid union scale became non-union, or went out of business. When the stock market crashed in 1987, John became overextended. With music becoming less lucrative, he decided to go back to work

fulltime at the waterfront to pay his debts. He worked there until he retired in 2007. "When I retired I thought, 'Ok, now I'm going to just play jazz for the rest of my life.' Unfortunately, everything had changed. Local jazz artists were struggling."

In 2007, John was elected to the Local 6 Board of Directors, and served as interim Vice President. For twelve years he has served as the Local 6 delegate to the San Francisco Labor Council and the California Labor Federation. "As musicians, we are driven by a passion for our art and we don't tend to think of ourselves as workers, but we are subject to the same forces of exploitation. That's why it is important for Local 6 to keep strong ties with the labor community."

John serves as the Local 6 Diversity Delegate to the AFM Convention, a position he holds out of respect for Eddie and Vernon Alley, Willis Kirk, Earl Watkins, and all of the members who struggled for equality. "I believe the so-called Diversity Delegate was conjured up to soothe the guilt over the vestiges of dual unions [see below]. At the recent AFM conventions, they just refer to us as delegates."

Overall, John says it's been a good life. "I still have as much passion as I did when I was a kid. I still practice every day. I'm thankful I still get to play the drums."

Local 6 was established in 1885 as a union for white male musicians. In 1924, black musicians petitioned the AFM to form their own union, Local 648. It had the same jurisdiction as Local 6, but black musicians could not play east of Van Ness Ave. in San Francisco, where the lucrative hotel and theater jobs existed. There was animosity from the white musicians towards the black musicians because when Local 6 would go on strike with the hotels, the black musicians, who had been starved out of those jobs, started filling in.

In 1934, the AFM revoked Local 648's charter because Local 6 claimed black musicians played in its jurisdiction. The AFM decided that Local 648 would be placed under Local 6 stewardship, a humiliating ruling which said Local 648 members had to pay membership dues and work dues but could not vote on wage scales or job conditions, or receive the death benefit. In 1943, AFM President James C. Petrillo abolished all black subsidiary locals. He demanded that white locals accept black musicians as equal members, or he would grant them their own charters. When Local 6 refused, the black musicians chartered Local 669. Over the next 15 years, several attempts were made to merge the two locals, but the majority of white members refused. The two locals were finally merged by court order on April 1, 1960, in response to the California Fair Employment Practice Act of 1959.

Minutes

Board of Directors meeting minutes from March 25, 2019

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

Present: Zare, Brown, Byram, Gray and Hanson. Elliott by telephone.

Excused: Goff

MSC to accept the amended minutes from February 28, 2019.

MSC to accept the new and reinstated members.

The Board received a letter from Mark Pinto, Secretary-Treasurer of Local 9-535 (Boston) asking Local 6 to support a Convention Resolution regarding traveling musicians.

The Board reviewed and discussed financials for February and tabled approval until the next meeting.

MSC to table discussion on the 2019 Local 6 Budget.

MSC to continue to self-insure the Local 6 death benefit with monthly Board oversight: Total revenue over expenses as of Feb. 28th is \$32,683. \$2000 paid on behalf of deceased member Roland Rojas from the Death Benefit Fund.

Secretary-Treasurer Zare reported the February credit card charges in the amount of \$3,451.34.

Secretary-Treasurer Zare reported on attending the Motion Pictures, Film and Television negotiations in Southern California.

Director Hanson reported on Local 6 member David Borough, being appointed to Fair Trade Music Committee of Local 1000.

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

MSC to approve proposed terms of a one-time, pre-hire church/choral agreement between Local 6 and Berkeley Presbyterian for an engagement taking place on Palm Sunday that uses 13 union musicians. MSC to approve a successor, collective bargaining agreement (3-year term) between Local 6 and Pocket Opera which has already been ratified by the musicians.

MSC to approve the 3rd year wage increase of the 3-year CBA between Local 6 and Lamplighters, which has already been ratified by the musicians.

MSC to approve a successor collective bargaining agreement (4-year term) between Local 6 and MidSummer Mozart which has already been ratified by the musicians.

President Cumings reported that the Game Workers Union hosted a recent event at Local 6.

Director Gray reported on San Francisco Living Wage Coalition being evicted from their location in the Mission, the SF Silent Film Festival and union security with the Modesto Symphony.

Meeting adjourned at 12:24 PM in memory of Domenic Saso, Howard Scheib and Steve Young.

Submitted by S-T Beth Zare

Board of Directors meeting minutes from April 11, 2019

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

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

MSC to accept the amended minutes from March 25, 2019.

MSC to accept the new and reinstated members.

The Board reviewed and discussed gross cash receipts for February in the amount of \$ 124,248.90.

MSC to approve expenditures for February in the amount of \$ 63,778.82.

The Board reviewed and discussed gross cash receipts for March in the amount of \$ 99,414.20.

MSC to approve expenditures for March in the amount of \$ 94,641.20.

MSC to approve Local 6 budget for 2019 as submitted, including a wage increase for Local 6 officers and staff, computed in accordance with Local 6 Bylaws, to take effect July 1, 2019 at the CPI increase of 4.4%.

MSC to continue to self-insure the Local 6 death benefit with monthly Board oversight: Total revenue over expenses as of March 31st is \$29,768. \$2000 paid on behalf of deceased member Roger Di Virgilio from the Death Benefit Fund.

\$2000 paid on behalf of deceased member Maria Kozak from the Death Benefit Fund.

\$2000 paid on behalf of deceased member Samuel Meblin from the

Death Benefit Fund.

\$2000 paid on behalf of deceased member Domenic Saso from the Death Benefit Fund.

\$2000 paid on behalf of deceased member Howard Scheib from the Death Benefit Fund.

Secretary-Treasurer Zare reported the March credit card charges in the amount of \$4,212.55.

Secretary-Treasurer Zare reported her intent to run for the AFM International Executive Board.

Secretary-Treasurer Zare prepared and submitted the annual report on the union's finances (LM-2) as required by the Department of Labor.

Secretary-Treasurer Zare reported on the settlement in the case against 5 of the 6 former Local 424 Officers.

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

President Cumings reported on the Oakland Symphony playing at the Warriors game, the Joint Legislative Conference, CBA Leaders Agreement and Teatro Zinzanni.

Meeting adjourned at 12:25 PM in memory of Wyn "Winifred" Roberts.

Submitted by S-T Beth Zare

Board of Directors meeting minutes from April 25, 2019

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

Present: Brown, Byram, Elliott, Goff, and Hanson. Gray by telephone.

Excused: Zare

MSC to accept the amended minutes from March 25, 2019.

MSC to accept the amended minutes from April 11, 2019.

The Board reviewed and discussed the outstanding work dues owed to Local 6 for work done in our jurisdiction but run through Local 12 payroll services. Received from former Local 424: one cashier's check in the amount of \$331.29.

Received from former Richmond Musicians Hall Association: one cashier's check in the amount of \$19,614.61.

Discussion of Carole Klein's retirement as chair of the Labor Day Picnic Committee.

MSC to approve a 4% increase to the CBA Leaders Agreement.

President Cumings reported on negotiations and activities for our collective bargaining groups. President Cumings agreed to email information on Red Stone Temple to the Board for discussion at our next meeting.

Meeting adjourned at 12:00 PM
Submitted by Gretchen Elliott

Board of Directors meeting minutes from May 9, 2019

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

Present: Zare, Brown, Byram, Elliott, Goff, and Hanson. Gray by telephone. Guest: David Borough (South Bay Delegate), David Schoenbrun (Former President), and Alex Wiesendanger (AFM Lead Organizer).

MSC to accept the amended minutes from April 25, 2019.

MSC to accept the new and reinstated members.

Secretary-Treasurer Zare reported on the credit card charges for April in the amount of \$4,573.77.

The Board selected August 7, 2019 for the next Life Member Lunch at Nick's Seafood in Pacifica.

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

The Board received an invitation to the 125th Anniversary Celebration for IATSE (Stagehands union).

MSC a request from Janet Ketchum to deviate from the Area Wide Casual Wage Scale as to the number of principals for the upcoming concerts in Oakland and Sacramento accompanying Weird Al Yankovic.

MSC to send Kale Cumings to the League of American Orchestras Conference in Nashville, TN in June. The Board discussed CA Arts Advocacy of AB5 as it relates to independent contractor status of musicians.

MSC to add Local 6 to the list of organizations supporting Redstone Labor Temple in remaining a community center.

Director Gray discussed Music to Go at San Francisco Conservatory.

Meeting adjourned at 11:31AM
Submitted by S-T Beth Zare

Board of Directors meeting minutes from May 23, 2019

Meeting called to order at 10:35 AM by President Cumings.

Present: Zare, Byram, Elliott, Gray, Goff, and Hanson. Excused: Brown
MSC to accept the amended minutes from May 9, 2019.

MSC to accept the new and reinstated members.

The Board received a letter from Redstone Labor Temple thanking us for our support.

MSC to support the Orpheum Theatre Assessment.

The Board reviewed and discussed gross cash receipts for April in the amount of \$ 112,667.43.

MSC to approve expenditures for April in the amount of \$ 95,561.44.

MSC to continue to self-insure the Local 6 death benefit with monthly Board oversight: Total revenue over expenses as of April 30th is \$33,133.

\$2000 paid on behalf of deceased member Winifred "Win" Roberts from the Death Benefit Fund.

MSC to purchase 20 tickets to Giant's Union Night at Oracle Park. Current staff, John Hunt, Joe Rodrigues and David Schoenbrun will be invited to attend free of charge. All other members can purchase tickets at \$30 per person.

S-T Zare prepared and filed the union's nonprofit tax forms for 2018, as required by the IRS and the Franchise Tax Board.

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

MSC to approve the proposed terms of a one-year extension letter to the current collective bargaining agreement between Local 6 and Philharmonia Baroque which has already been ratified by the musicians.

President Cumings reported on organizing activities after meeting with AFM Lead Organizer Alex Wiesendanger.

President Cumings reported on a change in leadership at the Recording Academy.

President Cumings reported on a national AFM conference call with leaders from other locals.

President Cumings reported that at the upcoming convention there will be a meeting of those interested in organizing summer festivals.

The Board non-unanimously voted to adopt a Non-Intervention Resolution previously adopted by the South Bay Labor Council and which was co-authored by Delegate Boroughs.

President Cumings reported that Dr. Jeremy Stanek will present a workshop on July 17th as part of LaborFest.

Meeting adjourned at 1:04 PM
Submitted by S-T Beth Zare

Board of Directors meeting minutes from June 13, 2019

Meeting called to order at 10:35 AM by President Cumings.

Present: Zare, Brown, Byram, Gray, Goff, and Hanson. Excused: Elliott
MSC to accept the amended minutes from May 23, 2019.

MSC to accept the new and reinstated members.

The Board discussed sending the Jeannette Isenberg Trio to the North Bay Labor Day Pancake Breakfast.

MSC to table the May financial statement until the corrected budget can be presented.

MSC to continue to self-insure the Local 6 death benefit with monthly Board oversight: Total revenue over expenses as of May 31st is \$34,978.

The Board discussed the new payroll service.

S-T Zare presented architectural plans from Studio 22 to renovate the top floor of the office building.

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

MSC to approve the request from SF Opera to hire a health insurance consultant at the cost of \$10,000.

Meeting adjourned in memory of Bill Nawrocki at 1:00 PM

Submitted by S-T Beth Zare



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Michael Morgan, Music Director
announces openings for
Violin 1
Audition date: October 14th, 2019
Viola
Audition date: October 7th, 2019

2019-20 season rates to be negotiated. Oakland Symphony is a per service orchestra, with 29 guaranteed services per year.

Current rate is \$148/service for section musicians.

Please send cover letter, resumé and
\$50 refundable deposit to:

Carole Klein
4180 Fruitvale Avenue
Oakland, CA 94602

cklein@oaklandsymphony.org

Applications must be received no later than one week before the date of the audition. Candidates will be sent repertoire and other details after review and acceptance of their application. The Audition Committee of the Oakland Symphony reserves the right to dismiss immediately any candidate not meeting the highest professional standards at these auditions.



AUDITIONS FOR THE 2019 – 2020 SEASON
Daniel Stewart - Music Director
September 22, 2019
2nd Clarinet

2019-2020 wages are \$105.00 per service for section musicians. Additionally, all musicians receive a daily travel allowance, pension contribution, and housing option. Thirty eight services are planned. Highly qualified applicants are invited to apply by submitting their resumé and a \$50.00 audition deposit refundable at the time of audition. Verified eligibility for employment is required.

Applications may be sent to:

Norman C. Peck, Personnel Manager
Santa Cruz Symphony

1860 Price Way; San Leandro, CA 94577

Applications must be received no later than one week before the date of the audition. Candidates will be sent repertoire and other details after review and acceptance of their application. The Audition Committee of the Santa Cruz Symphony reserves the right to dismiss immediately any candidate not meeting the highest professional standards at these auditions. Employment to begin in October 2019 or the candidate's earliest availability thereafter.



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SAN FRANCISCO BALLET ORCHESTRA
Martin West, Music Director

Announces the following one-year positions
Period of employment: December 1, 2019. – May 10, 2020.

Principal Clarinet
2nd/Bass Clarinet

Auditions are scheduled for October 15, 2019.
(Please specify which position(s) you are interested in.)

Assistant Principal Bass (3rd chair)
Section Bass (4th chair)

Auditions are scheduled for November 4, 2019.

2019-20 Minimum Compensation Guarantee for these positions:

Principal Clarinet: \$78,316

2nd/Bass Clarinet: \$64,166 plus doubling

Asst. Principal Bass: \$64,166

Section Bass: \$61,336

Vacation Pay and EMG/Special Projects Guarantee
are included in these salaries.

Full season is December - early May
Benefits include: 14.17% AFM-EPF pension, sick/personal
leave; paid parking.

To apply please email a one-page resume to:
tdavis@sfballet.org

Please note that resumes will be screened and
not everyone will be invited to the audition
Applications must be received by September 15, 2019
(Clarinets) and September 30 (Basses)



AUDITIONS

Saturday, September 7, 2019

For the following tenure-track positions:

Associate Concertmaster

Principal Second Violin

Section Violin 1 (1 position available)

Section Violin 2 (2 positions available)

Candidates may choose to be considered for one or more of the above positions and may indicate their preference shortly before entering their first-round audition. Candidates: please be advised that second-round auditions will be held the same day. Please send resume and refundable

\$35 deposit to: Stockton Symphony Association

4629 Quail Lakes Drive, Stockton, CA 95207

Audition excerpts will be sent to qualified candidates as soon as available, following submission of resume and refundable fee. However, most excerpts are easily available online or in print versions through various music publishers; notification of scheduled audition times will be by telephone or email at least 48 hours prior to auditions. Audition repertoire will be listed on our website: www.stocktonsymphony.org

Application deadline: August 28, 2019

48-hour cancellation notification required. Refunds will be mailed five days following auditions. Hal Willenborg ~ Personnel Manager ~

orchestrapersonnel@stocktonsymphony.org

Auditions are anonymous and screened.



Joseph Young, Music Director
announces auditions for:
3rd Chair Cello | Section Cello

Audition date:

Friday, October 25, 2019

Application requirements:

One-page resume

\$50 refundable deposit

Send to:

Berkeley Symphony Auditions

Attn. Joslyn D'Antonio

1365 Cresthaven Drive

Colfax, CA 95713

foothilljoslyn@yahoo.com

Application deadline:

Resume and deposit must be postmarked by
September 25, 2019

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