

# Musical News

The Official Newsletter Of Musicians Union Local 6



May 2022, Vol. 94, No. 1

A sepia-toned historical photograph of a city street, likely New York City, featuring a large clock tower in the background and a busy street with vintage cars and pedestrians in the foreground.

## *Celebrating the* **125<sup>TH</sup>** *Anniversary* *of* **Local 6**



# Membership by the numbers

by Beth Zare, Secretary-Treasurer

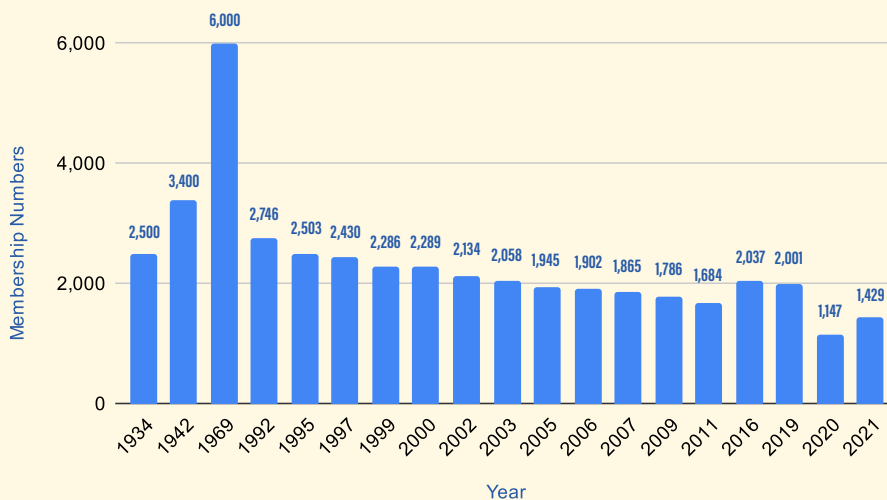
I am often asked how the union is doing. These past two years have certainly affected how I answer that question. As the pandemic dragged on, and members were without work for an extended time, some stopped paying their dues. During this time the Local 6 Board voted to waive our bylaws regarding late and reinstatement fees, in hopes of alleviating the financial burden on members when they were able to return to work. That courtesy will expire at the end of this quarter.

Federation wide our numbers have dropped to 57,000 members at the end of 2021. We were already facing a crisis losing 20,000 members in the last 7 years which was exacerbated by the pandemic. Similarly, our local membership numbers dipped to the lowest level at the end of 2020.

This issue is about celebrating our 125 years of history as a local of the American Federation of Musicians (see pages 8-11). The merge with the African-American Local 669 in the 1960s produced our highest membership numbers of almost 6000 (see page 10). We were once again able to exceed 2000 members in 2014 and 2015 when we merged with Local 153 (San Jose) and Local 292 (Santa Rosa) respectively.

I'm glad to report that at the time of print we have 1753 current members. The hiring of organizer, Hannah Kuhn has helped grow our membership and we have had a record number of new members (page 4) join Local 6 in the first quarter. All of them have been invited to take part in a new member orientation, which helps them understand the inner workings of unionism and the importance of solidarity. So now when people ask how it's going, I can honestly say, "Things are looking up."

### Local 6 Membership Numbers Trends



## In Memoriam

**Beverly Bellows**  
**John Daly**  
**Julie Jacobassi**  
**Dale Ingvarsen**  
**Charles H Peterson**  
**Robert Szabo**

## Membership Dues

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

### LOCAL 6 OFFICERS

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

### BOARD OF DIRECTORS

Meredith Brown, Trustee  
Gretchen Elliott, Trustee  
William B. Harvey, Trustee  
Carolyn Lockhart, Director  
Steve Hanson, Director

### STAFF

Lori Ponton Rodriguez, Membership, Pension x304  
Katie Curran, Casuals, CBAs x306  
James Pytko, MPTF, Payroll x307  
Hannah Kuhn, Organizing, New Members x308

### PRESIDENT EMERITUS

Melinda Wagner  
David Schoenbrun

### MEETINGS SCHEDULE

#### General Membership

October 31, 2022 1:00 pm

#### Board of Directors

Board meetings are open to the membership.  
Every other Monday at 10:30 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

Managing Editor, Musical News:  
Alicia Mastromonaco

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### MUSICIANS UNION LOCAL 6

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(415) 575-0777  
info@afm6.org  
www.afm6.org

\*The office is currently closed due to the pandemic.

# LOCAL 6 Timeline

- **SEPTEMBER 3, 1885:** Musician's Mutual Protective Union, Local 10: San Francisco, was chartered by the National League of Musicians (NLM)
- **OCTOBER 19, 1896:** NLM merges with AFM at annual convention
- **FEBRUARY 2, 1897:** Local 6 (San Francisco) is chartered with the AFM
- **JULY 22, 1901:** Local 153 (San José) is chartered
- **APRIL 14, 1903:** Local 292 (Santa Rosa) is chartered
- **SEPTEMBER 24, 1903:** Local 333 (Eureka) is chartered
- **NOVEMBER 17, 1903:** Local 346 (Santa Cruz) is chartered
- **MAY, 1906:** Local 6 moves headquarters to 68 Haight St. in San Francisco after the Great Earthquake
- **APRIL 4, 1907:** Local 367 (Vallejo) is chartered
- **APRIL 20, 1907:** Local 424 (Richmond) is chartered
- **MARCH 15, 1909:** Local 510 (San Leandro) is chartered
- **DECEMBER 1923:** Local 648 (union for Black musicians, San Francisco) is chartered with the AFM
- **AUGUST 23, 1924:** Local 6 breaks ground for new headquarters at 230 Jones St. (100% union-built building)
- **JUNE 29, 1925:** Local 616 (Salinas) is chartered (Name changed to Monterey in 1968)
- **AUGUST 25, 1925:** Local 541 (Napa) is chartered
- **OCTOBER, 1934:** AFM annual convention held in San Francisco
- **NOVEMBER 1934:** Local 648 has its charter revoked by the IEB of the AFM
- **MARCH 7, 1946:** Local 669 (union for Black musicians in San Francisco) is chartered
- **APRIL 1, 1960:** Local 669 (San Francisco) merges with Local 6 (San Francisco)
- **JULY 1, 1993:** Local 346 (Santa Cruz) merges with Local 153 (San José)
- **JANUARY 1, 1994:** Local 510 (San Leandro) merges with Local 153 (San José)
- **JUNE 1, 1994:** Local 541 (Napa) merges with Local 292 (Santa Rosa)
- **JANUARY 1, 1995:** Local 333 (Eureka) merges with Local 292 (Santa Rosa)
- **JANUARY 1, 1996:** Local 616 (Salinas/Monterey) merges with Local 153 (San José)
- **APRIL 30, 1998:** Local 6 Moves to 116 Ninth St.
- **JULY 1, 2012:** Local 367 (Vallejo) merges with Local 292 (Santa Rosa)
- **JANUARY 1, 2014:** Local 153 (San José) merges with Local 6
- **JANUARY 1, 2015:** Local 292 (Santa Rosa) merges with Local 6
- **AUGUST 20, 2018:** Local 424 (Richmond) merges with Local 6

# MEMBER INFORMATION

## NEW MEMBERS LIST

**Belkovski, David** – Piano, Harpsichord, Organ  
(586) 365-8550 • dbelkovski@gmail.com

**Burkholder, Estelle** – Vocals, Piano  
(415) 815-7340 • estellecalifornia@gmail.com

**Cheng, Ryan** – Violin  
(585) 284-3436 • ryan.cheng@sfc.edu

**Cho, Yuri** – Violin  
(415) 916-7805 • cheerio803@gmail.com

**Cohon, Hana** – Cello  
(206) 816-4810 • hana.cohon@gmail.com

**Daniel V Gurevich** – Oboe, English Horn  
(925) 998-2680 • daniel.gurevich.oboe@gmail.com

**Eddy, Aniela** – Violin, Viola  
(248) 376-5437 • anielaeddy@gmail.com

**Feinstein, Shaleah** – Violin  
(415) 730-7876 • sportsf10@gmail.com

**Fitzgerald, Cache T** – Guitar, Electric Bass  
(503) 453-9238 • cachefitzgerald@gmail.com

**French, Juliann** – Violin  
(818) 795-5259 • frenchly@me.com

**Friedman, Andrew** – Clarinet, Eb Clarinet, Bass Clarinet  
(415) 408-8049 • afriedmanclarinet@gmail.com

**Harrow, Micah** – Timpani, Percussion  
(585) 386-9822 • micah.harrow@gmail.com

**Hauk, Victoria** – Flute, Piccolo  
(619) 985-2739 • victoriahauk@icloud.com

**Hsu, Anne** – Percussion  
(408) 702-8381 • hsuushi@gmail.com

**Kim, Christy** – Flute, Piccolo  
(805) 217-1919 • achristykim@gmail.com

**Kubota, Nao** – Viola  
(248) 703-5878 • nkubota28@gmail.com

**Langr, Molly** – Harp  
(801) 792-2217 • mollyal@live.com

**Li, Ceci** – Violin  
(510) 219-9680 • ceci\_li09@hotmail.com

**Ling, Boxianzi** – Violin  
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**Liu, Emily** – Viola  
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**Marcos, Jeffrey** – Percussion  
(415) 519-8546 • jeffreymarcos@gmail.com

**Mathers, Jennifer** – Cello, Piano  
(510) 506-5401 • jenadler.mathers@gmail.com

**Mendelow, Garrett** – Percussion  
(734) 717-7244 • mendelow89@gmail.com

**Mendola, Chloe** – Cello  
(650) 409-7404 • chloemendola.cellist@gmail.com

**Neumann, Trevor D** – Trumpet, Flugelhorn,  
Piccolo Trumpet  
(917) 650-3950 • trevorneumann@gmail.com

**Nicholson, Michael** – Violin  
(918) 497-7690 • michael0620@gmail.com

**Nordhorn, Henry** – French Horn  
(360) 292-3381 • henry.nordhorn@sfc.edu

**Oddie, Miriam** – Viola, Violin  
(303) 328-8505 • miriam.oddie@gmail.com

**Port, Andrew** – Oboe, English Horn  
(845) 803-5276 • andrew.port.oboe@gmail.com

**Potter, Thomas Colton** – Oboe  
(321) 230-9576 • coltonpotter48@gmail.com

**Radhakrishna, Daniel** – Trumpet, Flugelhorn, Cornet,  
Misc Hand Percussion  
(510) 410-5257 • danielradhakrishna@gmail.com

**Repke, Aaron (Rent Romus)** – Alto, Soprano  
Saxophones, Flute, Latin Hand Percussion  
(510) 282-0145 • rentromus@gmail.com

**Rosen, Belinda** – Oboe, English Horn  
(917) 846-4653 • belindarosenoboe@gmail.com

**Schmidt, Christina Elektra** – Piano  
(415) 341-6135 • elektraschmidt@gmail.com

**Shalit, Joan** – Violin  
(415) 786-6421 • joanie.shalit@gmail.com

**Taylor, Kiefer** – Piano, Harpsichord  
(831) 251-1695 • pianokiefer@gmail.com

**Thiessen, Kody** – Acoustic Bass  
(214) 790-8991 • kodytbass@gmail.com

**Tula, Elisabeth Chloe** – Harp  
(262) 510-1382 • chloetula@gmail.com

**Wang, Zhenyu** – Clarinet  
(925) 789-7590 • zwang171@u.rochester.edu

**Warger, Terra** – Violin  
(816) 830-9193 • viochic@gmail.com

**Zhang, Xiaowan** – Piano  
(917) 361-1878 • xz7095@msmny.edu

## REINSTATED MEMBERS

**Ader, Elyse** – Viola

**Allcott, David** – Violin, Viola

**Andaya, Richard** – Cello

**Armenante, Clare** – Violin

**Bailey, Linda** – Alto, Tenor, and Baritone Saxophones,  
Flute

**Banker, Georgeanne** – Bassoon

**Bedner, Alexander** – Trombone, Alto Trombone

**Bonomo, Sarah** – Clarinet, Bass Clarinet, Eb Clarinet

**Borris, Jason** – Bass Trombone

**Bratt, Renata** – Cello, Electric Cello

**Carrasco, Shain** – Cello

**Chen, Sophia** – Piano, French Horn

**Cono, Randy** – Violin, Viola

**Cox, Michael** – Trombone, Baritone Horn/Euphonium,  
Bass Trumpet

**Cushing, Michael** – Trombone, Alto Trombone

**Davis, Wendy** – Violin

**Ebisuzaki, Matthew** – Trumpet, Flugel Horn, Cornet,  
Piccolo Trumpet, Rotary Trumpet, D Trumpet, Eb Trumpet,  
Herald Trumpet

**Elliott, Kashi** – Violin

**Erdem, Hande** – Violin

**Fabricant, Daniel** – Acoustic Bass, Electric Bass, Guitar

**Faridany, Lucy** – Piano

**Ferreira, Dan** – Clarinet, Bass Clarinet, Eb Clarinet, Alto Saxophone, Tenor Saxophone

**Frew-Onyett, Theresa J** – Violin, Piano

**Galamba, Joseph** – Violin

**Gallager, Jeff** – Clarinet, Bass Clarinet, Eb Clarinet, English Horn, Flute, Oboe, Soprano, Alto, and Tenor Saxophones

**Garbeff, Kristin** – Cello

**Grekov, Zlata** – Violin, Flute, French Horn, Piano

**Groves, A Lindsay** – Cello

**Hall, Tammy** – Piano, Organ, Electric Bass

**Hemphill, Hardy** – Piano, Keyboards, Percussion, Harmonica, Composer, Film Scoring, Producer

**Henderson, Elizabeth** – Oboe, English Horn

**Hernlem, Sohrab** – Percussion

**Hoexter, Robert** – Cello

**Kana, Sean** – Piano, Synth Keyboard, Organ, Conductor, Vocals

**Keem, Michelle** – Bassoon, Contrabassoon

**Khalsa, Amar S** – Soprano, Alto, Tenor, and Baritone Saxophones, Clarinet, Flute, Recorders, Organ

**Kim, Jonah** – Cello

**Kim, Nancy** – Cello

**Knutson, Sarah** – Violin

**Koo, Constance** – Harp, Piano

**Laguana, Rose** – Guitar, Electric Bass, Ukulele, Drums, Timpani

**Lanzone, Emily** – Violin

**Lassi, Miles** – Percussion, Electronic Percussion, Timpani

**Latimer, Michelle** – Trumpet, Vocals

**Lee, Caroline K** – Viola

**Lee, Junghee** – Violin

**Lee, Terre** – Violin

**Lewis, Andrew C** – Drums, Percussion, Timpani

**Lim, Hui** – Violin

**Lindsay, Sonya** – Trumpet

**Liu, Yuchen** – Acoustic Bass

**Makhijani, Natasha** – Violin

**Messa, Gregory** – Timpani, Drums, Latin Percussion

**Meyer, Jeanelle** – Violin, Viola

**Motto, David Michael** – Electric Bass

**Nguyen, Rochelle** – Violin

**Oey, Andrea** – Violin

**Olivier, Rufus David** – Bassoon, Electric Bassoon

**Pasker, Bridget** – Cello

**Paysen, Benjamin** – Timpani, Drums, Percussion

**Phillips, David M** – Guitar, Steel Guitar, Pedal Steel Guitar, Hawaiian Guitar, Dobro

**Premawardhana, Charith** – Viola

**Richmond-Rakerd, Saul** – Cello, Piano

**Robinson, John Jeffrey** – Bassoon, Contrabassoon, Baroque Bassoon

**Rudin, Dahna S** – Cello

**Santonastaso, Luke** – Violin

**Santos, Daniel Dias** – Trumpet

**Scow, Adam** – Violin

**Seiberlich, Jonathan** – Tuba, Baritone Horn/Euphonium, Trombone, Electric Bass, Guitar, Vocals

**Sevier, Lily K** – Timpani, Percussion

**Simon, Benjamin** – Violin, Viola, Conductor

**Smiley, Dagenais Patricia** – Violin

**Smith, Rebecca** – Violin, Viola

**Snyder, Robin** – Cello

**Spurlock, Gulnar** – Violin

**Steiner, Marc J** – Piano

**Stroud, Stephanie Rickard** – French Horn, Wagner Tuba

**Szin, Jonathan** – Clarinet, Bass Clarinet

**Tang, Kevin** – Clarinet, Bass Clarinet, Eb Clarinet

**Thenell, John** – Percussion

**Udolf, David** – Piano, Keyboards

**Urso, Rena M** – Flute, Piccolo, Alto Flute, Bass Flute

**Velikov, Plamen** – Acoustic Bass

**Viets, Henry Mitchell** – French Horn

**Walker, Susan** – Violin

**Weinman, Todd** – Trombone, Bass Trombone

**Wiley, Coby** – Trombone, Bass Trombone, Alto Trombone

**Wilson, Jeff** – Percussion

**Wineglass, John Christopher** – Violin, Viola, Acoustic Bass, Mandolin, Piano

**Zanrosso, Amy** – Piano

**Zoltek, Maureen** – Piano

## RESIGNED MEMBERS

**Albers, Laura**

**Duran-Cefalu, Dolores**

**Froh, Christopher**

**Goldberg, Briana**

**Graber, David**

**Jensen, Lori**

**Khalikulov, Vladimir**

**Lee, Richard**

**Matthiesen, Nicholas**

**Neumann, Trevor**

**Neyshloss, Mark**

**Olson, Kenneth**

**Park, Onew**

**Roberts, Tim**

**Zoltek, Maureen**

**Zwahlen, Ryan**



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## MEET

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# Hannah Kuhn!

*Hannah Kuhn is a cellist from Chattanooga, Tennessee, where her passion for organizing began. Together with her fellow freelance musicians they fought for higher wages and better working conditions. In November she joined Local 6 as lead organizer. Prior to her arrival she worked for Stand Up Nashville, a Partnership for Working Families affiliate in Tennessee, as their full-time organizer. Hannah believes in Whole Worker Organizing, a concept from which she thinks Bay Area musicians will benefit.*

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Canvassing at Stand Up Nashville



Ron Coolidge and Cheryl Fippen join Hannah Kuhn at the 2022 May Day rally on Market Street.

## *Competition is for horses, not artists*

– Bela Bartok\*

## What do you mean by whole worker organizing?

Whole Worker Organizing is acknowledging that no human is just who they are at work. They have families, hobbies, struggles that are intricately connected to their motivations for working. Whole worker organizing acknowledges this and brings that into the organizing and negotiation spaces. The concept is most critical for gig workers including musicians, who not only have multiple jobs, but multiple careers.

## What drew you to organizing work?

Like all good organizing- it started with a conversation between myself and the President of AFM Local 80 (Tennessee, Georgia, Alabama). After Taylor Brown had successfully challenged me to join my union, he sat me down and asked me to take action by becoming Local 80's delegate to the Labor Council. It was serving in this role and as an Officer of the Labor Council that I learned many of the skills that I implement in the organizing campaigns I lead today!

## How would you define organizing?

Organizing is an historic, strategic process that has been used by workers, tenants, and community members to change issues that are widely and deeply felt in order to increase the material benefits for many. Organizing, unlike its counterparts Mobilization and Advocacy, uses collective, direct action as its main form of movement. To achieve the goal of organizing we must include structured conversations, power-mapping and direct action. This will get us the results we desire.

## What are your priorities for organizing in Local 6?

Put simply- to work with musicians to create the gigs they want! Gigs that allow them to thrive, be creative, and grow in musicianship. It is clear after just being here a short time that the Bay Area has a deep culture of live music that is begging for a labor revival! That revival will *require* deep community building and collective action.

## What would you tell your younger self?

Don't wait to join the union!! If I had joined younger I would have learned so many practical skills and been standing shoulder to shoulder with professionals to build the gigs I wanted to play in the future. I wish I had started a student union of musicians and organized actions of solidarity with musicians already in the workforce! I was always so clued into musicians getting locked out of work, but never knew how to help them! It was through joining the AFM and organizing that I began to learn how to achieve these goals.

## How do you think the AFM will look in the future?

My dream AFM from an organizing standpoint looks like *every* musician across North America standing collectively together to ensure that the gigs we play provide us with the dignity and community we want as artists. But that will take re-building our institutional understanding and capacity around organizing skills and that *has* to start at the local level!

If I can take the liberty of altering Bela Bartok's insightful quote, *competition is for horses*, collaboration is for humans. We have so much that we can still build together within this union and for all musicians, and no matter if you're a freelance cellist in Chattanooga, or recording artists in LA, or a solo artist touring internationally, we all have some part to play in ensuring working musicians have the dignity they deserve.

## Who should contact you?

If you want higher wages, and better working conditions, then I want to be your partner in crime! My main purpose is to stand shoulder to shoulder with the musicians of the Bay area and build campaigns, but... [spoiler alert]. The most important aspect of organizing is making decisions *together*. So, when you call, be prepared to hear, "What do the other members of your group think about what's going on?" Then we will all get together to talk about a solution through organizing.

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**Favorite Labor Song:** Bread and Roses

**Favorite Symphony:** Can't you guess?!? Beethoven's 9th! Just thinking about the Ode to Joy warms me up inside!

**Favorite Jazz Standard:** Misty

**Favorite piece to practice:** Vivaldi Cello Concertos

**Favorite San Francisco find:** Thrifting for tapestry jackets and going to Judahlicious to eat gluten free belgian waffles

## Hannah is here to help you organize!

If you play with a group that does not currently have a collective bargaining agreement or are a freelancer who wants to join the movement to set better gig standards locally, reach out to Hannah. She is here to help you organize and win your rights as a musician worker. You can contact her at [hannah@afm6.org](mailto:hannah@afm6.org) or (415) 575-0777 ext. 308.



# History of AFM Local 6

by Alicia Mastromonaco

**125 years ago, the American Federation of Musicians, Local 6, was chartered in San Francisco. We are celebrating the fascinating history of our Local through a few memories of the Bay Area's longest-running music union.**

Some of the earliest attempts at musicians organizing in San Francisco came before California was even a state. Local 6 was not the first music union in the Bay Area, although it is the union that was able to ensure its longevity. The AFM convention of 1896 cemented the AFM's dominance as the primary music union in the United States. However, the AFM was not the first music union in the United States, and, had history taken a slight detour from where it went, we could today have been a part of a different union. American music unions in the mid-nineteenth century, according to labor historian George Seltzer, were less concerned with setting wages and more concerned with death benefits, providing mutual aid to members, offering loans, and settling disputes among members.

In the nineteenth-century American musical ecosystem, several collectives, unions, and leagues sprang up across the country to attempt to provide music workers with collective rights and bargaining power. In the Bay Area, before California even became a state, musicians faced labor issues. For the event celebrating California's admission to the

union in 1850, the musicians slated to perform at the celebration demanded a wage increase before they would perform. Rather than negotiate with the musicians, the organizers of the event refused outright and held the event without any music at all. Before Bay Area musicians chartered Local 6 with the AFM, they formed a small musical organization in 1869 that did not last long, and another in 1874. Neither of these were nationally supported, and were unfortunately not able to sustain themselves. In 1885, the National League of Musicians (NLM) chartered the Musician's Mutual Protective Union, Local 10 in San Francisco. The NLM's primary concern within their constituency was that musicians were artists, and should be treated as such. The AFM, on the other hand, was formed under the auspices of the American Federation of Labor (AFL), which treated musicians as laborers. The debate whether musicians should be treated as artists or laborers was a lively debate at the end of the nineteenth



**President Harry S. Truman and AFM President James C. Petrillo at the AFM Convention in San Francisco, June 15, 1954.**

(<https://www.trumanlibrary.gov/photograph-records/58-160>)

century and continues to be a point of contention today. The AFM offered to take in the NLM musicians for over a decade, but the NLM members refused. Eventually, during the AFM conference of 1896, the NLM conceded to the AFM, and the latter became the prevailing musicians union in the United States. Still, some of the leaders of San Francisco's NLM Local 10 went on to have illustrious (or, perhaps, notorious) careers. Among those who had chartered Local 10 of the NLM was Eugene Schmitz, the serving secretary. He would go on to become a prominent figure in Bay Area politics, becoming the most famous representative of music workers outside of the music industry.



Eugene “Handsome Gene” Schmitz was the first labor leader to become elected mayor of a major city. Schmitz served as mayor of San Francisco for three terms, from 1901-1907 under the Labor Party. This was an enormous achievement for the Labor Party. Schmitz was an accomplished violinist who played with orchestras, including the group that would become the San Francisco Symphony. He was a popular mayor who received praise and adulation for his handling of the Great Earthquake in 1906. Unfortunately, his popularity in San Francisco did not buoy him during his bid for governor in 1906. Nor did it help him when his corrupt dealings led to charges of bribery and extortion, the latter for which he was found guilty and removed from office in 1907. Schmitz spent several months in the county jail before his conviction was overturned on appeal in January 1908. After unsuccessful runs for Mayor in 1915 and 1919, Schmitz was elected to the Board of Supervisors, where he served until 1925. Schmitz died in 1928.

## Moving to Jones Street

Local 6’s headquarters at the beginning of the century were at Union Square Hall on Powell Street, near O’Farrell, also near all the café theaters in San Francisco. The Great Earthquake of 1906 had disastrous effects on all facets of life in San Francisco, and much of city life changed as a result. It had a particular effect on the working lives of musicians. Not only was the Union Hall (along with all the union records) destroyed in a fire following the earthquake, but once the theaters reopened, they weren’t able to employ musicians as they had before. Before the quake, there were 10-piece orchestras in most cafés in the city, but afterward, musicians had to look for other types of employment. After occupying temporary headquarters at Lily Hall on Gough Street near Market Street, and then purchasing 68 Haight Street, where the Local was housed for 18 years, it was time to find a new home for Local 6.

On August 23, 1924, Construction Jones St. Union Hall at 230 Jones St. broke ground. The building was designed by architect Sylvian Schnaittacher, one of the city’s most renowned architects of the day. To ensure that the building was 100% union

built, Local 6 worked with John O’Connell, the secretary to the San Francisco Labor Council, to secure union contracts. 230 Jones Street remained the Local 6 headquarters until 1998, when Local 6 moved to its current location at 116 Ninth Street in San Francisco. Local 6 has been fortunate to own their headquarters for much of their history.

## Laboring Through the “Talkies” and the Depression

Across the United States, 1927 marked a major shift in the musical work landscape. The invention of the “talkies,” which introduced mechanized sound into theaters, meant that live musicians were no longer required to accompany films. Despite musician strikes across the country, notably in New York, musicians were not able to staunch the mass dismissal of performers from theaters. In San Francisco, the fight to retain musicians despite the “talkies,” included cross-union sympathy walk-outs, including the projectionists, janitors, and stagehands, writes Leta Miller. In some cases, the protests turned violent. In 1930, a bomb exploded at the Royal Theater as a result of the contentious negotiations between the Nassar Brothers, who operated twenty-five theaters in the Bay Area, and Local 6. By the time a lawsuit made it to court, Local 6’s contract with the Nassar Brothers

had expired and was not renewed. In the early 1930s, it was estimated that 25,000 musicians lost their jobs in theaters, as 13,000 movie houses across the country were wired for sound, writes Leta Miller.

The Great Depression of 1929 affected musicians just as it affected the entire economic landscape of the United States. This shift away from live music in theaters was only one blow to the music economy in the Bay Area. In January of 1934, Local 6’s president, Walter Weber, wrote to AFM president Joseph Weber that 40 percent of Local 6’s 2,500 members were unable to find work, writes Leta Miller. The problem was not just with theater musicians. The San Francisco Symphony, founded in 1911, was facing funding issues and had to cut its season dramatically during the 1932-34 seasons. Things became so dire that they had to cancel their entire season in 1935, which led to a “Save Our Symphony” (S.O.S) campaign. The campaign eventually facilitated a voter-approved city property tax to support the orchestra’s operating budget, which gave 5 cents per every \$100 of assessed property valuation to the symphony and passed by a 64% margin. This tax showed how much the citizens of San Francisco valued their orchestra and appreciated live music. The season was revived in 1936, under conductor Pierre Monteux.



230 Jones Street circa 1998

## Local 6-669 Merger History

The American Federation of Musicians formed to represent the rights and needs of music workers in the United States, and later, Canada. In line with the American Federation of Labor's (AFL) policy of racial integration, the AFM's constitution contained no discriminatory language at its creation. However, as with many elements of our American culture, the AFM also participated in segregationist and racist practices for the first several decades of its existence, and did not forbid racial segregation, according to musicologist Leta Miller. This was manifested in segregated Locals across the country. The two notable exceptions to this practice were Local 5 in Detroit, and Local 310, later Local 802, in New York, which were both integrated from their inception. This did not mean that those locals existed without racial animus, rather that they did not explicitly bar Black musicians from membership. San Francisco, despite its progressive politics later in the twentieth century, participated in the practice of segregated Locals until 1960, when it was sued by the state of California for its racist practices. Below is a short history of the racially-segregated Locals in the Bay Area.

There were two types of charters that were granted to Black musicians in the United States, independent charters, and subsidiary charters of the white Local in the same jurisdiction. The Bay Area utilized both types in different periods, but both were eventually disbanded by Local 6 for different reasons. The first charter for a Local for Black musicians in the Bay Area was granted in 1924 by the AFM, twenty-four years after the very first Black Local was chartered in Chicago in 1902. Black musicians had tried to form an independent Local in San Francisco since 1916 but were repeatedly denied the ability to do so by Local 6. Chartering a new local, writes Leta Miller, required the approval of the nearest existing local, in this case, Local 6, but the board denied permission for the potential competition for the next eight years. After finally being granted a charter in 1924, Local 648 was headquartered in Oakland and represented musicians throughout the Bay Area. However, in 1934, Local 6 (which was not open to Black musicians at the time), filed a complaint with the AFM against Local 648. Consequently, Local 648's charter was revoked, and they were placed under the stewardship of Local 6. The former member of Local 648 had no voting rights, and "could not participate in the death benefit plan, could not vote on matters pertaining to wage scales and working conditions, and had their own officers," writes Phyllis Kern in her history of Local 6.

In 1943, James C. Petrillo, one of the famous presidents of the AFM, banned the practice

of subsidiary Locals. He decided that all the white Locals would have to either allow all musicians into their locals as full and equal members, or Black musicians would be granted their own separate charters. Local 6 refused to integrate, so Petrillo granted a charter to Local 669 in 1946. However, Kern writes, "Local 669 was still governed by the Local 6 constitution, bylaws, wage sales and working conditions. They had no voice or vote in establishing the same."

Local 6 maintained power over working conditions of all the musicians in the Bay Area, but the members of Local 669 did not have the same rights as the members of Local 6. The AFM ordered Local 6 to "place a proposition to merge the two locals on its union election ballot of December 1956," according to Kern, but Local 6's own membership defeated the proposition. By this point, several other locals had begun to integrate their memberships by merging locals, beginning with the merger of Local 767 and Local 47 in Los Angeles in 1953.

In 1959, the state of California got involved. The Fair Employment Practice Commission of the State of California filed a complaint against Local 6, Local 669, and the AFM. Eventually the two Locals signed an agreement to merge, which took effect on April 1, 1960. Local 6 was one of the later Locals to merge, but not the last. AFM historian George Seltzer noted that as late as 1958, advertisements accepted into the *International Musician* (the AFM's monthly publication), included race in their listings. Some examples included "Very fine opportunity for a young white musician," or "Guitarist, colored, desiring..." When Local 6 and 669 merged, the governing power remained in the hands of Local 6 leaders.

It seems obvious to us today that segregated Locals are a racist remnant of the Jim Crow era. A movement to grant rights to Black musicians across the country had existed since the 1940s, but rather than being manifested in the integration of Locals with full rights to all, sometimes the Black musicians were granted subsidiary charters to the white Locals in their jurisdictions. In 1944, there were around 50 Black Locals in cities that also had a white Local, writes Seltzer. Of these 50 Locals, 12 were subsidiaries to their neighboring white Locals. At the 1957 AFM convention, Local 47 proposed integrating all the unions across the AFM. In response, 60 Black delegates signed an opposing petition, arguing "The subject matter should not be acted upon at this time because of the financial aspect involved with some of the larger colored Locals. The subject matter can best be resolved by its various Locals involved, who are better informed as to the advantages or disadvantages of a merger. Under no circumstances should a merger

be forced upon us, but should rather be accomplished by mutual agreement between parties concerned" (from the *International Musician*, December 1957). They gave several reasons for this opposition: some of the Black Locals had higher per-capita treasury than the white Locals in the same jurisdiction. Black officers would lose their jobs and trips to the annual convention, and consequently, their voting power at the national level. Members in the Black Local would lose their sense of identity and "brotherhood," and in some cases, it would be painful to merge with white musicians who had discriminated against them in the past.

Current Local 6 members formerly of Local 669 include Frank Fisher, Terry Hilliard, Tom McElroy, and Carl Porter.

Upon merging, several locals of the AFM decided to hyphenate their locals. Whenever you see a hyphenated local, that shows the two locals that have merged. For example, Chicago is 10-208. This is not true of all locals, of course, and there are no hyphenated locals in California. The history of Local 669 and Local 6 can serve as a reminder for our membership to continue working toward our goals of representing all Northern California music workers equally.



**Terry Hilliard has been a member since joining Local 669 in 1957**



**Before passing in 2018, Bobbie Webb receive his AFM pin for 60 years in the union**



# LOCAL 6 TODAY

Today, Musicians Union Local 6 is steadily growing to serve the needs of our members. Live music is returning after the dark days of the pandemic, and musicians are going back to work. Music organizations are expanding their seasons and bringing back summer festivals. With the addition of Hannah Kuhn as full-time organizer we hope to work with many more music groups so that they may benefit from union representation. Not only is unionism in Local 6 expanding, but union membership across the country is experiencing a renaissance as workers recognize the power of collectivism and working together. New unions are springing up around the country (notably at some Amazon and Starbucks workplaces) and union membership is experiencing a renewed interest and appreciation from many swaths of our population. Musicians Union Local 6 maintains its dedication and commitment to social justice, racial equality, and providing safe workplaces for each of its members. Everyone is encouraged to stand up for their beliefs. Together we can make our music ecosystem in Northern California stronger than ever.

Local 6 is responsible for negotiating the contracts of several ensembles in our jurisdiction. These Collective Bargaining Agreements (CBAs) assure that employers follow the rules and regulations set forth in the agreement. Below is a current list of the CBAs under Local 6's purview:

American Bach Soloists  
 American Conservatory Theater  
 Berkeley Repertory Theatre  
 Berkeley Symphony Orchestra  
 BroadwaySF  
 California Symphony  
 Carmel Bach Festival  
 Curran Theatre  
 Fairmont Hotel  
 Festival Opera  
 Fremont Opera  
 Fremont Symphony  
 Golden Gate Park Band  
 Grace Cathedral  
 Green Street Mortuary  
 (Funeral Bands)  
 Lamplighters Music Theatre  
 Marin Symphony  
 Masterworks Chorale  
 Midsummer Mozart Festival  
 Monterey Pops  
 Monterey Symphony  
 New Century Chamber Orchestra  
 Oakland Symphony  
 Oakland Municipal Band  
 Opera San José  
 Pacific Chamber Orchestra  
 People in Plazas  
 Philharmonia Baroque Orchestra  
 Presidio Theatre  
 Pocket Opera  
 Quadre: The Voice of Four Horns  
 San Francisco Ballet  
 San Francisco Contemporary Music Players  
 San Francisco Opera  
 San Francisco Opera Center  
 San Francisco Symphony  
 San José Chamber Orchestra  
 Santa Cruz Symphony  
 Santa Rosa Symphony  
 Symphony San José  
 Team San José  
 Stern Grove Festival  
 TheatreWorks  
 Villa Sinfonia  
 West Bay Opera  
 West Edge Opera  
 Woodminster Summer Musicals/Producers Association



# Minutes

## BOARD OF DIRECTORS MEETING MINUTES FROM JULY 26, 2021

Meeting called to order at 10:04 a.m. by President Cumings.

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

Guests: Katie Curran and David Kim.

MSC to accept the amended minutes from July 12, 2021.

Secretary-Treasurer Zare read a thank you letter from a recent donor to the Relief Fund.

The Board disbursed \$1,150 of the Relief Fund to 3 qualified applicants.

MSC to approve a request from Kevin Conlon to use the union's rehearsal hall for recording.

MSC to accept the new and reinstated members.

The Board discussed concerns over recent diversity and inclusion issues.

Secretary-Treasurer Zare reported on the June credit card charges in the amount of \$1,820.64.

Secretary-Treasurer Zare reported on the July credit card charges in the amount of \$905.23.

MSC to approve expenditures for June in the amount of \$57,999.14.

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

\$2000, was paid from the Death Benefit Fund on behalf of deceased member Shirley Dildine.

\$2000, was paid from the Death Benefit Fund on behalf of deceased member Alfonso Molina.

\$2000, was paid from the Death Benefit Fund on behalf of deceased member Deborah Shidler.

The Board discussed a quote of \$25,560 from Schmitt Heating Company to repair the office HVAC system. More quotes were requested before making a final decision.

The Board discussed postponing the upcoming Life Member Luncheon at Nick's in Pacifica. Trustee Harvey volunteered to attend in person.

President Cumings reported on negotiations and activities for our CBA groups: Fremont Symphony, Oakland Symphony, Opera San Jose, SF Contemporary Music Players, SF Opera Center Orchestra, Santa Cruz Symphony, Team San Jose, and Villa Sinfonia.

MSC to approve payment of reasonable expenses to send President Cumings to the ICSOM annual conference held in Pittsburgh, PA on August 11-14, 2021.

MSC to accept the proposed terms of a successor pre-hire collective bargaining agreement (1-year term) between Local 6 and BroadwaySF, which has already been ratified by the musicians.

MSC to accept the proposed terms of a successor collective bargaining agreement (3-year term) between Local 6 and Monterey Pops, which has already been ratified by the musicians.

MSC to accept the proposed terms of a successor collective bargaining agreement (1-year term) between Local 6 and New Century Chamber Orchestra, which has already been ratified by the musicians.

The Board set alternating Mondays at 10:30 a.m. as their ongoing meeting day and time.

Meeting adjourned at 12:47 p.m.

Submitted by S-T Zare.

## BOARD OF DIRECTORS MEETING MINUTES FROM AUGUST 9, 2021

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

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

Excused: Zare.

MSC to accept the amended minutes from July 26, 2021.

MSC to accept the new and reinstated members.

President Cumings reported on receiving several messages of support and appreciation from Life Members concerning the postponement of the Life Member Luncheon.

President Cumings reported on negotiations and activities for our CBA groups: Fremont Symphony, Oakland Symphony, Opera San Jose, SF Contemporary Music Players, SF Opera Center Orchestra, Santa Cruz Symphony, Team San Jose, and Villa Sinfonia.

Meeting adjourned at 11:32 a.m.

Submitted by President Cumings.

## BOARD OF DIRECTORS MEETING MINUTES FROM AUGUST 23, 2021

Meeting called to order via Zoom by President Cumings at 10:45 a.m.

Present: Brown, Byram, Hanson, Harvey, and Lockhart

Excused: Elliott, Zare.

MSC to approve the minutes from August 9, 2021.

MSC to approve new and reinstated members.

The Board discussed how to handle Secretary-Treasurer duties while Secretary-Treasurer Zare is on medical leave.

President Cumings reported on the ICSOM Conference, LCC (Local Conference Council) and PCC (Players Conference Council) meeting, Local 6 electronic meeting bylaws, Musician Relief Fund, Life Member Luncheon, and Labor Day Picnic.

MSC to postpone Life Member Luncheon due to COVID but to pay the band in full.

MSC to cancel Labor Day picnic due to COVID.

MSC to change name of Musician Relief Fund to Emergency Relief Fund.

President Cumings reported on negotiations and activities for our CBA groups: Berkeley Symphony, BroadwaySF, Oakland Symphony, Fremont Symphony, Grace Cathedral, Lamplighters, Midsummer Mozart, New Century Chamber Orchestra, Opera San Jose, Pacific Chamber Orchestra, People in Plazas, Pocket Opera, SF Ballet, SF Contemporary Music Players, SF Opera Center Orchestra, San Jose Chamber Orchestra, Santa Cruz Symphony, Symphony Silicon Valley, Team San Jose, West Bay Opera.

Meeting adjourned at 12:57 p.m.

Submitted by VP Byram.

## BOARD OF DIRECTORS MEETING MINUTES FROM SEPT 13, 2021

Meeting called to order via Zoom by President Cumings at 11:36 a.m.

Present: Zare, Brown, Byram, Elliott, Hanson, Harvey, and Lockhart.

MSC to approve the minutes from August 23, 2021.

MSC to approve new and reinstated members.

MSC to allocate funds from the Emergency Relief Fund to three members in good standing who made requests.

MSC to approve a request from the International Musician to purchase a ¼ page ad in the October issue commemorating the 125th anniversary of the Federation, at a cost of \$556.00.

MSC to approve the expenses for July in the amount of \$89,576.19.

MSC to approve the expenses for August in the amount of \$58,504.15.

No deaths were reported in July or August. MSC to continue to self-insure the Local 6 death benefit with monthly Board oversight.



MSC to approve a 1-year successor agreement with Grace Cathedral.

President Cumings reported on negotiations and activities for our CBA groups: Berkeley Symphony, Lamplighters, Oakland Symphony, Opera San Jose, SF Ballet, SF Chamber Orchestra, SF Contemporary Music Players, SF Opera Center Orchestra, Santa Cruz Symphony, San Jose Chamber Orchestra, and Team San Jose.

Trustee Harvey reported on Governor Newsom's recall and precinct walking.

Meeting adjourned in memory of Earl Cava, Ethel Hamilton, Gordon C. Moore, Roldan Vigil, and Michael Morgan at 1:03 p.m.

Submitted by S-T Zare.

## **BOARD OF DIRECTORS MEETING MINUTES FROM SEPTEMBER 27, 2021**

Meeting called to order via Zoom by President Cumings at 10:41 a.m.

Present: Zare, Brown, Byram, Elliott, Hanson, Harvey, and Lockhart.

MSC to approve the minutes from September 13, 2021.

The Board heard thank you correspondence from the recipients of the Emergency Relief Fund.

MSC to approve a requirement of 6 months good standing for members to receive funds from the Emergency Relief Fund, which is consistent with the eligibility requirement for the death benefit as defined in Local 6 Bylaws, Article VI. Section 1(c).

MSC to approve new and reinstated members.

S-T Zare reported on the Local 6 ad that ran in the October 2021 issue of the International Musician congratulating the Federation on its 125th anniversary.

President Cumings reported on negotiations and activities for our CBA groups: Berkeley Symphony, Lamplighters, Oakland Symphony, Opera San Jose, San Francisco Symphony, Santa Cruz Symphony, and Symphony Silicon Valley.

President Cumings reported on potential grievances by the musicians of the San Francisco Symphony and Philharmonia Baroque Orchestra.

President Cumings discussed the Duty of Fair Representation as it relates to COVID safety procedure.

The Board discussed the pending repair to the HVAC system at the 116 Ninth Street office.

Meeting adjourned at 12:19 p.m.

Submitted by S-T Zare.

## **BOARD OF DIRECTORS MEETING MINUTES FROM OCTOBER 18, 2021**

Meeting called to order via Zoom by President Cumings at 10:33 a.m.

Present: Zare, Brown, Byram, Elliott, Harvey, and Lockhart.

Excused: Hanson.

MSC to approve the amended minutes from September 27, 2021.

MSC to approve new and reinstated members.

S-T Zare reported on outstanding work dues from the San Francisco Symphony equaling \$121,612.00.

MSC to approve the expenses for September in the amount of \$66,727.03.

No deaths were reported in September. 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 David Altschuler

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

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

MSC to approve a request from the San Francisco Symphony Musicians to cover the cost of their union steward for auditions at the rate determined in their CBA, provided a report is submitted.

MSC to approve a payment from the Contract Guarantee Fund to one musician who was hired to stream an MPTF concert but never received payment in the amount of \$300.

MSC to continue to waive late and reinstatement fees for the 4th quarter.

The Board discussed offering social events for our members as a way to thank them for continued membership as it relates to the Holiday Party.

President Cumings reported on negotiations and activities for our CBA groups: Fremont Symphony, Opera San Jose, SFCMP, Midsummer Mozart, Pacific Chamber, Team San Jose, New Presidio Theater CBA, New Vallejo Festival Orchestra CBA.

MSC to approve an estimate for repair to the HVAC system at 116 9th Street from Schmidt Heating in the amount of \$44,890.

Trustee Elliott reported on attending a Philharmonia Baroque Orchestra concert as it relates to union security.

Trustee Harvey reported on a pending strike of the University of California - American Federation of Teachers (UAFTE).

Meeting adjourned at 1:13 p.m.

Submitted by S-T Zare.

## **BOARD OF DIRECTORS MEETING MINUTES FROM NOVEMBER 1, 2021**

Meeting called to order via Zoom by President Cumings at 11:34 a.m.

Present: Cumings, Hanson, Brown, Byram, Elliott, Harvey, and Lockhart.

Excused: Zare.

MSC to approve the amended minutes from October 18, 2021.

The Board heard correspondence from member Wally Malone regarding his retirement as AFM International Representative and from member Richard Lopez thanking the Local for using the Contract Guarantee Fund to pay him for an altered MPTF engagement.

MSC to approve new and reinstated members.

President Cumings reported on the following:

Work to renovate the Union building HVAC system is scheduled to commence on November 3, 2021.

PPP loan forgiveness deadline of 4/20/2022.

The upcoming BroadwaySF presentation of A Christmas Carol at the Golden Gate Theatre.

Philharmonia Baroque Orchestra in relation to union security.

The requirement by American Bach Soloists that all musicians receive flu vaccinations.

The hiring of Hannah Kuhn for the position of Local 6 organizer.

The issue of overtime performances in San Francisco by The Eagles.

Meeting with representatives from IATSE and AGMA.

MSC to engage Susan Martin, attorney for the SFS musicians, to handle grievances at a flat fee of \$40,000.00.

President Cumings reported on negotiations and activities for our CBA groups: Berkeley Symphony, Fremont Symphony, Oakland Symphony, Opera San Jose, Team San Jose.

MSC to allow William Harvey to perform gratis at Saint John's Presbyterian Church.

Meeting adjourned at 1:06 p.m.

Submitted by VP Byram.

## **BOARD OF DIRECTORS MEETING MINUTES FROM NOVEMBER 15, 2021**

Meeting called to order via Zoom by Vice President Byram at 10:38 a.m.

Present: Zare, Hanson, Brown, Harvey, and Lockhart.

Excused: Cumings, Elliott.

MSC to approve the amended minutes from November 1, 2021.

MSC to approve a request from Delegate David Borough to provide music to the Toy Drive for the South Bay Labor Council.

The Board discussed a request from member Mario Guarneri to advertise in the upcoming newsletter.

MSC to approve new and reinstated members.

No deaths were reported in October. MSC to continue to self-insure the Local 6 death benefit with monthly Board oversight.

Secretary-Treasurer Zare gave an update on the December issue of the Musical News.

Vice-President Byram reported on negotiations and activities for our CBA groups:

# Minutes (CONTINUED)

Fremont Symphony, Midsummer Mozart, Pacific Chamber Orchestra and SF Contemporary Music Players, and Santa Cruz Symphony.

The Board discussed COVID protocols throughout the area and a new production of the Nutcracker in San Jose.

MSC to approve a pre-hire contract for Dominican University for one rehearsal and one performance in November.

Meeting adjourned at 11:23 a.m.

Submitted by S-T Zare.

## BOARD OF DIRECTORS MEETING MINUTES FROM NOVEMBER 29, 2021

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

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

MSC to accept the amended minutes from November 15, 2021.

MSC to waive a dues clearance fee from former member Kathryn Daughtery, who is reinstating in Local 9-535 (Boston, MA).

MSC to accept the reinstated members.

Secretary-Treasurer Zare reported on the October credit card charges in the amount of \$962.21.

MSC to approve expenditures for October in the amount of \$89,631.21.

MSC to offer a discount of \$15.00 to regular members who pay all of their 2022 membership dues before January 31, 2022.

President Cumings reported on negotiations and activities for our CBA groups: Berkeley Repertory Theatre, BroadwaySF, Monterey Symphony, Philharmonia Baroque Orchestra, San Francisco Ballet, and San Francisco Symphony.

President Cumings reported on the collection of data from CBA groups as it relates to their COVID policies.

The Board discussed the dates for the 2022 Board Meetings.

Meeting adjourned at 11:37 a.m.

Submitted by S-T Zare.

## BOARD OF DIRECTORS MEETING MINUTES FROM DECEMBER 20, 2021

Meeting called to order at 10:35 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 November 29, 2021.

Delegate David Borough thanked the Board for their support of the recent drive thru event sponsored by the South Bay Central Labor Council by providing live music.

MSC to accept the new and reinstated members.

Secretary-Treasurer Zare reported on the November credit card charges in the amount of \$2,720.65.

MSC to approve expenditures for November in the amount of \$45,935.81.

No deaths were reported in November. MSC to continue to self-insure the Local 6 death benefit with monthly Board oversight.

MSC to engage Thielen & Associates CPA to prepare the Local 6 year-end financial statements at a cost of \$9700.

Secretary-Treasurer Zare reported that the Payroll Protection Plan loan from the Small Business Administration in the amount of \$135,756 has been forgiven.

MSC to grant two members \$230 from the Emergency Relief Fund.

MSC to continue to waive the late and reinstatement fees as stated in our bylaws through 3/31/2022.

MSC to approve a successor collective bargaining agreement (2-year term) between Local 6 and SF Contemporary Music Players, which has already been ratified by the musicians.

MSC to approve a pre-hire collective bargaining agreement between Local 6 and Marley's Chains for A Christmas Carol, which runs through December 26, 2021.

MSC to approve a request from the musicians of the San Francisco Symphony that Local 6 retain the services of Peter Pastreich to serve as the mediator in their upcoming grievances for a cost of up to \$80,000, which will be split with Management.

MSC to send President Cumings to the California Labor Federation Building Workforce Partnerships Conference for a cost of \$325.

President Cumings reported on negotiations and activities for our CBA groups: Green Street Mortuary and Opera San Jose.

President Cumings reported on the upcoming Area Wide Casual Wage Scale Committee meeting and an end of year overview of our collective bargaining groups.

The Board discussed the directory and the upcoming dues sale.

Meeting adjourned at 12:36 p.m.

Submitted by S-T Zare.

## BOARD OF DIRECTORS MEETING MINUTES FROM JANUARY 3, 2022

Meeting called to order at 10:33 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 December 20, 2021.

The Board received a letter thanking them for an award from the Emergency Relief Fund.

The Board discussed asking the Finance Committee about how to allocate more money to the Emergency Relief Fund.

The Board discussed the allocation of vacation days for employees during the pandemic.

Secretary-Treasurer Zare reported that the Western Conference of Locals scheduled to be held in February in Portland has now been changed to a digital conference.

President Cumings reported on which groups had experienced cancellations due to the Omicron variant.

President Cumings gave a review of the status of all 47 CBAs in our jurisdiction.

The Board discussed the upcoming Area Wide Casual Wage Scale Committee meeting.

Meeting adjourned at 11:45 a.m.

Submitted by S-T Zare.

## BOARD OF DIRECTORS MEETING MINUTES FROM JANUARY 24, 2022

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

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

Excused: Brown.

MSC to accept the amended minutes from January 3, 2022.

MSC to reopen applications for the Emergency Relief Fund. Qualified applicants may receive \$250 on a first come, first serve basis until the fund is depleted.

MSC to accept the new and reinstated members.

The Board discussed providing a payroll service for Green Street Mortuary, where our members are employed.

MSC to allow President Cumings to run for 4th VP of the Western Conference, which would result in Local 6 hosting in 5 years.

Secretary-Treasurer Zare reported on her collaboration with Member Alicia Mastromonaco to prepare the upcoming edition of the Musical News.



Secretary-Treasurer Zare reported that the 2022 AFM Convention scheduled for June will be postponed until 2023.

MSC to approve the billable rates of Attorney David Rosenfeld, of Weinberg, Roger & Rosenfeld of \$300 per hour for partners and \$275 per hour for associates.

President Cumings reported on which groups had experienced cancellations due to the Omicron variant.

President Cumings reported on negotiations and activities for our CBA groups: Berkeley Rep Theater, Grace Cathedral, Oakland Symphony, and Opera San Jose.

President Cumings reported on the work of lead organizer Hannah Kuhn.

The Board discussed the upcoming General Meeting and the Area Wide Casual Wage Scale meeting.

Meeting adjourned at 12:29 p.m.

Submitted by S-T Zare.

## **BOARD OF DIRECTORS MEETING MINUTES FROM FEBRUARY 28, 2022**

Meeting called to order at 10:41 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 7, 2022.

MSC to accept the new and reinstated members.

MSC to approve expenditures for January in the amount of \$104,923.46.

No deaths were reported in January. MSC to continue to self-insure the Local 6 death benefit with monthly Board oversight.

MSC to approve a Local 6 budget for 2022, including a wage increase effective July 1 for Local 6 officers and staff, computed in accordance with Local 6 Bylaws, which reflects the CPI increase for 2021 (4.2%).

The Board discussed the recent Western Conference of Locals hosted virtually by Local 99 (Portland, OR) on February 25-27, 2022.

President Cumings informed the board that the Area Wide Casual Wage Scale Committee meeting is scheduled for March 14th.

MSC to allocate \$250 from the Local 6 Emergency Relief Fund to one member. (6-1-0) Harvey

The Board discussed the settlement of a recent grievance on behalf of SFS Musicians.

MSC to approve a request from the Monterey Symphony Musicians that Local 6 retain the services of the AFM Symphonic Services Division's Financial Analyst Bob Zagoda to assist them in their upcoming negotiations at a cost to Local 6 of \$375. (The Federation splits the total cost of \$750 with the local.)

The Board discussed an upcoming PBS special on former member Don Lewis.

MSC to change former President David Schoenbrun's title to President Emeritus.

Meeting adjourned in memory of: John Daly, Julie Giacobassi, Dale Ingvarlsen, Charles H Peterson and former members: Beverly Bellows, Mark Levine, and Robert Szabo at 1:17 p.m.

Submitted by S-T Zare.

## **BOARD OF DIRECTORS MEETING MINUTES FROM FEBRUARY 7, 2022**

Meeting called to order at 10:34 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 January 24, 2022.

The Board received a thank you card from Mario Guarneri for its donation to Jazz in the Neighborhood.

The Board discussed Attorney David Rosenfeld's communication with the management of the San Francisco Symphony regarding their delinquent work dues.

MSC to accept the new and reinstated members.

MSC to approve expenditures for December in the amount of \$73,208.57.

No deaths were reported in December. MSC to continue to self-insure the Local 6 death benefit with monthly Board oversight.

The Board discussed the change in ownership of the Panoramic building, our next door neighbor.

The Board discussed the monthly new member orientation meetings run by Hannah Kuhn.

Secretary-Treasurer Zare reported on the yearly dues sale for 2022: 554 of 927 Local 6 musicians who were eligible in our Regular membership category took advantage of the \$15 discount.

MSC to approve a proposal from Joe Rodriguez to complete maintenance that will return the building to its pre-pandemic state.

The Board discussed SF Building Trade Council's 125th Anniversary celebration and Secretary-Treasurer Rudy Gonzales' request for assistance to secure live music.

President Cumings reported on the delays in gathering the AWCWS committee for their annual meeting.

President Cumings reported on negotiations and activities for our CBA groups: Fairmont Hotel, Festival Opera, Fremont Symphony, Golden Gate Park Band, Grace Cathedral, Monterey Symphony, New Century Chamber Orchestra, Opera San Jose, Pocket Opera, San Francisco Opera Center, Symphony San Jose, Team San Jose, and TheatreWorks.

President Cumings informed the Board of receipt of \$5000 from the AFM Co-Funding account, to help offset the costs of hiring a lead organizer.

Trustee Brown reported on an upcoming recording session hired by member Don Howe.

Meeting adjourned at 12:09 p.m.

Submitted by S-T Zare.

## **BOARD OF DIRECTORS MEETING MINUTES FROM MARCH 7, 2022**

Meeting called to order at 10:34 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 28, 2022.

MSC to accept the new and reinstated members.

The Board tabled a discussion about how to pay the Union stewards.

Secretary-Treasurer Zare reported on accidental credit card charges in the amount of \$50 (Zare) and \$14.32 (Cumings) which have now been reimbursed to the local.

Secretary-Treasurer Zare gave a report on usage of the rental hall by the members.

The Board discussed funding a springtime social event in addition to the Life Member Luncheon and Labor Day Picnic this year.

Secretary-Treasurer Zare informed the Board that in 2021 Local 6 received \$497,405.21 in work dues, \$92,808.60 of which was sent to the Federation.

MSC to approve a 3-year pre-hire CBA with Siena Music.

President Cumings informed the board about a webinar regarding AB5, the American Music Fairness Act and changes to COVID protocols with our CBA groups.

President Cumings reported on negotiations and activities for our CBA groups: Berkeley Symphony, The Fairmont Hotel, Oakland Symphony, Opera San Jose, TheatreWorks, and Woodminster.


The Board discussed an upcoming PBS special on former member Don Lewis.

The Board discussed the outcome of a grievance against the San Francisco Symphony.

Trustee Harvey discussed the impacts of the war in Ukraine.

Meeting adjourned at 12:27 p.m.

Submitted by S-T Zare.



**MUSIC PERFORMANCE TRUST FUND**  
**JUNETEENTH**  
 100% FUNDING FOR PUBLIC CONCERTS

**JUNE 19TH & 20TH — 2022**

- PERFORMANCES MUST TAKE PLACE ON JUNE 19TH AND/OR JUNE 20TH
- CONCERTS MUST BE FREE TO THE PUBLIC
- DEADLINE TO APPLY MAY 15TH

CLICK LINK BELOW TO FILL OUT APPLICATION

[bit.ly/juneteenthmpftf](https://bit.ly/juneteenthmpftf)

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

NON-PROFIT ORG.  
 U.S. POSTAGE PAID  
 SAN FRANCISCO, CA  
 PERMIT NO. 454



**CONCERTMASTER**

APPLY BY: **MAY 20, 2022**

AUDITIONS: **JUNE 22, 2022**

**SECOND TROMBONE**

APPLY BY: **JUNE 1, 2022**

AUDITIONS: **JUNE 26, 2022**

Qualified applicants should send a one-page resume to Michelle Maruyama:  
[michelle@marinsymphony.org](mailto:michelle@marinsymphony.org)  
<https://marinsymphony.org/about/open-positions/orchestra-positions/>



**ASSOCIATE CONCERTMASTER AND 2ND TRUMPET**

APPLY BY: **MAY 23, 2022**

AUDITIONS: **JUNE 6, 2022**

Qualified applicants should send a resume, 3 references (including contact information), and proof of COVID-19 vaccination\* to Personnel Manager Mary Miller via email at: [mary.v.miller@sbcglobal.net](mailto:mary.v.miller@sbcglobal.net)

*\*If unable to provide proof of vaccination in advance, please state you understand you will be tested upon arrival for audition*

<https://www.renophil.com/about-us/employment-opportunities/>



**ASSOCIATE CONCERTMASTER**

APPLY BY: **MAY 15, 2022**

AUDITIONS: **JUNE 6, 2022**

**PRINCIPAL TIMPANI**

APPLY BY: **MAY 15, 2022**

AUDITIONS: **JUNE 7, 2022**

Qualified applicants should send a one-page resume and cover letter to Nick Nichols: [nnichols@symphonysanjose.org](mailto:nnichols@symphonysanjose.org)