

Musical News

The Official Newsletter Of Musicians Union Local 6



December 2019 Vol.91, No.6

WOMEN IN MUSIC



San Francisco Opera names Eun Sun Kim next Music Director



President's Message

by Kale Cummings

Once again, Northern California experienced several destructive fires this fall. In addition to the losses suffered by Sonoma county citizens, the Kincadee fire in particular impacted several of our members in the form of lost wages. This raises some interesting and important questions about who should ultimately assume the risk of doing

business in this environment. Here at the office, we are working to find assistance for those of us in this situation.

Negotiations between the Alliance of Motion Picture and Television Producers and the AFM were concluded in Los Angeles on November 22nd. Although we were able to reach an agreement, the issue of primary market residual payments was not satisfactorily resolved. If a film, TV program, or new media project moves out of the primary market for which it was created into a secondary market (like a big-budget film moving from theaters to cable tv) it generates a payment to the musicians playing on that project. While it is true that traditionally there have not been payments for musicians in the primary market, the problem is that increasingly these projects are never moved into a secondary market and therefore never trigger payment to the musicians. With the launch of Disney Plus this month we can only expect this type of production to increase. If we can't find a way to get musicians paid for this primary market, they will simply never be paid for this usage.

Another issue of intense interest is the passage of California State Assembly Bill AB5, the bill that specifies the conditions under which an employer is required to treat someone as either an independent contractor or an employee. We are in that period between the passage of a new bill and its absorption into the legal system where we can expect confusion and misinformation. One of the difficulties in clarifying this confusion is that nobody knows what is going to happen. Until the bill is enforced and some court cases test those enforcements, it will be almost impossible to know precisely what it will mean for us. Most of the California AFM Locals have been working together to prepare some answers for those of you that may have questions. Stay tuned for more details.

In Memoriam

Melanie Bryson
Shirley Dildine
William "Bill" Perkins
Donn Schroder
Yaada Weber

Membership Dues

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

LOCAL 6 OFFICERS

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

BOARD OF DIRECTORS

Meredith Brown - Trustee
Gretchen Elliott - Trustee
Hall Goff - Trustee
Josephine Gray - Director
Steve Hanson - Director

STAFF

Tony Orbasido - Recording, Reception x305
Lori Ponton Rodriguez - Treasury x304
Katie Curran - Casuals x306
Cheryl Fippen - MPTF, Death Benefits x307

PRESIDENT EMERITUS

Melinda Wagner

MEETINGS SCHEDULE

General Membership

January 27, 2020 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 25-31

Editor, Musical News: Beth Zare

Managing Editor, Musical News: Alex Walsh

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Women In Music by Beth Zare, Secretary - Treasurer

One of my first professional jobs after college was in Mexico City as Principal Horn with the Sinfonica Nacional of Bellas Artes. I remember meeting the other horn players after I won the audition and the 4th horn player wouldn't even shake my hand. I was a foreigner AND a woman. It was my first exposure to discrimination for my gender. I think that is why a little part of me rejoices whenever I end up on a gig with an all female horn section. In the male dominated brass world this doesn't happen often but when it does, people notice.

I have served on the AFM Diversity Committee since 2014 and we grapple with gender and race discrimination all the time. Although unions support equality there is still a pay gap in genders. Women make 80 cents for every dollar their male counterparts earn doing the same job. For women of color that number drops to 67 cents. Equal pay is synonymous with equal rights. See page 6 for more on the Equal Rights Amendment. You can read about Local 6's history from the perspective of our first female President, Melinda Wagner, on page 7.

The music industry has made great strides in attempting to even the playing field for women as described in Carole Klein's story on pages 8-9. Adding screens to auditions is just one outcome, but many orchestras have now added harassment policies to their rules of conduct. Read more from Meredith Brown on page 11.



Symphony Silicon Valley Horns: (left to right) Melia Badalian, Caitlyn Smith Franklin, Beth Zare, and Meredith Brown.

As recently as November 13th the Country Music Association (CMA) held their 53rd annual awards ceremony. The evening was hosted by Carrie Underwood, Reba McEntire and Dolly Parton, and was supposed to be a night that celebrated women. When it came to the final award of the night, entertainer of the year, Carrie Underwood, the front runner would have been the first female artist to win since Taylor Swift in 2011. Instead the award went to Garth Brooks ... again. His 7th win.

As Jim Watkins said in his quote: *A river cuts through rock, not because of its power, but because of its persistence.* So for now the fight for equality must continue.

Regular Member Dues Sale !!!

REGULAR MEMBERSHIP DUES for 2020 are on sale starting December 1, 2019 until January 31, 2020. Annual payment of \$195 made by check, cash, or online.

\$195.00 Entire year

\$ 15.00 Voluntary TEMPO Contribution

\$210.00 Total

Welcome to the AFM



Jennifer Candiotti - Flute, Alto Flute, Piccolo

Jennifer Candiotti has performed with ensembles in the United States, Canada, and Europe, including the Monterey County Pops!, University of North Texas Symphonic Band and Concert Orchestra, Stony Brook Symphony Orchestra, Hot Springs Music Festival Orchestra, Franco-American Vocal Academy Opera Orchestra, PRISMA Philharmonic, and Chautauqua Music School Festival Orchestra. She has also played in pit orchestras for several musicals and operas. As a soloist, Mrs. Candiotti won the Texas Flute Society Collegiate Masterclass Competition, second place at the Young Artist Competition for the Atlanta Flute Club, third place at the Oklahoma Flute Society Masterclass Competition, and she was a finalist at PRISMA's Concerto Competition. She earned her BM and MM from the University of North Texas and Stony Brook University.

James Pannell - Trombone

James Pannell began playing trombone at age ten when his mother signed him up for band against his will. Since the first band rehearsal, Pannell has benefited from a life of music that has introduced him to more people, places, and flavors than a native of Georgia would ordinarily receive. Pannell maintains a full schedule as a trombonist in the SF Bay Area in addition to working full time as a music educator and completing a doctorate in education. He has performed with symphonies and chamber ensembles under the batons of Kurt Masur, George Manahan, Dave Brubeck, Fred Mills, Marc Gould, and Marius Stieghorst among others. Pannell's principal teachers include Phil Jameson, Steve Norrell, and David Finlayson. In his free time he enjoys running and drinking coffee, but not necessarily at the same time.



Jessica Pearlman - Oboe, English Horn, Violin

Jessica Pearlman has been principal oboist of Orange County's Pacific Symphony since completing her M.M. degree at The Juilliard School in 2009. Over the past decade she has recorded over 100 films, including the final three episodes of the Star Wars saga with John Williams. Intrigued by music and science, she earned Bachelor's degrees in both oboe performance and neuroscience from Oberlin College and Conservatory as a pre-med student. Originally from Northern California, she recently relocated to Oakland with her husband and two children and is enjoying life back in the Bay Area.

Jeff Robinson - Bassoon, Contrabassoon, Baroque Bassoon

Jeff Robinson (bassoonist, contrabassoonist) is a native Bay Area musician. After over twenty years with Houston Symphony and a decade of freelance work in NYC, Jeff re-located with his family for his wife Ellen to accept a faculty appointment at UC Berkeley. As Ellen gets her lab up and running, Jeff is looking forward to deepening musical ties in California. As principal bassoon with Chautauqua Symphony, he teaches for the Music Festival and performs with the orchestra in upstate NY in the summers. He has had teaching appointments at University of Houston, also teaching and giving classes at Juilliard, Manhattan School and Yale University. While freelancing in NY, he played regularly with NY Philharmonic, the MET, St. Lukes and NYC Ballet Orchestras. A student of Rufus Olivier and Steve Paulson in HS and post-college, Jeff attended the Eastman School to work with K. David Van Hoesen after completing a few years at UOP Conservatory.



Irving G. Santana Garcia - Viola, Violin

Irving G. Santana Garcia received his music education from his teacher Oleksander Yanyev at the Fine Arts University Institute (IUBA) of the University of Colima in Mexico (2004-2012), where he graduated with the degree of BM. In Colima, he led the bass section of the University of Colima chorus and served as principal viola for orchestral concerts (2006-2013). He got his Master's degree in music performance at San Francisco State University from which he graduated with honors and is a recipient of the Distinguished Achievement Award for Academic Excellence and the Anthony I. Balestrieri full scholarship under the instruction of Paul Yarbrough, viola in the Alexander String Quartet. Currently, Irving Santana is an active performer with orchestras in the Bay Area (Principal violist and personnel manager for Golden Gate Symphony in San Francisco) and is Assistant Professor for his teacher Paul Yarbrough at San Francisco State University.



John Wilson - Piano, Organ, Harpsichord, Synth Keyboard

A "marvelous musical mad scientist" (Music Critics Association of North America) with a repertoire ranging from the Baroque to the Contemporary, American pianist John Wilson has performed extensively in North America, with highlights including his recent solo debut under the auspices of the San Francisco Symphony, playing solo works by Debussy. His playing was described by the San Francisco Classical Voice as "having all the beauty and delicacy one would expect from Debussy". Wilson regularly performs on piano, harpsichord, synthesizer, and celesta with the San Francisco Symphony.



Dieter Wulforst - Cello, Baroque Cello

Cellist Dieter Wulforst has performed in more than twenty states in the United States, and in Canada, Mexico, Europe, Asia (including the Philippines), and Australia as soloist, chamber musician, and orchestral performer. Currently, he is a member of the Santa Rosa Symphony, Principal Cellist of the Bakersfield Symphony, and performs regularly with the orchestras of Sacramento, Monterey, Fresno, Modesto, and Stockton. Dr. Wulforst has taught at various universities in Colorado, Pennsylvania, Mississippi, and California. He is the co-director (with Susan Doering) of Musica Viva, an organization that offers free chamber music concerts throughout the Central Valley. He spends his summers performing and teaching at music festivals in Texas, Colorado, and Germany.



New Members

Alvarez, Bryan - Trombone, Baritone Horn/Euphonium
Barrad, Kseniia Polstiankina - Piano
de Mars, Joanne - Cello
Foltz, Charles - Guitar, Keyboards, Producer
Gamburg, Mike - Bassoon, Contra Bassoon
Kauffman, Jordan - Clarinet
Keem, Michelle - Bassoon, Contrabassoon
Lee, Terre - Violin
Lindsay, Sonja - Trumpet
Pasker, Bridget - Cello
Santos, Daniel Dias - Trumpet
Sapa, Emily - Flute, Piccolo
Smith, Gareth - Producer
Wells, David A - Bassoon, Contrabassoon, Bassoon Baroque

Reinstated

Adler, Mark - Piano
Arend, David - Acoustic Bass
Carwile, Jeffrey - Clarinet, Bass Clarinet, Eb Clarinet
Cruz, Gabral - Trombone, Baritone Horn
Cunningham, Tekla - Violin, Baroque Violin, Viola
Custer, Beth - Clarinets, Piano, Vocals, Arranger, Composer, Orchestrator
Dillon, Kevin - Drums, Copyist
Ewan, Alise - Violin, Piano
Faridany, Lucy - Piano
Galamba, Joseph - Violin
Johnston, Brian H - Violin, Viola
Kim, YoungMin 'Joe' - Trumpet, Flugelhorn
Kofler, Ivelina - Violin
Lee, Sarah - Violin, Viola
White, Paula - Violin
Patzner, Lewis - Cello, Acoustic Bass, Trombone

Rivard, Elizabeth - Violin
Rodseth, James - Trumpet
Solomon, Wayne - Trombone, Bass Trombone
Wang, Yao - Cello

Resigned

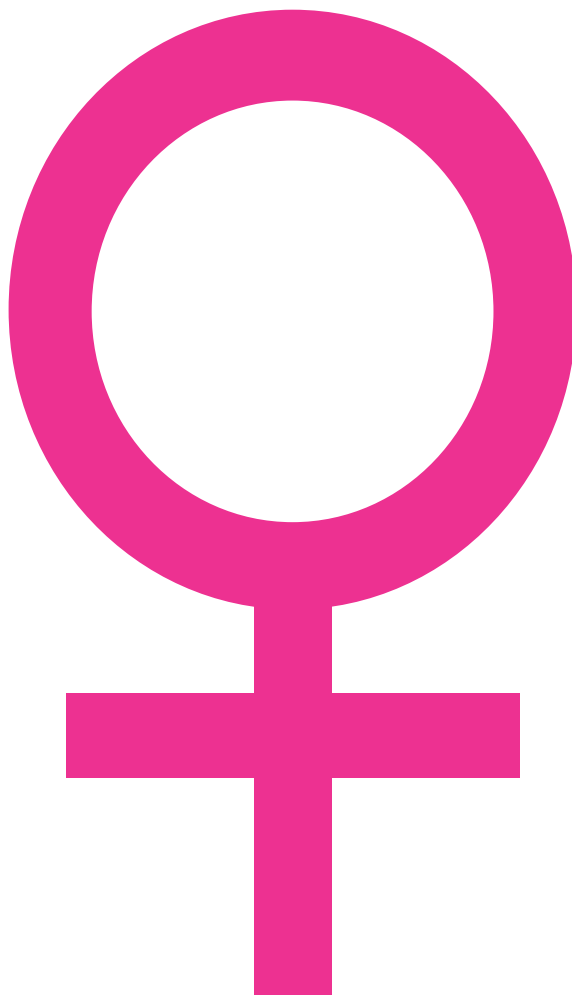
Inscho, Mystic
Fasman, Kelly
Fisher, Randy
Lack, Lori
Oey, Andrea
Pierotti, Cecilia
Tatman, Neil

Elections and the Equal Rights Amendment by Cheryl Fippen, Staff

As we are all keenly aware, elections have consequences. And in the case of the recent Virginia elections, where the legislature flipped from red to blue, the consequences might include the eventual passage of the Equal Rights Amendment (ERA).

Some of you may be thinking, "What, didn't that pass already?", and others are too young to have been around when it was passed in the House and Senate in 1971-72 after being first introduced in Congress way back in 1923.

The ERA is designed to guarantee equal legal rights for all American citizens regardless of sex, seeking to end the legal distinctions between men and women in terms of divorce, property, employment, and other matters. It was ratified by 35 of the 38 required states by 1982, followed by NV and IL in 2017 and 2018. VA would be the 38th and final state to ratify the ERA when its legislature convenes in early 2020.



Unfortunately, regardless of VA passage, there is a lot of legal uncertainty regarding the Amendment's eventual adoption. A ratification deadline of 1982 has expired, and five states (ID, KY, NE, TN, and SD) have revoked their original ERA ratifications. Hopeful that the revocations will not stand, and that Congress has the power to extend the ratification deadline, Bay Area Representative Jackie Speier (D-San Mateo) has sponsored House Joint Resolution 79 which would repeal the 1982 deadline for passage. Just this week the House Judiciary Committee voted to advance the resolution by a vote of 21-11.

Many of us in the Bay Area worked for Democrat candidates in the recent VA election, knowing that their victories would allow for state legislation that will significantly improve the lives of Virginians. Hopefully a blue VA will also have national implications with the long-awaited passage of the Equal Rights Amendment. Elections have consequences.

The 19th Amendment: Celebrating 100 Years

"The right of citizens of the United States to vote shall not be denied or abridged by the United States or by any state on account of sex. Congress shall have power to enforce this article by appropriate legislation."



Don't Forget To Vote!

Melinda Wagner, President Emeritus *by Alex Walsh*

Melinda Wagner was the first female President of Local 6, from 1996 – 2005. Before that she served as Secretary-Treasurer for 7 years, and as a Board Member. Prior to her time as an officer she was active as a working musician playing the cello.

Throughout its history, the Musicians Union, like most institutions, was male dominated. In the 1970s, President Jerry Spain decided it was time to change this situation when he encouraged several female musicians to run for the Local 6 Board of Directors. It took a few years, but they were finally elected in the early 1980s.

By this time, Local 6 had devolved into an old-boys club where shady backroom deals were common. The Local's rules and regulations, which had been established during the Big Band era and geared towards jazz musicians, had not changed with the times. Young musicians, with their Rock and Roll music, were actively discouraged from joining. Although Local 6 had been desegregated by court order in 1960, racist attitudes towards black musicians were still prevalent in hiring practices. In the late 1960s, classical musicians came into their own as modern CBAs were negotiated with the SF Symphony, Opera, and Ballet. In the 1970s, regional orchestras were overflowing with highly trained musicians willing to organize. The age of the CBA was dawning. The 3-martini cigar lunch and a handshake deal was on its way out.

When Melinda Wagner was elected to the Board, she was appalled at the gangster mentality of the Local and became very critical of the Local's financial record keeping. When the previous Secretary-Treasurer decided to retire, Melinda says, "It was time for me to quit talking and get to work."

As Secretary-Treasurer, Melinda took on the challenge of dealing with the Local's dire financial situation and modernizing the office. The infamous 1979 labor ruling which made the bandleader, not the venue, the employer had begun to take effect. The once lucrative hotel scene was taken over by booking agents, which meant the union was out of the loop. In order to bring the Local in line fiscally with this new reality, business agents and most of the office staff were let go. Melinda says it was a radical approach, but necessary given the conditions.

In the late 1980s, Melinda brought a DOS computer network into the office. Transferring the 90 year old paper-based system to the computer was a huge undertaking involving months of data input and frequent fixes to the custom database. "Fortunately, our programmer made himself available by phone over an extended period. But it was a learn as you go situation. No one in the office had more than a little computer experience."

During this time, Melinda was involved in starting the Theater Musicians Committee at Local 6 that helped

negotiate local theater contracts. "We had been thinking about starting a national organization that would provide theater musicians the same type of benefits that ICSOM provided its members. In 1991, when the AFM bargained away the protection of local minimums in the Pamphlet B contract without any input or participation from local musicians, we knew the time had come." Many meetings later, in 1996 the Theater Musician Association (TMA) had its first national conference in San Francisco.

After 7 years serving as Secretary-Treasurer, Melinda became President in 1996. During her presidency she oversaw the selling of the Jones St. building and the purchase of the Local's current Ninth St. building. "In the 70s and early 80s, there was occasional interest in selling the Jones St building, but nothing came of it due mostly to opposition from many of our old-time members. In the 90s our Board understood the financial burden and futility of maintaining a building in a location that our members did not want to frequent. So, we proceeded to seek a buyer, a task which required approximately 10 years and several real estate agents to complete. Much of the credit for this achievement goes to realtor Marty Schwager, who devoted several years to identifying and enabling possibly the only organization in San Francisco that wanted our building. There were still old-timers opposed to the sale, but their numbers were small when compared to the numbers of members who voted in favor of the move. As for the historical aspect, the Musicians Union name is still etched in the façade of the building."

During her presidency, Melinda rebuilt the relationship between the Local and members of the major performing organizations and their negotiating committees, which had been neglected under past presidents. She retired in 2005 and continues to serve as President Emeritus and as a member of the Law & Legislative Committee.



Melinda Wagner, notoriously difficult to catch on camera, swearing in the Local 6 Officers and Board of Directors in 2015.

Carole Klein: Pioneer

by Alex Walsh

Carole Klein is a trumpet player, orchestra contractor, and Local 6 Life Member. She has played in many Bay Area orchestras including the SF Symphony, Opera, and Ballet, Marin Symphony, Fremont Symphony, Masterworks Chorale, and the Mendocino Music Festival, to name a few. She contracted for many orchestras, including high profile events such as Pope John Paul II's 1987 visit to the Bay Area. She recently accepted a position as Personnel Director for the Oakland Symphony.

Carole Klein was born in 1947 in St. Louis, MO. Her father was a carpenter and her mother taught piano. Her older brother played piano and eventually became a cocktail pianist and teacher. Carole tried to learn from her mother, but she really wanted to play the trumpet. When she was five, she got a toy trumpet and in fourth grade begged for a real one. "My parents did not discourage me, but they did ask if I *really* wanted to play the trumpet. In those days, everyone thought the trumpet was a boy's instrument. My answer, of course: 'Yes, I do!'"

On her first day in class there were 19 boys and Carole. "The trumpet teacher was quite surprised to see a little girl with a trumpet. I looked around, assessed the situation, and thought, 'Okay, if I'm going to survive this, I've got to be the best.'" Fortunately, that wasn't too difficult and she became 1st trumpet in fourth grade."

Carole says she can't remember a time when music was not an irresistible force. "During high school, if I was at school after hours and there was music anywhere in the building, I would track it down and listen. It was impossible not to be drawn to the music."

Carole did her undergraduate studies at Washington University in St. Louis where she was again the only female trumpet player. After graduation she married and moved to Monterey, CA where her husband, a musician in the army band, was stationed. The couple eventually moved up the peninsula where Carole went to Stanford for graduate school. In 1973, she joined Local 6.

Her first union jobs were with the SF Opera, and Masterworks Chorale. The following year, she auditioned for the SF Ballet and San Jose Symphony, and became 3rd trumpet with the Ballet and co-principal in San Jose. "I was playing more than half time in the Ballet, which was probably 5 out of 7 programs. Unfortunately, I only lasted one season in San Jose. It was kind of a #MeToo situation. In those days, the term sexual harassment had not yet been identified, so I was just out of luck. As a 26 year old just getting my feet wet, it was very traumatic. After I left San



Carole at the 2017 Local 6 Labor Day Picnic.

Jose, I was invited to play Principal Trumpet in the Marin Symphony. The conductor was very encouraging and went out of his way to make me feel good about my playing. I got tenure when Marin negotiated their first CBA and continued to work there for 37 years."

In the early 80s, Carole was elected to the Local 6 Board of Directors. "Melinda Wagner and Gretchen Elliott were on the Board as well. Jerry Spain was President and encouraged me to run. I remember vowing to myself that I was just going to sit and be quiet for the first few meetings, but I couldn't. I tend to be passionate about things, so I had to speak up."

In 1982, Carole was asked to hire the orchestra for Masterworks Chorale, her first contracting job. At first, she was surprised that she was chosen, but soon found she had a knack for it. "Contracting an orchestra is like a

"Isn't it unusual for a woman to play the trumpet? I still get that question. Not as much as I used to, thankfully. They just don't think we're strong enough. That's what they think. By golly, after a 40+ year career of trumpet playing I think I've proved them wrong."

big puzzle. You want to get the best players in the key spots and then you hope to find excellent people that they enjoy working with to fill out the section. For the first two years I used 3x5 index cards and the telephone! Trying to contract 4 jobs with 3x5 cards got too complicated, so I got my first computer and loved it. I know it sounds wacky, but using spread sheets and databases is so much fun!"

One of her contracting highlights was when Pope John Paul II came to the Bay Area. Carole hired orchestras for him in San Francisco, Marin, and Berkeley. "He went to many of the Catholic churches and celebrated Mass and even held a huge one in Candlestick Park where he appeared in a bullet proof box. I'm not Catholic but I did get to meet him and what an amazing person he was. He virtually glowed."

In 1987, Carole was asked to play acting Principal Trumpet in the SF Opera for a season. "That was the pinnacle of my career. I'm so happy I got to do that for one whole season, I loved it. One thing that stood out for me was that I had my own mail slot downstairs in the Opera House. It felt so validating; like I really belonged. When the person I had replaced returned and they took my name off the mail box, I didn't feel as much a part of the group, but was still at the top of the extra list for several years after that."

In the late 80s, a party broke out at the SF Opera when it was discovered that the first 3 names on the trumpet sub list were women. "It was me, Catherine Murtagh, and Lauraine Carpenter. We called ourselves the *Banda Babes* (Banda is the name for the backstage groups at the opera). We were so excited that we had tees and sweatshirts made. We sold 40 of them to orchestra members and stage crew. Guys bought them, too. It was a lot of fun."

For the next 29 years Carole continued to juggle performing and contracting. "My life was all about putting together the freelancer's puzzle—when will the Opera need me? Which sets am I going to play with the Ballet? What can I fit in between Marin Symphony, Fremont Symphony, Masterworks Chorale, and anything else that comes up? One of the nice things about being a contractor is you can either play the gig, or hire someone else to do it. Either way you get to hang on to the job! That was very helpful since many of the orchestras didn't have tenure then."

Carole says one of her favorite groups that she's played with is The Golden Gate Brass, a quintet which formed

Auditioning Behind A Screen

"I remember auditioning for the SF Opera in 1980. It was all out in the open. I know the percentage of females who get jobs now is way higher than it used to be without audition screens. There were a few years when the preliminaries would be behind screens and the finals would be open. I was runner-up nearly every time. Was it because they could see me? It's hard to say. But even if I didn't get the contract, I did get to be first on their sub and extra list."

in 1984 with Bill Holmes, Don Kennelly, Zachariah Spellman, and Alicia Telford. Over the years they've performed humorous presentations in many different situations: the SF Symphony's AIM Program, outreach for orchestras including Fremont, Oakland, and Marin, and private events. "The remarkable thing is we all really love each other and get along wonderfully. Even if we haven't seen each other for a year, when we sit down, the ensemble just locks in."

As a freelancer, summer music festivals have been a reliable source of income and camaraderie for Carole. "I played the Carmel Bach Festival until 1987, then went to the Cabrillo Festival for two years, and finally the Mendocino Festival, where I played until this year. Now I play with West Edge Opera in the summer. It's a vagabond group whose Easy Bay performing venue changes nearly every summer. We have performed in places like the old abandoned train station in downtown Oakland and various vacant warehouses. Usually what happens is we go into a location, build the stage, set up the lights, put in carpeting, bring in chairs, and it is so successful that the people who own the building think, 'Hey, we can make a lot of money on this place!' So, they raise the rent by 10 times, and we can't afford to use the venue again! This year we were at the Bridge Yard, which is a big warehouse near the Bay Bridge toll plaza. That worked really well. I hope we can return there."

Looking back, Carole is grateful for all the opportunities she's had. "I was very lucky. When I got here there weren't very many good trumpet players in the area, so I got all the plum gigs right away. I'm grateful not to be a younger player now that the competition is so fierce. Not to

mention the hideous commute they have to endure."

In the spring of 2019, when Maestro Michael Morgan called and asked Carole if she would like to be the Personnel Manager for the Oakland Symphony, she thought about it for 3 seconds and said, "Absolutely!"

"I played in the Fremont Symphony for 48 years and was the personnel manager for 27 of those. I gave that up when I started in Oakland. Now that I've taken this job I feel really settled. I'm home. It's a wonderful organization. I know almost everyone in the orchestra, and since I'm not performing as much these days, I still get to hang with my friends."



With the Golden Gate Brass in 2000.

From an Interview With Evangeline Benedetti by Jo Gray, Board of Directors

In an interview by Gena Raps for Persimmon Tree (a Mills College publication), 44-year veteran of the New York Philharmonic, Evangeline Benedetti (cello) tells how in 1967 she won her audition in “The True Story of a Symphony Player and the Time She Broke Through the Glass Ceiling.” The night before the audition, at a cocktail party hosted by her teacher, a person asked her “Why did you come to NY to audition? You’ll never get in. They won’t take a woman.”

Benedetti was the only woman at the audition, which didn’t have a screen to protect her anonymity. Despite her cello case falling over and damaging her cello before she played and having to play on a borrowed instrument, she became only the second woman in the history of the Philharmonic to win a position and get tenure. She felt that the passing of the Civil Rights Act of 1964 certainly played a big role in her being hired. “I feel honored that Leonard Bernstein had the foresight and understanding to know that women can be equal to men as musicians.”

However, as she and the other female musician in the orchestra paved the way, they found out that despite Avery Fisher Hall being built in 1962 it had no women’s dressing rooms—so they had to change inside a double bass locker. Once it became known that women could get in more started showing up to auditions. “One per year for the first 5 years and then more kept coming. Now there are possibly more than 50%.

The brass and percussion sections have been the two orchestra sections that have had the fewest women. As far as size of the instrument goes, there are just as many women cellists and bass players now as there are men. When young people used to start studying instruments, girls played the flute and clarinet; boys played the trombone and trumpet. This is less true now. I do think those stereotypes are broken down.”

Benedetti was the first woman in the orchestra to have a baby, and she said she felt a great deal of trepidation. She feared they would be hesitant to hire other woman in the future if she was out too long. “Certainly in my generation women were supposed to stay home and take care of the kids. Men could do what they wanted. If you were going to be a soloist, you had to break that mold completely. Thank goodness, the women’s movement has educated many men to become nurturing fathers, freeing up women to pursue careers.” Maternity leave in her time was only 2 weeks prior and 6 weeks after birth. Now it is around 3 months.

Originally, at an orchestra meeting, there were men who voted not to allow the women musicians on tour. One musician said, “Taking my wife to Japan is like taking a sandwich to a banquet.” Eventually Evangeline traveled with the group as a single mother, which was difficult in its own right.



Photo: Chris Lee

Evangeline Benedetti was a cellist in the New York Philharmonic for more than 40 years and has been a certified teacher of the Alexander Technique since 1991, combining her traditional musical training and experience with the principles of the Alexander Technique of body movement and control in her approach to playing and teaching. “Evangeline and I are both certified teachers of the Alexander Technique,” says Jo Gray. “I had the good fortune to be able to take her workshops at our annual event for Alexander Technique teachers for the first time 10 or 15 years ago. She brings a wealth of knowledge and expertise to her string teaching as well as humor and humility.”

Are You Expecting?

If you are an employee in the state of California with wages that are subject to State Disability Insurance deductions (look for CASDI on your pay stub), you are entitled to benefit payments. These include up to 4 weeks before and 6-8 weeks after the birth, for the birth mother, and 6 weeks of bonding time for parents after the birth or adoption/fostering of your child (which can be taken non-consecutively during a 12 month period). If you have any questions please contact: info@afm6.org

More information can be found at:

https://www.edd.ca.gov/disability/PFL_Mothers.htm
https://www.edd.ca.gov/disability/about_pfl.htm



Harassment in the Workplace by Meredith Brown, Board of Directors

"If we can stop sexual harassment in the workplace...women will only have to deal with harassment all the time at every other place they go."

—Jimmy Kimmel, Oscars 2018

Have you ever been at work and someone said something you weren't sure was appropriate? If it had been said at the bar after work it would have been fine, but in the workplace it made you a little uncomfortable. Or maybe you said something without thinking first and in hindsight it was borderline offensive. Perhaps you saw or heard an exchange between colleagues that you knew wasn't right, but you weren't sure how to address it.

A number of years ago, I was sitting onstage with an orchestra during a rehearsal. Somewhat unusually, the conductor was a young woman. When she made a comment about needing something from the orchestra, the person sitting near me said, "What I think she needs is implants!" Ostensibly this was to get a laugh from the rest of the brass section, but when he realized one wasn't forthcoming, he looked at me and mumbled, "Oh, sorry."

In a different orchestra, I noticed a friend smiling over a magazine backstage. He must have misinterpreted my glance as curiosity, because he turned it around to show me what was in its pages—a photo of a nude woman.

I was present when another colleague of mine was approached by someone from another section onstage during a break—he wanted to tell her that she looked great in her dress and that not just any body could carry that off.



I am sure most of my women colleagues have similar stories, and these are certainly not the most egregious examples we've heard. Obviously there are different degrees of harassment and work-inappropriateness, but however you categorize

them, the context—workplace—renders them wrong.

Lately we have heard a lot about famous men who are bearing consequences—or not—for some pretty appalling

behavior. The #metoo movement has resulted in some tangible changes in musicians' lives: we have much more awareness about the importance of keeping our workplaces free of harassment, and in many parts of the country we are legally required to take training in how to avoid, recognize, and manage illegal and inappropriate behavior. These are good things, but there are a lot of problems we haven't solved. For example, how can you be protected if you don't hold a tenured position but are being harassed by someone who does? Or by someone who regularly offers you work or perhaps refers students to you?

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DOES NOT MEAN
LESS RIGHTS
FOR YOU.**

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I have heard from men who are concerned that their well-intentioned actions or words might be misconstrued. How can we address those concerns and get everyone on the same page in support of a healthier workplace?

And perhaps the crux of it all and the most difficult question to answer, is how do we even begin to address an issue where the cultural norms are so deeply ingrained in us that we can't even see them anymore?

We may not have answers to these questions yet, but Local 6 believes lasting change will come if we approach the issue with curiosity and kindness. What we do as musicians requires focus, passion, and hard work—very often it requires public displays of emotion and vulnerability. A safe, undistracted environment is paramount to everyone bringing their best to the table.

"Where women are respected, there flourishes civilization."—Abhijit Naskar

To that end, we would like to hear from YOU. What do you think would help create that type of environment? Do you need information on what constitutes harassment, or on reporting it? Would you like to see a townhall meeting where all are welcome to learn and discuss? Would you simply like a place to share your experiences safely?

Let us know how we can address your concerns.
Email: harassment@afm6.org.

"The labor movement is people...The two cannot be separated"—John F. Kennedy

Minutes

Board of Directors meeting minutes from September 19, 2019

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

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

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

MSC to accept the new and reinstated members.

Secretary-Treasurer Zare reported the August credit card charges in the amount of \$1,544.01.

The Board reviewed and discussed gross cash receipts for August in the amount of \$ 102,118.38.

MSC to approve expenditures for August in the amount of \$ 91,461.74.

No deaths were reported in August. MSC to continue to self-insure the

Local 6 death benefit with monthly Board oversight: Total of the Death Benefit Fund as of August 31st is \$39,967.

MSC to accept a proposal from Transition Solutions Group for \$5920 to assess staffing infrastructure.

MSC to approve a successor, pre-hire collective bargaining agreement between Local 6 and St. John's Presbyterian of Berkeley which will use 3 musicians in September.

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

The Board discussed the implications of State Assembly Bill AB5 as it relates to musicians working as independent contractors.

MSC to approve a new, pre-hire collective bargaining agreement (1-year term) between Local 6 and Vallejo Arts Community Foundation.

MSC to approve travel expenses for President Cumings to attend the upcoming negotiations with the Alliance of Motion Pictures and Television Producers in Southern California.

President Cumings reported on the Integrated Media Agreement and Azucena Mico SF Music Strategy Project.

Director Gray reported on attending the Pre-Labor Day Breakfast and an outstanding issue with Santa Cruz Symphony.

The Board discussed the date and

location of the upcoming Holiday Party.

Meeting adjourned in memory of Maynard Belongia and Eddie Money at 12:12PM.

Submitted by S-T Beth Zare

Board of Directors meeting minutes from October 3, 2019

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

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

MSC to accept the amended minutes from September 19, 2019.

MSC to accept the new and reinstated members.

Secretary-Treasurer Zare reported the September credit card charges in the amount of \$6,373.11.

Secretary-Treasurer Zare reported on the estate of Edward Mahoney.

The Board discussed outstanding debts owed to Local 6 by Local 12.

The position of delegate to the San Mateo Central Labor Council is currently vacant.

Secretary-Treasurer Zare reported on the status of a consultant from Transition Solutions Group.

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

President Cumings advised the Board that he is now on a task force with other California AFM officers to assess State Assembly Bill 5.

The Board discussed the renaming of Shorestein Nederlander (SHN) to Broadway San Francisco.

MSC to approve sending President Cumings to New York for the Sound Recording Labor Agreement Negotiations in January 2020.

Meeting adjourned at 11:42.

Submitted by S-T Beth Zare

Board of Directors meeting minutes from October 24, 2019

Meeting called to order at 10:33 AM by President Cumings.

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

Excused: Brown and Elliott.

MSC to accept the amended minutes from October 3, 2019.

MSC to accept the new and reinstated members.

The Board reviewed and discussed gross cash receipts for September in the amount of \$ 49,883.48.

MSC to approve expenditures for September in the amount of \$ 66,971.76.

Two deaths were reported in September. MSC to continue to self-insure the Local 6 death benefit with monthly Board oversight: Total of the Death Benefit Fund as of September 30th is \$43,470.00.

The Board discussed the upcoming Holiday Party which will be held on Monday, December 9, 2019.

Secretary-Treasurer Zare reported on the status of upcoming construction and the rehearsal hall clean up.

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

MSC to approve a successor 5-year collective bargaining agreement between Local 6 and the Santa Rosa Symphony that has already been ratified by the musicians.

President Cumings advised the Board on a request from the management of Hamilton regarding hiring policy.

President Cumings advised the Board on a streaming contract that has yet to be filed by Symphony Silicon Valley.

President Cumings updated the Board on the ongoing Alliance of Motion Picture and Television Producers negotiations in Los Angeles.

President Cumings updated the Board on the success of a recent workshop held at Local 6 by Norman Ludwin and the possibility of having him return in 2020.

The Board discussed the Monterey Symphony signing the new Integrated Media Agreement.

The Board discussed a proposal from Cellista for an upcoming workshop on the business of music.

Director Gray discussed the status of our Pension and the Butch Lewis Act currently before Congress.

The position of delegate to the San Mateo Central Labor Council remains vacant.

Meeting adjourned at 12:34 in memory of William "Bill" Perkins.

Submitted by S-T Beth Zare

Board of Directors meeting minutes from November 7, 2019

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

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

MSC to accept the amended minutes from October 24, 2019.

MSC to accept the new and reinstated members.

The board discussed our refund policy as it relates to prepaid dues.

Secretary-Treasurer Zare reported the October credit card charges in the amount of \$1,592.09.

MSC to approve the expenses of sending two delegates to the Western

Conference in February 2020, which takes place in Spokane, WA.

MSC to approve the dues sale for regular members in the amount of a \$15 discount thru 1/31/20.

Secretary-Treasurer Zare reported on the status of construction taking place on the top floor of the building.

Secretary-Treasurer Zare gave an update on the former Local 424.

The board discussed emergency relief options as they relate to canceled services due to recent PG&E power outages.

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

MSC to approve a successor 2-year collective bargaining agreement between Local 6 and the Festival Opera that has yet to be ratified by the musicians.

MSC to approve sending President Cumings to additional Alliance of Motion Picture and Television Producers negotiations in Los Angeles in November.

The Board discussed the dates for the 2020 Board meetings.

Meeting adjourned at 12:34 in memory of Melanie Bryson.

Submitted by S-T Beth Zare

Musical Fund Society Seeks New Members

The San Francisco Musical Fund Society (SFMFS) was originally formed by frontier musicians during Gold Rush days, just a few years after San Francisco became a city.

The organization's charter was created in January 1864, five years before completion of the transcontinental railroad. In those humble beginnings, the SFMFS served as a means of mutual benefit to help "relieve sick members and provide a death benefit" for each other.

Beginning in 2001, the Fund began providing grants to young aspiring Bay Area musicians and organizations that provide their training. More recently, they became a 501(c)(3) public foundation. Total annual grants have increased over the years, achieving an historic level of \$10,500 for calendar year 2019. The Musical Fund focuses on needs of otherwise disadvantaged young aspiring musicians. Grants

in the current cycle went to such exemplary programs as the Harmony Project, devoted to providing fullscale instruction on string instruments for youngsters at Woodrow Wilson Elementary School in Daly City (harmonyprojectsf.org) and H.O.U.S.E. (Home of United String Ensembles) based in Oakland public schools (www.stringsinschools.org). Other recipient organizations include such long standing and successful music education institutions as Villa Sinfonia Foundation (villasinfonia.org) and Young Chamber Musicians (youngchambermusicians.org) based in Burlingame. The SF Musical Fund Society provides significant and reliable annual giving to these and numerous other established Bay Area music educational entities.

Annual dues are \$80. Contact Tom Elliott for more info: violaguy@gmail.com

RELIEF FUNDS AVAILABLE TO AFM MEMBERS:

The Lester Petrillo Fund is for injured or sick musicians who had lost wages or had medical expenses. Please contact our office or write to cheryl@afm6.org.

Music Cares is run through the Grammy Foundation and provides a variety of assistance to musicians in need. Check out their website at <https://www.grammy.com/musicares>.

Local 6 Defense Fund is member money which is available if an orchestra is locked out, on strike or an employer reneges on payment of a gig under contract.

ROPA Emergency Relief Fund is a loan for ROPA orchestra members that have had a work stoppage such as a strike or lockout.

AFM Hurricane Fund was created specifically for victims of hurricane disasters. For more info see <https://www.afm.org/hurricane-disaster-assistance/>

AFM Emergency Relief Fund was created last year and includes victims of fire. Musicians must have lost at least one week's worth of wages or have expenses due to the calamity. Contact bethz@afm6.org for more info.

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

AFM donates to Members of Congress who help:

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

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

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

AFM TEMPO may accept contributions only from members of the American Federation of Musicians of the United States and Canada, executive and professional staff of AFM and its affiliates, and their immediate families living in the same household. Only United States citizens and lawful permanent United States residents may contribute. AFM TEMPO makes contributions and expenditures in federal, state and local elections. All contributions are voluntary, and an individual may refuse to contribute without any reprisal. Any guideline contribution amount is merely a suggestion and an individual is free to contribute more or less and AFM will not favor or disadvantage the individual by reason of the amount of a contribution or a decision not to contribute. Federal law requires us to use our best efforts to collect and report the name, mailing address, occupation and name of employer of individuals whose contributions exceed \$200 in a calendar year. Contributions and gifts to AFM TEMPO are not tax deductible. Contributions by foreign nationals, corporations or companies are prohibited.

Join the TEMPO Signature Club!

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

Name (print) _____ Date _____

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Employer _____

Local No. _____ Job Title _____

Email _____ Telephone _____



Auditions
Assistant Concertmaster
Section Violin I (2 positions)
Section Violin II (2 positions)
Monday, January 27, 2020

Assistant Principal Viola
Tuesday, January 28, 2020

Positions begin in the 2020/21 season
Application and resume deadline for all auditions:
Friday, January 17 @ 5:00 pm PST

For more information, or to apply online,
visit www.SacPhilOpera.org/auditions

38 services annually for titled chairs
Assistant Concertmaster: \$172.24 per service
Assistant Principal: \$151.57 per service
Section: \$137.79 per service

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

Resumes will be screened, and candidates sent repertoire and
other details after review and acceptance of their application.

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

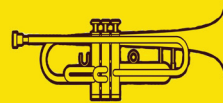
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Principal Flute

Position available in March 2020
or at a mutually agreed upon time.
Application deadline: Jan 13, 2020
Audition: Tuesday, Jan 21, 2020

Principal Timpani

Position available in April 2020
or at a mutually agreed upon time
Application deadline: March 9, 2020
Audition: Tuesday, March 17, 2020

Auditions held at San Jose's California Theatre
To receive an information packet and repertoire list, qualified
applicants should send a one-page resume and cover letter to:

Audition Coordinator,
Symphony Silicon Valley,
P.O. Box 790

San Jose, CA 95106-0790

via email: nnichols@symphonysiliconvalley.org

Applicants will be required to submit a refundable deposit of \$35.



Opera San José

Monday, February 17, 2020

For the following tenure-track position:

Principal Flute/Utility Piccolo

California Theatre, 345 1st St., San Jose, CA 95113
All rounds will be held the same day.

Principal pay for the 2019-20 season is \$244.45/service, with a
minimum of 46 services per season.

Please send resume to either: osjpersonnel@gmail.com OR
Evan Kahn, Personnel Manager, Opera San Jose
2327 26th Ave., Apt. A, San Francisco, 94116

Applicants must send an audition deposit of \$40 to the above address. If
the applicant pulls out of the audition after 12 pm (noon) on Feb. 14, the
deposit will be non-refundable. OSJ will return deposits to applicants on
site at the audition.

The list of audition excerpts will be sent by email to qualified candidates
following the receipt of their resume, and PDF copies of the excerpts will
be sent when they become available.

Applicants will be notified of specific audition times at least 48 hours prior
to auditions.

Application deadline: Feb. 7, 2020

Note: This is the deadline for receipt of the applicant's resume and deposit.
Any applications received after this date and time will not be accepted,
barring extenuating circumstance.