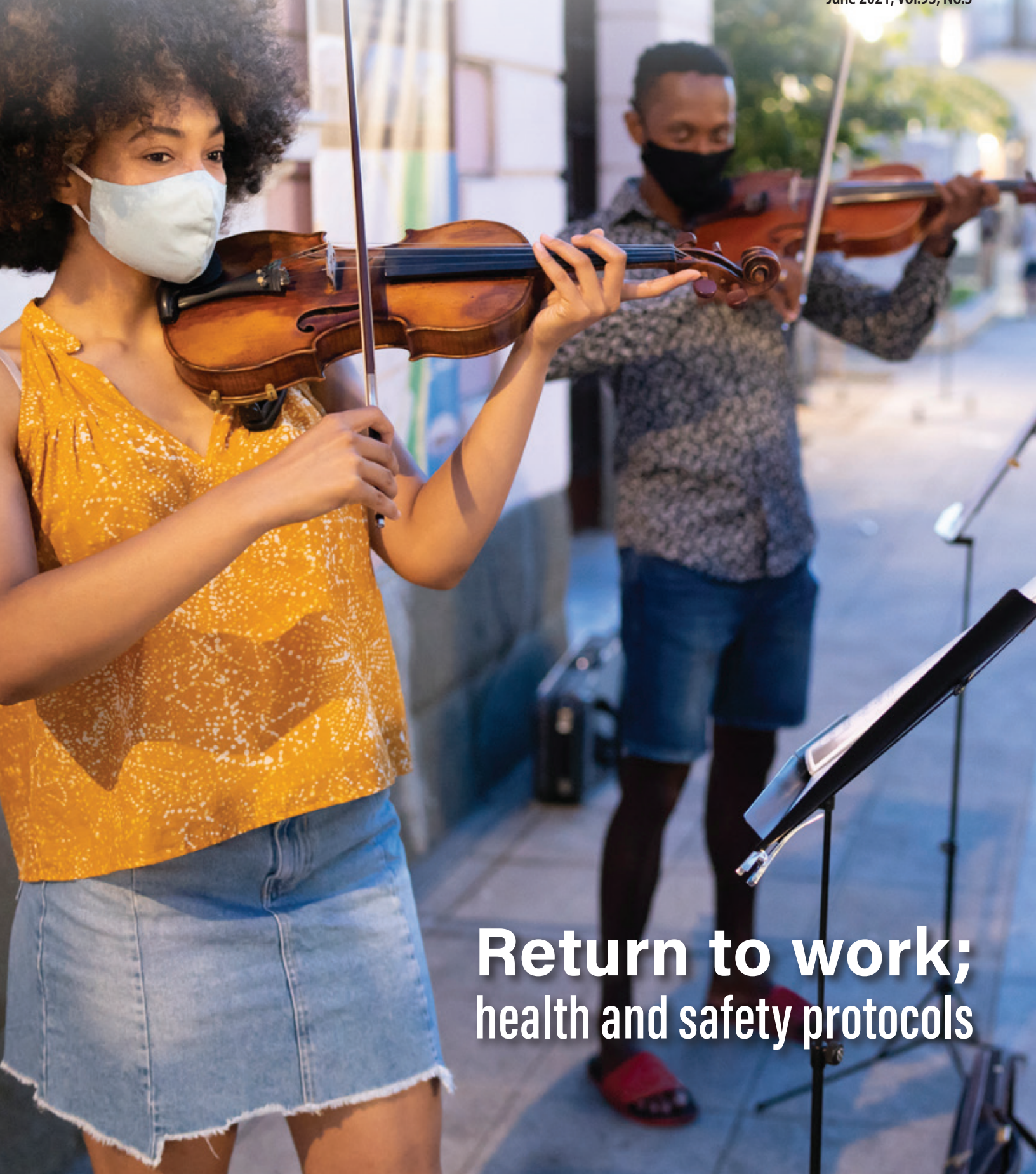


Musical News

The Official Newsletter Of Musicians Union Local 6



June 2021, Vol.93, No.3



**Return to work;
health and safety protocols**

BACK TO WORK SAFETY

by Kale Cummings



With pandemic restrictions loosening, the issue of going back to work safely has become a primary concern for many people. The plethora of news articles explaining what employers can and cannot do has, if anything, increased the confusion around how this applies to musicians.

To begin with I need to say that I am not a lawyer and therefore nothing I say here should be taken as legal advice. If you would like to read a good article about these issues by an

actual lawyer, I recommend ICSOM lawyer Kevin Case's article, *Immunizing Our Orchestras: Vaccine Mandates and the Law*. Most of what I say here is taken from that article.

For many of us working as independent musicians or working in a situation not covered by a Collective Bargaining Agreement (CBA), the employer will have the right to dictate vaccination protocols. If this applies to you and you would like some help navigating these issues I can recommend the AFM's *Returning to Work Safety* webpage as a starting place. If you need additional help, please reach out. However, if you are working under a CBA, workplace safety issues are a mandatory subject of bargaining.

<https://www.afm.org/returning-to-work-safely/>

One possible wrinkle, discussed by Kevin Case, is related to the National Labor Relations Board (NLRB) interpretation of management-rights clauses. In short, an employer may claim that a management-right's clause in their CBA already fulfills their obligation to bargain and gives them the right to establish a protocol as part of their normal business operation. However, we have not seen this happen and it would be time consuming and expensive for an employer to make that case to the NLRB. On the contrary, most of our employer partners have welcomed the input from musicians.

■ Will Local 6 issue a promulgated workplace safety protocol?

No. Although the AFM has many resources on their website, including suggested protocols, Local 6 has chosen to keep the decisions about health and safety with the people that will be working under them, namely you and your committee.

■ How are these negotiated?

If you are not sure whether the protocols issued by your employer were negotiated, check with your committee. If it was not negotiated, then you can ask your committee to assert the right to bargain. I am here to help, if needed. Usually the process involves surveying the members of the bargaining unit to understand their wishes, then negotiating with management.

■ Are these protocols part of a CBA?

No, they should not be. Any issues specific to the pandemic should not, in my opinion, be part of our CBAs. We can capture agreements in separate Letters of Agreement (LOAs) or even in side-letters to the CBA.

■ Can we choose to mandate a completely vaccinated workplace?

There are two exceptions to any vaccination mandate recognized by the law – medical and religious (see Case's article for a more thorough explanation). Most of what we have been seeing so far with regards to the bargaining over this issue has revolved around how to handle these exemptions.

The main point to remember is not to panic if you receive a protocol from your employer that doesn't work for you. The first place to check is with your committee. We have members that are aligned all across the vaccination spectrum so the best scenario is to find solutions situation by situation. We should all be thankful that, at least for our CBA workplaces, our solidarity gives us a voice in the decision.

LOCAL 6 OFFICERS

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

BOARD OF DIRECTORS

Meredith Brown, Trustee
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Steve Hanson, Director

STAFF

Lori Ponton Rodriguez, Treasury x304
Katie Curran, Casuals x306
Cheryl Fippen, MPTF, Death Benefits x307

PRESIDENT EMERITUS

Melinda Wagner

MEETINGS SCHEDULE

General Membership

July 26, 2021 1:00 pm

Board Of Directors

Board meetings are open to the membership.
Every other Thursday at 10:00 am

The Office Will Be Closed:

New Year's Day
Martin Luther King Jr. Day
President's Day
Memorial Day
Independence Day (July 5th)
Labor Day
Columbus Day
Veterans Day
Thanksgiving Day (and day after)
December 24 - 31

Editor, Musical News: Beth Zare

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

MUSICIANS UNION LOCAL 6

116 9th Street
San Francisco, CA 94103
(415) 575-0777
info@afm6.org
www.afm6.org

*The office is currently closed due to the pandemic.

NEW MEMBERS

Berg, William — Soprano, Alto, Tenor, Baritone Saxophones, Clarinet, Flute, Piccolo

Hanes, Jonathan D — Drums

Tulga, Phillip D — Trombone, Bass Trombone

REINSTATED

Fish, Mark Eric — Violin, Viola, Arranger, Composer

Flanagan, Dan — Violin

Gamburg, Mike — Bassoon, Contrabassoon

Keigwin, Jon — Acoustic Bass, Guitar, Vocals

Klyce, Ren — Piano, Keyboards, Latin Percussion, MIDI Sequencing

Knight, Jonathan — Trumpet, Piccolo Trumpet, Flugelhorn, Cornet, Conductor

Shaw, Franklin — Viola

Wood, Sarah — Violin, Viola, Baroque Violin, Baroque Viola, Viola D'Amore

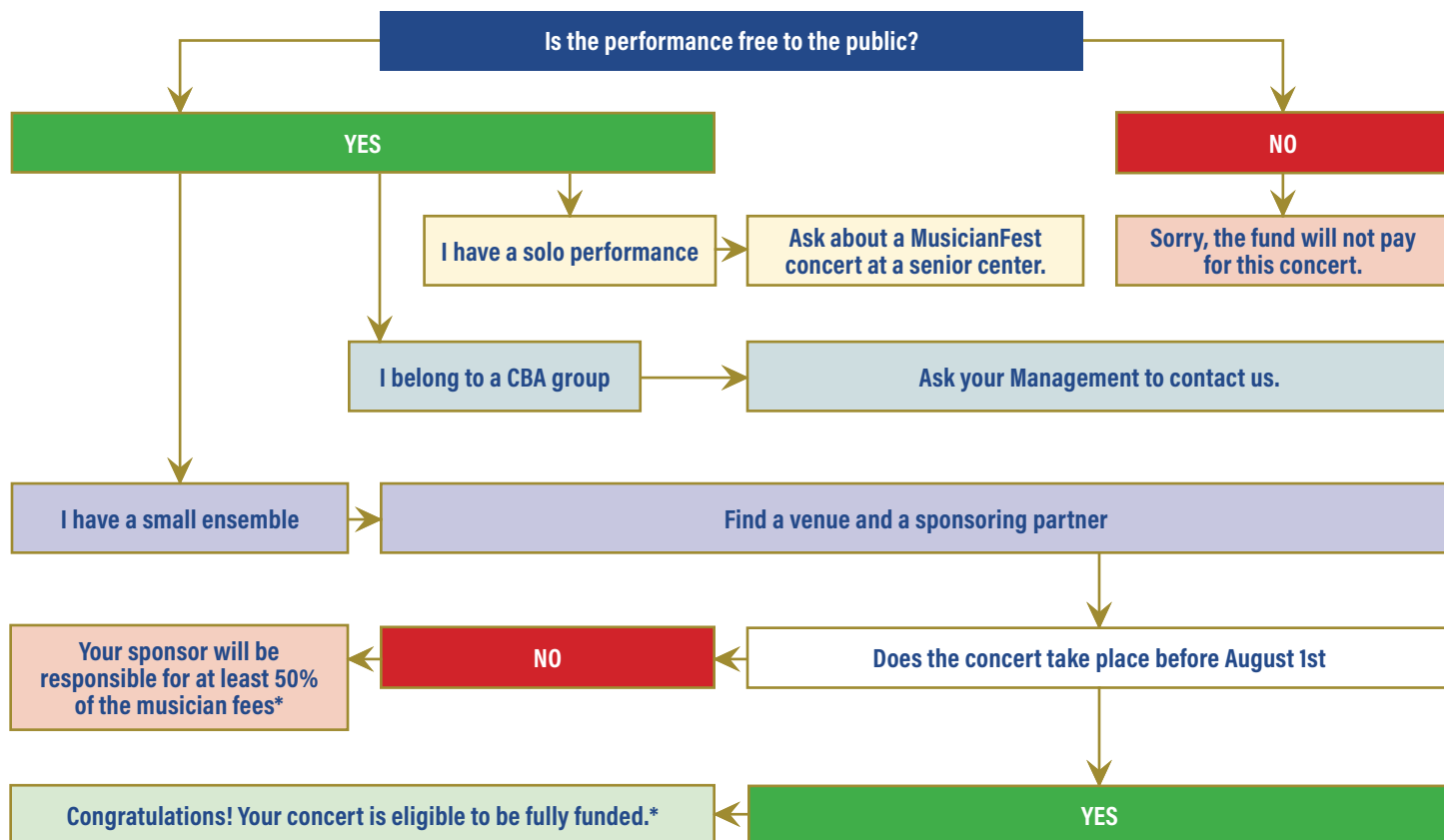
Wyrick, Mariko Hiraga — Cello

RESIGNED

Davies, Andrew • Lenicheck, Lucinda Breed • Ostler, Rachel • Vitcha, Carol • Weir, Andrew Rob



How to apply for a MPTF gig**



*As long as funds are still available.

** Contact james@afm6.org for more information on MPTF.



The Music Performance Trust Fund's 2021 Music Family Scholarship

A scholarship fund utilizing the assets of the recording industry's Music Performance Trust Fund ("MPTF") was established in June 2020 to encourage the children of professional musicians to pursue higher education and to become leaders in their chosen fields. In the second year of such fund, the MPTF intends to grant \$100,000 in scholarship funds. Scholarships will be awarded based on the verification of all required information submitted by each candidate and the strength of each candidate's essay and video submission.

REQUIREMENTS Applicants will complete, verify and submit an application that includes the following:

1. Name of applicant, contact information
2. Name of high school attended, graduation date, and high school contact information
3. Name of parent belonging to a local musician's union, contact information
4. Name of local musicians' union officer, contact information
5. Personal essay of approximately 350 words
6. Personal video of no more than one minute
7. Personal photo
8. Applicant signature verifying the truth of all information submitted and authorizing the MPTF to use essays for any appropriate purpose related to the function of the MPTF or the music business agent in general.

MUSIC FAMILY ESSAY & VIDEO What does free, live music mean to your community? How has the past year affected your communities' views, and your personal view, of free, live music? These submissions will help applicants reveal their unique voice and enthusiasm, self-awareness, aptitude, and commitment for learning and growing. Essays and videos will be reviewed by a committee consisting of members of the MPTF and other prominent music educators and performers as selected by the MPTF Trustee. The MPTF reserves the right to utilize written applicant submissions and additional supporting materials for any appropriate purpose. If quotes or images are used, last names may be hidden to retain privacy.

TIMELINE The application deadline is 8 PM ET/ 5 PM PT on Thursday, July 1, 2021 at scholar@musicpf.org. Semi-finalists will be selected by August 1, and finalists announced on or about September 1. Recipients will be notified by email and letter.

ELIGIBILITY The child of any member in good standing of a local musician's union, who is a high school graduate and is planning to attend a college, university, community college or trade school in the fall of 2021, is eligible to apply. The individual does not need to

be studying for a music-related degree. Up to two young adults per family may apply. Applications must verify high school completion and acceptance into a trade school, community college, 4-year college or university as a full-time student for the Fall 2021 semester, and an expressed intention to attend at that time. Previous scholarship applicants and recipients are eligible to apply.

AWARDS Up to \$100,000 in funds will be awarded. Up to 25 individuals will receive \$2,000, an engraved plaque and award certificate. Up to 100 individuals will receive \$500 and an award certificate. Checks in the amount of the scholarship awards will be made directly to the student.

FOR MORE INFORMATION Contact scholar@musicpf.org.

To fill out the application visit our website at:

<https://musicpf.org/scholarship-application/>

We are excited to be EXTENDING the deadline to July 1, 2021.

Here are also a few Q&A's that your members may find helpful.

Q: My child is going to be a junior in college this year, can they still apply?

A: Yes! Any student that is enrolled in higher education for the fall of 2021 is eligible to apply. This includes graduate and PhD programs, as well as trade schools.

Q: I won the scholarship last year, can I still apply?

A: Yes! We welcome anyone who won last year to apply for this scholarship.

Q: My child is not studying music, are they still eligible for this scholarship?

A: Yes! We do not have any restrictions on what the student is studying.

Thank you again for getting the word out there, if you have any questions about the scholarship I am here to help!

Remembering



Dean Edwin Reilly

JUNE 30, 1926 - MARCH 9, 2021

In a jazz trio, the double bass is the backbone, and none stood steadier for longer in San Francisco than Dean Reilly. Over a career that lasted 75 years, Reilly played bass with the Vince Guaraldi Trio, Larry Vuckovich Trio, Mike Greensill Trio, Nick Rossi Trio and the Kingston Trio.

And those were just the trios.

Reilly also played in quartets, quintets, septets and big bands. In one form or another, he performed with Charlie Parker, Duke Ellington, Bill Evans, Chet Baker, Thelonious Monk, Benny Goodman, Bing Crosby, Ella Fitzgerald, Art Farmer, Ornette Coleman, Coleman Hawkins, Hank Jones, George Shearing, Wesla Whitfield and Paula West.

"Dean played with everybody," said Mike Greensill, who worked with Reilly for 30 years. "Bass players know their role, and Dean played all the right notes and swung like mad."

Reilly, who carried his own double bass into whatever room he played well into his 90s, died March 9 at Marin General Hospital. He had been in home hospice in Mill Valley since January when he was diagnosed with inoperable lung and colon cancer, said Kay Cousineau, his life partner. He was 94.

Comfortable in his role of sideman, Reilly stood out only as much as he needed to, but he had a warmth to his playing and the warmth of his personality.

"What I loved about Dean was that he was in his late 80s when I started working with him and he always struck me as the youngest guy in the room," said Smith Dobson, who joined Reilly in the Nick Rossi Trio. "He had a beautiful attitude and that made a huge impression on me. He was also an incredible player with a great sense of time."

Dean Edwin Reilly was born June 30, 1926, in Auburn, Wash. His father, James Reilly, was a pianist and leader of his own big band called the Auburnians. Dean grew up in nearby Puyallup, a farm town outside Seattle, where he played the bassoon and trumpet in school bands. After graduating from Puyallup High School in 1944, he joined the U.S. Navy as a musician, third class. Among his duties was the daily playing of taps. He was on board when the atomic bomb was detonated, bringing about the end of World War II.

After his Navy hitch was up, he came to San Francisco, which was building a reputation as a hot jazz town, in the summer of 1945. He switched to bass to find steadier work, but he still carried a pocket trumpet. A favorite venue for that instrument was the San Francisco Columbarium, where the acoustics were good among the urns of ashes, according to Cousineau. It was the right setting for him to play "Over the Rainbow," she said.

His steadiest gig on bass was at the hungry i, a famous North Beach nightclub in the 1950s and '60s. Reilly had met guitarist Eddie Duran by spotting a guy with a guitar case on the street and following him home. They paired up with pianist Vince Guaraldi and became the hungry i trio, playing in the Other Room where people lined up to see the headliners.



"We were the frosting on the cake," Reilly recalled. "We were on our own. We played what we felt like playing, when we felt like playing it. It was unbelievable, to be so loose."



Playing from 9 p.m. until 1 a.m. six nights a week, they got good enough to change their name to the Vince Guaraldi Trio and become way more than a house band.

The Vince Guaraldi Trio was unique in that it had no drums; Reilly was the rhythm section. The group recorded the self-titled "The Vince Guaraldi Trio," released in 1956 and "A Flower is a Lovesome Thing," in 1957. But Reilly and Duran did not play on "A Charlie Brown Christmas."

In 1960, Reilly met Mollie Womer when they both came to the county jail to visit a musician being held for possession of marijuana. They married shortly after in Sausalito, before moving to Mill Valley and finally San Anselmo, where they bought a house to raise their four children.

At about that time, Reilly became the bassist behind the Kingston Trio and played with the original act of Bob Shane, Dave Guard and Nick Reynolds, until it broke up in 1967. Reilly's marriage broke up soon after and he rented a place in the Sunset District of San Francisco, which he hung onto until his death.

The living room was his music room, with all forms of instruments Reilly played including his own father's piano, two double basses and four trumpets. It also contained all the albums he played on and tapes of live shows.

"He was one of those first-call players," Greensill said. When Monk was doing a weeklong stand at the Jazz Workshop and his bassist didn't show, Reilly just happened to be there and got put to work.

And Reilly knew the repertoire.

"That's another thing about Dean. He knew a million tunes," said Greensill, who used him on four of his albums and four by his late wife, Whitfield.

Reilly also backed pop and country acts, including Frank Sinatra, Glen Campbell, Mel Torme, Johnny Mathis, B.B. King, Frankie Laine, Rudy Vallée, Eddie Fisher and Joan Baez.

He played with his old Guaraldi Trio sidemate Duran, who also lived to be 94, and for 30 years he played with Swing Fever every Tuesday night at the Panama Hotel in San Rafael.

In 2019, Greensill and Reilly played for the last time together at the Sausalito SeaHorse. Greensill said he can still picture it.

"At 93, he was lugging his bass from the car to the gig and onto the stage," Greensill said. "He was unbelievably spry until the end, and his playing was just as lyrical as it ever was."

Survivors include his partner of 32 years, Kay Cousineau of Mill Valley; daughter, Erin Reilly Zaruba of Phoenix; sons, Mark Reilly of Los Angeles and Geoff Reilly of Petaluma.



Reprinted with permission from the March 19, 2021

San Francisco Chronicle

by Sam Jackson Whiting.

A love letter to San Francisco...

In this collection of poems, we show you the city that most tourists miss — dancing the samba at Carnaval in the Mission District, the Golden Gate Bridge at dawn with the perfect angle of light, the timpani of Pacific waves in the Outer Sunset, a cappuccino before work on Minna Alley, Bird & Beckett Bookstore in Glen Park, the dog path at Fort Funston, walking home through the Civic Center in Sunday heat, the clatter inside a flat on Nob Hill by the cable car tracks, ushering at the San Francisco Opera, an inside view of the Summer of Love, the Doggie Diner, the Sing It Yourself Messiah with the Golden Gate Symphony, eight-year-old friends in Bayview careening down their street on a board attached to a roller skate, a night game at Candlestick Park, the Alemany Farmer's Market, the lively street scene at 16th and Valencia, riding the N Judah street car with two cellos to play Mahler at the Herbst Theatre on Bay to Breakers Sunday — and so much more.

Poems by Lawrence Ferlinghetti, Jack Hirschman, Alejandro Murguía, Barbara Quick, Thomas Centolella, Kathy Evans, Alice Rogoff, Alison Luterman, Daniel J. Langton, Robert Scotellaro, Jane Underwood, and many other celebrated poets.



Barbara and Wayne backstage. Photo credit: Geneva Anderson.

Wayne Roden, Local 6 Life Member—now in his 47th season in the viola section of the San Francisco Symphony—began studying violin at age eight in his native State of Alabama. He attended the North Carolina School of the Arts, where he studied violin, viola, and chamber music with members of the Claremont Quartet. Wayne attended Northern Illinois University to study with the then-newly-formed Vermeer Quartet, receiving his Bachelor of Music Degree there in 1970.

As a member of the Strolling Strings of the U.S. Army Band, Wayne regularly performed at the White House and was a soloist with the U.S. Army Chamber Orchestra at the National Academy of Science. While completing his Army service, he studied viola with Karen Tuttle in Philadelphia.

Since joining SFS in 1974, Wayne has been active as a chamber performer, both at Davies Hall and many other venues, including the Telluride Chamber Music Festival in Colorado, the Laurel Festival in Pennsylvania, and *le Festival Musique et Vin au Clos Vougeot* in Burgundy, France, where he nurtured his interest in growing grapes and making fine wines. Learn more about his sideline as a vigneron at www.RodenWines.com.

Barbara Quick is a graduate of the University of California at Santa Cruz (UCSC), where she majored in English with a minor in French. She wrote her first novel over the course of ten years while working full-time as an editor for the College of Engineering at UC Berkeley. Set in Arctic Alaska, based on two summers Barbara spent working with a group of bird biologists, *Northern Edge* won the Discover: Great New Writers Prize when it was published by Donald I. Fine in 1990, later brought out as a paperback in 1995 by Harper Collins West.

To do the research for her second novel, Barbara studied Italian and traveled to Venice, where she dug into the archives of the Ospedale della Pietà, the foundling home where Antonio Vivaldi was resident priest and composer. *Vivaldi's Virgins* was published in cloth by HarperCollins in 2007, and in paperback the following year. Translated into twelve languages, *Vivaldi's Virgins* was named one of the ten best books of summer by Redbook, included on Barnes and Nobles' Summer List, chosen as a Notable Book for August by Book Sense, an Editor's Choice for the *Historical Novels Review*, and named the best novel of 2007 by the *Montserrat Review*.

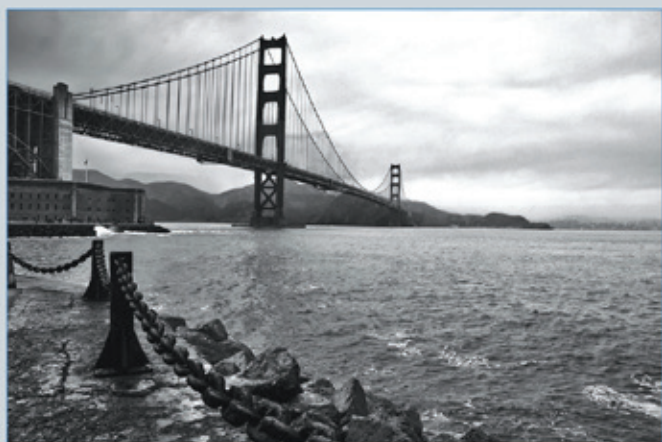
Barbara's next project was *A Golden Web* (2010: Harper Teen), a novel set in 14th century Bologna, about the western world's first female anatomist, Alessandra Giliani.

Vivaldi's Virgins was produced as an audiobook by Blackstone Publishing in 2019, including musical excerpts by Vivaldi performed by SFS violinist Polina Sedukh and violist Wayne Roden. The novel was optioned for a mini-series by Lotus Productions in 2021.

Barbara's debut poetry chapbook, *The Light on Sifnos*, was awarded the 2020 Blue Light Press Poetry Prize. Several of her poems have been recorded by Garrison Keillor for The Writer's Almanac. *What Disappears*, her fourth novel, will be published by Regal House next year. Learn more at www.barbaraquick.com.

Married in 2011, Barbara and Wayne live on a small farm and vineyard in Sonoma County.

FOG AND LIGHT



SAN FRANCISCO THROUGH THE EYES OF THE POETS WHO LIVE HERE

SELECTED BY DIANE FRANK

Sitting Above the Orchestra

in loving tribute to the musicians of the San Francisco Symphony

Sitting above the players, born aloft
by the music: a hawk soaring above
a warm-toned sepia forest of stringed
instruments that may have sung together
long before they were caressed by these hands
that guide the bows and dance on the finger-
boards. Fingers of the left hand pressing strings
and shaking like the wind that once shook the
autumn leaves of the maple trees cut down
to make the backs and sides of the basses
and cellos, violas and violins.

The wind that first coaxed music from the trees
long before a luthier traced the grain of
Nature's song with plane and saw, rubbed as if
at a magic lamp with sand and oiled
rags. Varnished to a brilliance tight enough

to hold the highest notes that wrap around
the heart and squeeze. Lowest tones that echo
the pleasure-laden moaning of the breeze.

The tops of those instruments, the best ones,
made from spruce that grow in far northern lands,
ever green until they die—trees that live
for many centuries, then live again,
held with skillful hands against that secret
place between neck and chin that's also sought
by babies—a place where, on violists
and violinists, the skin is calloused
and scarred from a lifetime of practicing.
Marked like the bark of a tree that has rubbed
against another for years in the wind.

Who ever thought of going to Brazil
to harvest pernambuco for the bows?
Who lit on horses' tails to hair those bows
that, rosined, stroke the strings with just the right
amount of sticking and sliding to make
the music soar like a hawk, higher and
higher, till the last sweet notes disappear?

It's clear, looking at the men and women
clothed in black and white and tails, their faces
marked by life, and some of them with hair gone
white, that they themselves are well along on
the path to becoming trees. Growing leaves,
holding snow and giving back to the wind
the gift of their virtuosity. Their
instruments to be held and loved and coaxed
by younger hands to make music again.

Looking down, the hawk sees only forest—
past and future trees—as it's born aloft
by the sound. Sees the musicians as one
with the instruments they play, for whom they've
honed a lover's skill to fill the concert
hall with music written by composers
possessed by inspiration: breathing in
and writing down eternal notes gathered
in the dangerous dark where truth is found.

Reprinted with permission from *Fog and Light: San Francisco
Through the Eyes of the Poets Who Live Here* (2021: Blue Light
Press, edited by Diane Frank, ISBN 978-1-4218-3689-8)

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AMERICAN FEDERATION OF MUSICIANS
MUSICIANS UNION LOCAL 6
FINANCIAL STATEMENTS
FOR THE YEAR ENDED DECEMBER 31, 2020



INDEPENDENT ACCOUNTANT'S REVIEW REPORT

To the Board of Directors of the
American Federation of Musicians
Musicians Union Local 6
San Francisco, CA 94103

We have reviewed the accompanying financial statements of the American Federation of Musicians Union Local 6 (a nonprofit organization), which comprise the statement of assets, liabilities, and net assets—modified cash basis as of December 31, 2020, and the related statement of revenues, expenses, and changes in net assets and cash flows—modified cash basis for the year then ended, and the related notes to the financial statements. A review includes primarily applying analytical procedures to management's financial data and making inquiries of company management. A review is substantially less in scope than an audit, the objective of which is the expression of an opinion regarding the financial statements as a whole. Accordingly, we do not express such an opinion.

Management's Responsibility for the Financial Statements

Management is responsible for the preparation and fair presentation of these financial statements in accordance with the cash basis of accounting; this includes determining that the cash basis of accounting is an acceptable basis for the preparation of financial statements in the circumstances. Management is also responsible for the design, implementation, and maintenance of internal control relevant to the preparation and fair presentation of financial statements that are free from material misstatement whether due to fraud or error.

Accountant's Responsibility

Our responsibility is to conduct the review engagement in accordance with Statements on Standards for Accounting and Review Services promulgated by the Accounting and Review Services Committee of the American Institute of Certified Public Accountants. Those standards require us to perform procedures to obtain limited assurance as a basis for reporting whether we are aware of any material modifications that should be made to the financial statements for them to be in accordance with the cash basis of accounting. We believe that the results of our procedures provide a reasonable basis for our conclusion.

Accountant's Conclusion

Based on our review, we are not aware of any material modifications that should be made to the accompanying financial statements in order for them to be in accordance with the cash basis of accounting.

Basis of Accounting

We draw attention to Note 1 of the financial statements, which describes the basis of accounting. The financial statements are prepared in accordance with the modified cash basis of accounting, which is a basis of accounting other than accounting principles generally accepted in the United States of America. Our conclusion is not modified with respect to this matter.

Thielen & Associates
Campbell, CA
March 25, 2021

391 West Hamilton Avenue, Suite 201 • Campbell, CA 95008 • (408) 871-5900 • (408) 871-5905 Facsimile
www.thielenassociates.com

AMERICAN FEDERATION OF MUSICIANS
MUSICIANS UNION LOCAL 6
STATEMENT OF ASSETS, LIABILITIES AND NET ASSETS

ASSETS	2020
Current Assets:	
Cash and equivalents	\$ 1,594,315
Prepaid expenses	56,151
Total Current Assets	1,650,466
Fixed Assets, at cost:	
Office equipment and furniture	128,129
Buildings and improvements	857,422
Land	151,742
Less: accumulated depreciation	(524,580)
Total Fixed Assets	612,713
Other Assets:	
Investments with maturities of more than one year	1,190,000
Total Assets	<u>\$ 3,453,179</u>
LIABILITIES AND NET ASSETS	
Current Liabilities:	
Deferred dues revenue	\$ 1,890
Advances and deposits	192,554
	194,444
Total Liabilities	194,444
Net Assets:	
Unrestricted	1,567,772
Designated for death benefits	1,085,182
Designated for labor actions	605,781
Total Net Assets	3,258,735
Total Liabilities and Net Assets	<u>\$ 3,453,179</u>

See accompanying notes and independent accountant's review report.

AMERICAN FEDERATION OF MUSICIANS
MUSICIANS UNION LOCAL 6
STATEMENT OF REVENUES, EXPENSES, AND OTHER CHANGES IN NET ASSETS

	2020
Revenue - Schedule 1	
Dues and admissions	\$ 817,312
Fines and fees	884
Designated funds	92,099
Hall rental	872
Other revenues	46,948
Total Revenue	958,115
Operating expenses - Schedule 2	
Salaries and wages	378,924
Employer payroll expense	177,797
Dues and assessments	109,732
Special delegates	6,341
Office expenses	32,392
Administrative expenses	175,482
Membership services	21,782
Special projects	(143)
Building and occupancy	24,112
Designated activities	25,377
	951,796
Income (loss) from operations	6,319
Other income	
Interest income	42,872
	42,872
Other expense	
Depreciation	27,456
Net income (loss)	21,735
Net assets - beginning of period	3,237,000
Net assets - end of period	<u>\$ 3,258,735</u>

See accompanying notes and independent accountant's review report.

**AMERICAN FEDERATION OF MUSICIANS
MUSICIANS UNION LOCAL 6
STATEMENT OF CASH FLOWS**

	<u>2020</u>
Cash Flows Used for Operating Activities:	
Excess Revenues (Expenses)	\$ 21,735
Adjustments to reconcile change in unrestricted net assets to net cash used for operating activities:	
Depreciation	27,456
(Increase) Decrease in prepaid expenses	(4,196)
Increase (Decrease) in payables	(2,635)
Increase (Decrease) in deferred revenue	960
Increase (Decrease) in advances	<u>(37,582)</u>
Net cash provided by (used for) operating activities	5,738
Cash Flows Used for Investing Activities:	
(Increase) Decrease in fixed assets	(10,379)
(Increase) Decrease in investments	<u>1,080,000</u>
Net cash provided by (used for) investing activities	1,069,621
Net Increase (Decrease) in Cash and Equivalents	1,075,359
Cash and Equivalents, Beginning of Period	518,956
Cash and Equivalents, End of Period	\$ <u>1,594,315</u>

See accompanying notes and independent accountant's review report.

Schedule 1

**AMERICAN FEDERATION OF MUSICIANS
MUSICIANS UNION LOCAL 6
SCHEDULE OF REVENUE**

	<u>2020</u>
Dues and admissions	
Dues	\$ 209,430
Work dues	601,046
Admissions	<u>6,836</u>
	817,312
Fines and fees	
Fines	415
Agency fees	<u>469</u>
	884
Designated funds	
Death benefit fund	73,882
Labor action fund	<u>18,217</u>
	92,099
Hall rental	872
Other revenues	
Merchant fees	10,955
Miscellaneous	150
Payroll services	15,162
Prior period adjustments	19,949
Advertising	<u>732</u>
	46,948

See accompanying notes and independent accountant's review report.

Schedule 2

**AMERICAN FEDERATION OF MUSICIANS LOCAL 6
MUSICIANS UNION LOCAL 6
SCHEDULE OF OPERATING EXPENSES**

	<u>2020</u>
Salaries and wages	
Officers	\$ 160,960
Board of Directors	19,096
Assistants and others	<u>198,868</u>
	378,924
Employer payroll expense	
Payroll taxes	38,099
Pension contributions	45,055
Workers compensation	4,828
Health insurance	5,098
Employee benefits	<u>84,717</u>
	177,797
Dues and assessments	
American Federation of Musicians	98,412
San Francisco Labor Council	4,080
State Federation of Labor	4,200
Other local councils	<u>3,040</u>
	109,732
Special delegates	
AFM convention and negotiations	2,219
Other meetings	<u>4,122</u>
	6,341
Office expenses	
Supplies and services	3,634
Telecommunications	10,398
Postage and shipping	971
Information technology	8,860
Miscellaneous	<u>8,529</u>
	32,392

See accompanying notes and independent accountant's review report.

Schedule 2

**AMERICAN FEDERATION OF MUSICIANS LOCAL 6
MUSICIANS UNION LOCAL 6
SCHEDULE OF OPERATING EXPENSES**

	<u>2020</u>
Administrative expenses	
Education and training	\$ 756
Legal fees	76,349
Accounting and review	9,500
Stewards	2,690
Insurance	2,099
Donations and gifts	600
Organizing and recruitment	2,769
Committees	56,543
Merchant fees	5,323
Miscellaneous	<u>18,853</u>
	175,482
Membership services	
Musical News and mailings	12,942
Elections and social media	<u>8,840</u>
	21,782
Special projects	
Luncheons and picnics	254
Other	<u>(397)</u>
	(143)
Building and occupancy	
Property taxes	11,007
Utilities	4,767
Insurance	6,533
Maintenance	<u>1,805</u>
	24,112
Designated activities	
Death benefit fund	26,000
Contract guarantee fund	<u>(623)</u>
	25,377

See accompanying notes and independent accountant's review report.

MUSICIANS UNION LOCAL 6
NOTES TO FINANCIAL STATEMENTS

Note 1 – Summary of Significant Accounting Policies

Nature of Operations

The Musicians Union Local 6 is an affiliate of the American Federation of Musicians, Inc. of the United States and Canada. The Union represents members with employers in labor negotiations and in general seeks to improve the welfare and economic status of its members. The Union also acts to provide additional benefits to members including setting wage scales, providing contract forms, providing limited guarantee of employer contracts, maintaining employer paid pension plans, providing referral services, promotional assistance, rehearsal space, recording studio facilities, newsletter and other publications, arranging instrument and liability insurance, access to self-paid group health and dental insurance, death benefits, free legal consultation and other services.

Basis of Accounting

The Union prepares its financial statements on a modified cash basis of accounting. Generally, revenues and assets are recognized when received, and the related expenses and liabilities are recognized when paid. Member dues collected in advance are deferred and recognized as revenue in the year earned. Certain expenses related to worker's compensation insurance, pension obligations, and work dues are consistently paid or accrued in the financial statements, thus recognized in the year incurred.

Use of Estimates

Management uses estimates and assumptions in preparing the financial statements. Those estimates and assumptions affect the reported amounts of assets and liabilities, the disclosure of contingent assets and liabilities, and the reported revenues and expenses. Actual results could differ from these estimates.

Cash and Equivalents

Cash and cash equivalents include cash on hand, deposits in commercial banks, money market funds, and certificates of deposit with maturities of 90 days or less.

Investments

The Union bylaws require that investments of Union funds be in United States Government Bonds or other securities fully insured by agencies of the federal government. The Union's policy is to hold all investments to maturity at which time the funds will be used for operations or reinvested subject to the bylaws.

Depreciation

The Union's equipment, building, and improvements are depreciated using primarily the straight-line method.

Note 1 – Summary of Significant Accounting Policies (continued)

Income Taxes

The Union qualifies as an exempt organization under Internal Revenue Code Section 501(c)(5) and California Revenue and Taxation Code Section 23701(a) under the group exemption number 0122 of the American Federation of Musicians of the United States and Canada.

Date of Management's Review

Management has evaluated subsequent events through March 25, 2021, the date on which the financial statements were available to be issued.

Note 2 – Certificates of Deposit

The Union acquires certificates of deposit with the most favorable rates available at the time of purchase through its securities broker or through direct purchase from banks. The Union held \$130,000 in certificates of deposit with maturities less than 90 days and \$164,000 greater than 90 days but less than one year.

The Union held \$1,190,000 in certificates of deposit with maturities greater than one year. Most maturity dates on the certificates of deposit which will be held to maturity are between 2020 and 2034.

Certificate of deposit values change with the underlying market interest rates. Therefore at any given time prior to maturity the market values of the certificates will vary from the original purchase cost. In the event the Union would need to access the funds held in certificates prior to maturity, the Union would recognize a gain or loss of principal based on the market rate change. As of December 31, 2020, the Union had net unrealized gains of \$21,655 on the certificates of deposit held through its broker.

Note 3 – Fixed Assets

Fixed assets listed at cost consist of the following:

	2020
Building and improvements	\$857,422
Land	151,742
Furniture and equipment	128,129
	Subtotal 1,137,293
Less: accumulated depreciation	(524,580)
	Net fixed assets \$612,713

Note 4 – Deferred Member Dues

Member dues collected in advance as of December 31, 2020 are:

General Fund	\$11,530
Death Benefit Fund	4,424
Defense Fund	792
	Total \$16,746

Note 5 – Earthquake Insurance

The Union obtained cost estimates in 2003 to purchase earthquake insurance on the headquarters building located at 116 Ninth Street in San Francisco, California. Based on those estimates management has concluded that it is prohibitively expensive to purchase earthquake insurance and in view of this, none is carried.

Note 6 – Death Benefit Arrangements

The Union's by-laws establish a \$2,000 death benefit for eligible members in good standing. Additionally, the by-laws designate and segregate a minimum of \$200,000 for the payment of this benefit or the purchase of group life insurance for this purpose. In July 2004, the Union's insurance carrier prematurely terminated its two year rate agreement and imposed a 130% premium increase effective August 1, 2004. As a result of this proposed insurance cost increase, the Union began self-insuring death benefits on August 1, 2004. Due to the difficulty in obtaining reasonable cost insurance, management expects the Union will self-insure this obligation for the foreseeable future.

Accumulated death benefit receipts from members that exceed \$200,000 may be used for general purposes if approved by a two-thirds vote of a quorum at an official membership meeting. In the absence of a quorum, approval may be by a two-thirds vote of the Board of Directors. The death benefit and designation of death benefit funds may be ended by a vote of the membership.

No actuarial determination has been made of the assets or revenues required to meet the current and projected death benefit obligations.

Note 7 – Payroll Audits

Payroll audits of employers that have signed collective bargaining agreements are not conducted by the Union. Such audits would ascertain whether work dues are being remitted completely and correctly. Work dues are reviewed against available information to evaluate correctness.

Note 8 – Retirement Plans

For the year ended December 31, 2020, the Union contributed \$45,055 on behalf of employee members of the Musicians Union to a defined benefit plan sponsored by the American Federation of Musicians. The plan is a multi-employer plan. In August 2018, there was an increase from 10.9% to 11.99% in the American Federation of Musicians employer contribution rate. Declining investment earnings on accumulated funds in these plans have been partially offset by the increased contribution rates and reductions in projected benefits to future retirees.

It is the understanding of Union management that the Union has or may have potential liabilities for withdrawal from these defined benefit plans, but the amounts of these liabilities are not available. The Union has no intention of withdrawing from these plans.

Note 9 – Health Reimbursement Arrangement

Beginning in 2007, the Board of Directors adopted a Health Reimbursement Arrangement (HRA) to provide health benefits to Union staff. During 2020, eligible single individuals were allowed \$700 of monthly credits and staff with families were allowed \$1,450 of monthly credits. These amounts are credited to memo book 'accounts' for health insurance and qualified medical expenses.

The HRA provides for reimbursement of substantiated, qualified, medical and dental care expenses incurred by employees, their spouses, domestic partners, and dependents. Reimbursements are not included in the employee's taxable income.

At the end of a calendar year, employees may carry forward up to \$1,000 of unused credits to the following year. The total amounts carried forward as of December 31, 2020 were \$2,021. At the discretion of the Board of Directors, the plan permits participants suffering catastrophic illness to have limited access to unused credits from the previous five calendar years. The assets designated for this plan are not segregated from operations, and except for catastrophic illness, cannot exceed the credited 'book' balances.

There are no post-employment benefits.

Note 10 – Unpaid Expenses

As of December 31, 2020, the Union had no significant unpaid expenses other than the 'per capita' dues of \$24,049 for the quarter ended December 31, 2020. Four quarters of payments were made during 2020, but the change in reporting periods several years ago required the Union to pay for members in good standing through calendar quarter ends. Therefore the membership census cannot be completed until after the quarter end, resulting in the payment in the following period.

Note 11 – Concentration of Credit Risk

The Union maintains cash, money market funds, and certificate of deposit accounts with banks, savings associations, and a brokerage firm. The bank account balances and certificates of deposit are insured by the Federal Deposit Insurance Corporation up to a limit of \$250,000 per depositor and per bank issuer. Savings and loan associations are insured for similar amounts by a similar government agency. The brokerage firm has private deposit insurance protecting accounts against failure of the brokerage firm for \$500,000. Market losses in securities and/or certificates of deposit are not covered by the insurance.

The Union attempts to limit any financial exposure, however, its cash balances at a single financial institution may at times exceed the insured limits. The Union has not experienced losses in cash, money market, and certificate of deposit accounts and management does not currently believe it is exposed to any significant credit risk on such investments.

Note 12 – Significant Events

As of March 2020, the Board of the Union created an Emergency Relief Fund. The Union raised \$55,861 during the year and of that amount, \$53,085 was disbursed to those members who applied for aid. At the end of the year under review \$2,776 remains in the fund. Contributions and disbursements are ongoing.



On Your Side if You're Out of Work



If you're a union member and are out of work due to strike, layoff, lockout or disability, there may be immediate help available to you from Union Plus.

Union Plus Credit Card Assistance

After three months as a Union Plus Credit Cardholder you may be eligible to apply for hardship assistance grants, including:

- **Strike Grant** – Eligible cardholders who have been on a union-sanctioned strike or lockout for at least 30 consecutive days may be eligible for a \$300 Strike Grant.
- **Job Loss Grant** – Eligible cardholders who have recently suffered a layoff or involuntary job loss for at least 45 consecutive days (special covid provision) may be eligible to apply for a \$300 Job Loss Grant.
- **Disability Grant** – Eligible cardholders who have been unemployed for at least 90 days and lost 25% or more of their monthly income due to a recent illness or disability may be eligible for a \$1,600 - \$2,700 Disability Grant.

Visit unionplus.org/assistance for more information and to apply.

Medical Bill Negotiator

The Medical Bill Negotiating Service provides members with free assistance negotiating large out-of-pocket medical bill reductions to lower costs and establish payment plans. Visit unionplus.org/billnegotiator to apply

Union Plus Mortgage Assistance

Union Plus Mortgage holders who have had their mortgage for a year or more are eligible for interest-free loans and grants to help make mortgage payments when you're disabled, unemployed, furloughed, locked out or on strike. Visit unionplus.org/mortgageassistance to learn more and apply, or call **1-800-472-2005**.

Free Budget Counseling Session

You can get a free budget and credit counseling session from certified, experienced consumer credit counseling advisors. If you need it, your credit counselor will set up a debt management plan that allows you to make one simple payment each month. Call **1-877-833-1745** or visit unionplus.org/creditcounseling.

Save My Home Hotline

The Save My Home Hotline can provide counseling for union members facing problems with making their mortgage payments. HUD-certified counselors are available to help. Call **1-866-490-5361**.

Free Prescription Discounts Program

You and your family members can receive a free prescription discount card to save 15% to 60% off generics and 15% to 25% off brand name drugs at 60,000 pharmacies. Plus, vision and dental discount programs are available for purchase. Call **1-877-570-4845** or visit unionplus.org/healthsavings.

Free Legal Advice

Call your union for advice on matters regarding the strike or layoff. For all other legal matters, you can get free expert advice, including a consultation of up to 30 minutes, under the Union Plus Legal Services program. Plus, you get 30% off most additional services. To find a participating lawyer near you, visit unionplus.org/legal.

To learn more about these and other programs visit
unionplus.org/assistance



Minutes

BOARD OF DIRECTORS MEETING MINUTES FROM MARCH 4, 2021

Meeting called to order at 10:02 a.m. by President Cumings.

Present via Zoom Video Conference: Zare, Brown, Byram, Elliott, Hanson, Harvey and Lockhart.

MSC to accept the amended minutes from February 18, 2021.

MSC to allow the non-union members of the band Groovy Judy to join the local and to waive federation and local initiation fees in accordance with federation bylaw Article 9.2b.

MSC to accept the new and reinstated members.

Secretary-Treasurer Zare reported on the charges from the February credit card bill in the amount of \$2,121.44

The Board allocated the SF Opera Orchestra's relief fund to all qualified applicants as outlined by their committee.

MSC to reopen the Local's COVID Relief Fund, with applications due on April 26, 2021.

The Board set April 15th as a virtual retreat to discuss long range planning for the Local.

MSC to accept a proposal from web application developer Hangar 31 to provide a new database and musicians app in the amount of \$11,250.00.

MSC (5-0-0 with 2 recused) to accept a proposal from the Oakland Symphony, on a non-precedent setting basis, to pay for travel and meal costs of 3 run-out services in Davis, CA.

President Cumings reported on negotiations and activities for our CBA groups: West Bay Opera, Berkeley Symphony, Oakland Symphony, Fremont Symphony, West Edge Opera, Oakland Municipal Park Band, San Jose Chamber Orchestra, Monterey Symphony, Monterey County Pops Association, SF Contemporary Music Players, SF Opera Center Orchestra, Philharmonia Baroque,

Opera San Jose, and Festival Opera.

President Cumings reported on the upcoming Area Wide Casual Wage Scale (AWCWS) meeting.

The Board discussed the Western Conference of Locals that was hosted virtually by Local 586 (Phoenix, AZ).

Meeting adjourned in memory of Tony Collins, Robert Joseph Kent, Jerry Logas and Kathleen Johnson at 12:55 p.m.

Submitted by Secretary-Treasurer Beth Zare

BOARD OF DIRECTORS MEETING MINUTES FROM MARCH 18, 2021

Meeting called to order at 9:02 a.m. by President Cumings.

Present via Zoom Video Conference: Zare, Brown, Byram, Elliott, Hanson, Harvey and Lockhart.

MSC to accept the amended minutes from March 4, 2021.

The Board discussed a letter of resignation from Marshall Shapiro.

Secretary-Treasurer Zare informed the Board of a change in editor for the International Musician and a request for members to feature.

The Board received a letter of appreciation from the members of the San Francisco Opera Committee for managing their relief fund and an offer to donate the remaining money raised to the Local 6 COVID Relief Fund.

The Board discussed whether to offer the death benefit of a resigned member.

MSC to accept the new and reinstated members.

MSC to approve the expenses for January in the amount of \$80,474.43.

MSC to approve the expenses for February in the amount of \$52,613.51.

Two deaths were reported in February. MSC to continue to self-insure the Local 6 death benefit with monthly Board oversight.

\$2,000 was paid from the Death Benefit

Fund on behalf of deceased member E.P. Hughes.

\$2,000 was paid from the Death Benefit Fund on behalf of deceased member Robin Sutherland.

Secretary-Treasurer Zare reported on a meeting with the owner of Hangar 31, the company that has been engaged by Local 6 to create a new musician database.

Secretary-Treasurer Zare reported on the possibility of applying for the Payment Protection Plan loan.

The Board discussed changes in staff members as it relates to a pending retirement.

President Cumings reported on negotiations and activities for our CBA groups: Fremont Symphony, Monterey Symphony, Oakland Symphony, Opera San Jose, Philharmonia Baroque, San Francisco Symphony, Symphony Silicon Valley and West Bay Opera.

MSC to accept a COVID side letter between Berkeley Symphony and Local 6, which has already been ratified by the musicians.

MSC to accept a COVID side letter between SF Contemporary Music Players and Local 6, which has already been ratified by the musicians.

MSC to accept a proposal from attorney Susan Martin at a rate of \$485 per hour to process an unfair labor practice on behalf of the San Francisco Symphony Musicians against their Management.

President Cumings reported on the upcoming Area Wide Casual Wage Scale (AWCWS) meeting and an upcoming presentation by Weinberg, Roger & Rosenfeld on the American Rescue Plan Act (ARPA).

Trustee Harvey discussed issues around Lamplighters and Oakland Symphony engagements.

Meeting adjourned in memory of John T. Kinney, Dean Reilly and former member, Miguel Olachea at 10:22 a.m.

Submitted by Secretary-Treasurer Beth Zare

Aaron Joseph Lington

This is the story of the musical entanglement of two mighty lives. The first one, Johann Sebastian Bach began March 21, 1685 in Eisenach, Germany. The eighth child of Maria and Johann, the Bach name was already synonymous with great music... JS was to take the family trade to legendary levels.

Aaron Lington was born December 27, 1974 in Houston, Texas, the first son of Cynthia and Danny. Always slightly large for his age (9.5 lbs at birth), Aaron possessed a natural joy of life which, given his height, was not likely to be bullied out of him by cynical contemporaries as he traveled the uncertain path of a creative musical life. Curious, kind, effervescent and observant, his success in the human struggle, if not pre-ordained, seemed likely.

History records that JS Bach, too, was a joyous soul. Like Aaron, he lived in a world where shining talent, favorable stars, and a honking work ethic allowed a productive life.

Throughout Bach's long life meandered a river of creativity that, many argue, flowed most strongly through his cantatas. Cantatas are musical pieces written for Sundays, holidays and other special occasions and over two hundred of these works by JS survive. The cantatas generally consist of five or six distinct parts, the last typically being a chorale; usually a four-part piece that consolidates the preceding musical thoughts... Aaron Lington and JS Bach are about to intertwine.

While many (myself included) spent "the Covid" traveling 'tween the refrigerator and the TV sofa, Aaron did not. Remembering the Bach chorale he had used as a practice medium to sharpen his saxophone skills (part of the arsenal he employed to become one of the world's great players); he got busy. The lockdown gave Aaron time to curate, perfect and record those long-ago practice sessions into the musical magic assembled here - all on his primary instrument, the baritone saxophone. Lington and Bach... the magnificent interpreters the sublime.

Who would have thought that the harsh gray winter of '21 would give birth to the green spring of Aaron's beautiful work.

Well done, my friend,

Livingston Taylor,
Boston, Mass.



1. O Gott, du frommer Gott, BWV 1125
2. Welt, ade! Ich bin dein müde, BWV 27.6
3. Denket doch, ihr Menschenkinder, BWV 1122
4. Allein zu dir, Herr Jesu Christ, BWV 33.6
5. Wenn mein Stündlein vorhanden ist, BWV 429
6. Nun komm, der Heiden Heiland, BWV 36.8
7. Gott lebet noch, BWV 320
8. Freuet euch, ihr Christen alle, BWV 40.8
9. Eins ist not, ach Herr, dies Eine, BWV 304
10. Verleih uns Frieden gnädlich, BWV 42.7
11. Eine feste Burg ist unser Gott, BWV 303
12. Werde munter mein Gemüte, BWV 55.5
13. Dir, dir, Jehovah will ich singen, BWV 299
14. Liebster Immanuel, Herzog der Frommen, BWV 123.6
15. Christus, der ist mein Leben, BWV 282
16. Wachet auf, ruft uns die Stimme, BWV 140.7
17. Christ ist erstanden, BWV 276
18. Auf daß wir also allzugleich, BWV 176.6
19. Als Jesu Christus in der Nacht, BWV 265
20. Sie werden euch in den Bann tun, BWV 183.5
21. O Welt, sieh hier dein Leben, BWV 244.10

Aaron is a Performing Artist for Selmer Saxophones and D'Addario and performs exclusively on Rico Reeds.



Grammy Award-winning baritone saxophonist and composer **Aaron Joseph Lington** (b. 1974) received his BM in music education from the University of Houston, Moores School of Music, and both his MM in jazz studies and DMA in saxophone performance from the University of North Texas where he studied with James Riggs. His performing and compositional credits include collaborations with the San Francisco Symphony, Maynard Ferguson, the BBC Radio Orchestra, the Count Basie Orchestra, Doc Severinsen, Bo Diddley, Randy Brecker, Joe Lovano, Jamie Davis, Tommy Iggoe, Pacific Mambo Orchestra, and many others. In addition, he has won awards for both his playing and writing from *Downbeat Magazine*, ASCAP, and was the 2003 recipient of the Sammy Nestico Award. He was named the 2011 "Jazz Educator of the Year" by the California Music Educators Association, and has been recognized multiple times in the both the *Downbeat Magazine* Critic's Poll and Reader's Poll. In 2015 he was named as a Silicon Valley Artist Laureate. The *San José Mercury News* praises Dr. Lington's playing as "revelatory... he obviously relishes the beautiful, blustery bark of his instrument..." and that he possesses a "...finely honed melodic sensibility..."

Josh Davies from the *International Trumpet Guild* states that Lington "...[shows] a true command of his instrument with a very studied and soulful essence." *Cadence* magazine declares "Lington and compatriots come up with a wonderful and totally American jazz sound, [resulting in] a solid mainstream set based on some sweet melodic improvisation."

In addition to his position as professor at San José State University where he serves as Coordinator of Jazz Studies, Dr. Lington is also the director of the San Jose Jazz High School All Stars. Aaron Lington is a Saxophone Performing Artist for Selmer Saxophones and is a D'Addario Performing Artist and performs exclusively on Rico Reeds.

Aaron Lington's new CD "4 Bari x Bach" is available for purchase on 6/19/21 at: <http://littlevillagefoundation.com>

General Membership Meeting

July 26 at 1pm via Zoom
Meeting ID: 895 3452 0377

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

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Donate to the Relief Fund

We are accepting donations for our members in need. If you are able, please help by sending a check made out to AFM Local 6 with COVID FUND in the memo or donate online at <https://afm6.org>.

Join President Kale Cumings every Tuesday at 11AM for "Ask Me Anything" session on Zoom.
Meeting ID: 810 2348 6133

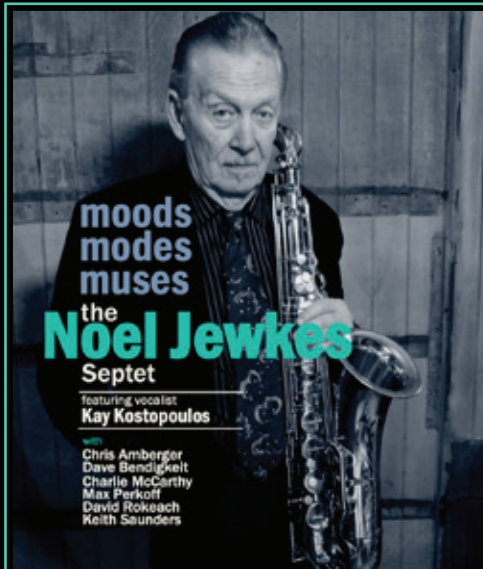
In Memoriam

Patrice May
Deborah Ann Shidler

Membership Dues*

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

*Late fees are currently waived.



the Noel Jewkes septet

All arrangements by Noel Jewkes

- 1 One by One (Wayne Shorter) 5:44
- 2 Temptation (Nacio Herb Brown/Arthur Freed) 5:25
- 3 Syeeda's Song Flute (John Coltrane) 6:45
- 4 Prisoner of Love (Russ Columbo & Clarence Gaskill/Leo Robin) 6:30
- 5 Musing on Miles (Noel Jewkes) 5:08
- 6 Get Happy (Harold Arlen/Ted Koehler) 2:09
- 7 The Mooche (Duke Ellington) 6:29
- 8 Dreamsville (Henry Mancini) 5:41

moods
modes
muses

Noel Jewkes tenor/clarinet/soprano
Chris Amburger bass
Dave Bendigheim trumpet/flugelhorn
Kay Kostopoulos vocals
Charlie McCarthy alto
Max Perkoff trombone
David Rokeach drums
Keith Saunders piano
with Eli Smart bass on "Musing on Miles"

Production/Design Photography Doug Hall & Co. Chicago



In honor of Noel Jewkes's 81 years of life and 10 years of musical partnership with Kay Kostopoulos, a special autographed copy of their new CD is available for \$10 plus \$2.50 shipping. Email your request to blackolivejazz@gmail.com. Digital copies of *moods, modes, muses* by The Noel Jewkes Septet are available at CDBaby.com.