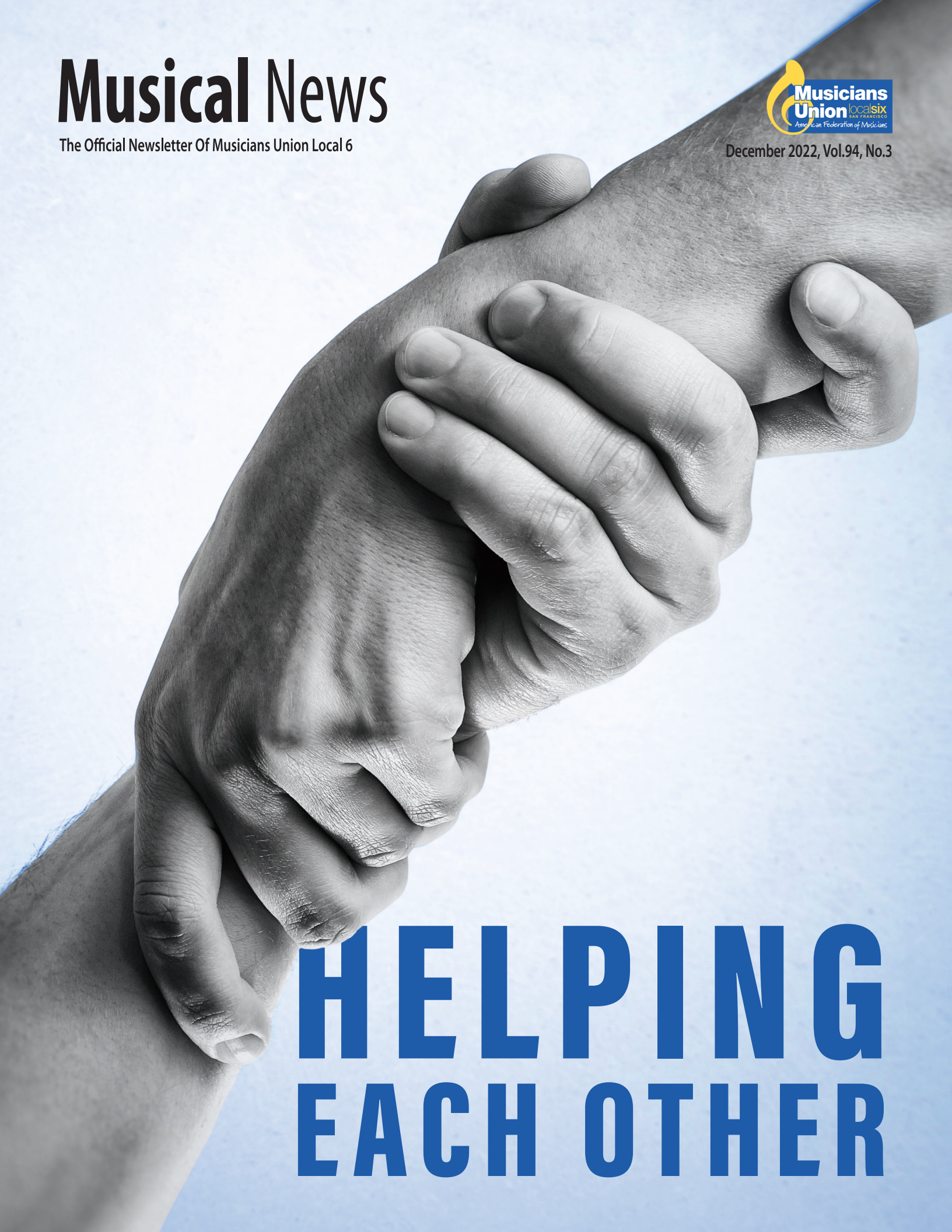


Musical News

The Official Newsletter Of Musicians Union Local 6



December 2022, Vol.94, No.3



HELPING EACH OTHER



BY KALE CUMINGS,
PRESIDENT

2022

YEAR IN REVIEW

In March of 2020 our lives as performing musicians changed forever. No one could have predicted what lay ahead. Many of us were faced with tough decisions about how to make a living going forward. No one knew how long the pandemic would last or what it would look like on the other side.

Fast forward almost three years and in spite of variant induced cancellations in January we see that audiences have now returned to the concert halls and live venues are filling up, as people feel comfortable venturing out of their homes. What does this mean for us musicians who need to make a living and what does this mean for Musicians Union Local 6?

In spite of the urge to constrict to survive I congratulate the Local 6 Board of Directors for the foresight to hire an organizer Hannah Kuhn (see pages 10-11). She has instituted new member orientations and this year we have welcomed over 144 new members to our union. We have increased our CBAs to represent over 50 organizations. Those in negotiations received raises to combat inflation. Our finances are looking good and we should easily finish the year in the black. This allows us to once again offer a \$15 dues sale to regular members who pay their annual dues by January 31st.

With the generous support of our members, the Emergency Relief Fund continues to be robust and help those most in need.

We have dedicated this issue to helping each other get through tough times, in essence the definition of solidarity. One of the things that happened over the past few years is I witnessed how much we missed each other. This year we were able to offer our Life Member Luncheon and Labor Day Picnic in person.

I look forward to serving as your President with the support of the capable staff and Officers of Local 6. We wish you and your family a happy holidays and prosperous new year.

In Memoriam

Stephen Atkin
Robert Hughes
Richard Prioste
Donald F Vidal

Former Members

Rich Armstrong
Leonard Austria
Jorja Fleezanis
Elliot Kenin (Kennan)

Membership Dues on sale now

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

*Regular Membership annual dues are discounted to \$195 until Jan.31,2023

LOCAL 6 OFFICERS

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

BOARD OF DIRECTORS

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

STAFF

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

PRESIDENTS EMERITI

David Schoenbrun
Melinda Wagner

MEETINGS SCHEDULE

General Membership

January 30, 2023 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 23 - 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.

The rehearsal hall is available for a rental fee.

MUSICIANS UNION LOCAL 6

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*The office is currently closed due to the pandemic.

A background image featuring musical notes and a staff on a blue and pink gradient. A yellow diagonal banner across the middle contains the title.

THE MUSIC POLICE

BY PRESIDENT EMERITUS DAVID SCHOENBRUN

Reprinted from July 2015 Musical News

Article 2, Section 3 of our Local 6 Bylaws enumerates the “rights and duties of members,” stating, “The following shall constitute good faith and fair dealing among members and adherence to union principles. Failure to comply may subject a member to a charge of breach of good faith and fair dealing.”

Number 4 in this list of rights and duties requires members “To act with propriety in dealings with other members, on engagements, at union meetings...,” which is to say, to act with decorum and decency -- to conduct oneself with courtesy and professionalism. I am happy to say that the Board rarely is called upon to enforce this bylaw. Breaches, when they occur, are the result of momentary bouts of frustration or anger, not uncommon in a profession where people must work in close proximity to each other and, literally, in harmony with their colleagues. Usually a discrete conversation is all that is needed to restore the peace in the workplace.

But this bylaw is more than just about controlling one’s temper, or making threats or using inappropriate language. It is intended to address those of our members who take it upon themselves to set the musical standards of a particular orchestra or band, and come to see themselves as the enforcers of those standards. They have come to be known, quite descriptively, as the Music Police.

The drafters of our bylaws understood, as we do now, that this sort of behavior poses a real threat to our members, and to the fabric of union unity. It recognizes that it is a responsibility of the Union to protect members from professional defamation that has the potential to severely and adversely affect a member’s employment. This protection extends beyond the workplace, even into the realms of social media.

Who are the Music Police? They are members who complain about musicians whose playing they don’t like – who “offend their artistic sensibilities” – to other colleagues, to contractors, personnel managers, conductors, music directors and even administrative supervisors. They justify their actions as being in the defense of their art or in the best artistic interests of the orchestra or group. They act with complete disregard for the negative effects, both emotionally and professionally, on the colleagues they target.

Often they are seemingly unaware that most Collective Bargaining Agreements have negotiated remedies for artistic deficiencies, or they regard those contractual remedies and the use of appropriate

channels of authority as too slow or cumbersome.

It’s a difficult problem, since the Music Police are usually fairly entrenched in their attitudes and their “mission.” Everyone reading this knows at least one such member, as they tend to quickly become known to their colleagues. And their intention is to become well-known, as they believe that their habit of passing-of-judgment about certain other members, whether public or whispered, serves to elevate them artistically in the eyes of colleagues and music supervisors.

In addition to individuals who become the objects of their crusades, the damage the Music Police pose to the morale of their group can be significant. Employers also come to identify these members, and may exploit their unedited remarks in ways that undermine orchestra solidarity, especially as a part of divisive tactics at the bargaining table, in disciplinary hearings and in arbitrations.

I should hasten to mention that principal players in an orchestra do not possess any special privileges when it comes to conforming to this standard of professional behavior. First and foremost, principals are members of the bargaining unit, NOT supervisors, and as such they may offer their opinions of other musicians in their section ONLY when directly and specifically solicited by the music director. Principals must find more creative ways to deal with problems that come up in a section – engaging in private conversations, or making temporary seating adjustments, if contractually allowable.

The most effective way to neutralize the impact of these members is to offer personal resistance to their attempts to recruit allies. Get in the habit of saying, “You know, it’s really not right for you or anyone to talk about a colleague that way.” Hopefully, some of our members just need a little education as to what “propriety” and “decorum” mean in the world of professional music, and a bit of limit-setting by a colleague or Players’ Committee chair will encourage a re-examination of their ways. If not, the bylaw exists for the protection of our members, and our Board will not hesitate to enforce it.

Welcome to the AFM



Heidi Kelly-Tuason was born of immigrant parents from the Philippines, and raised in Daly City and San Francisco. She has been playing the piano for over 30 years for musicals, churches, and choirs.

She shifted her career after having her son and after over 15 years of working and teaching in the field of public health (she has double bachelor's degrees in Biology & Ethnic Studies from UCSD and an MPH in

Maternal & Child Health from UC Berkeley).

When not teaching or playing the piano, you can find her training for triathlons, making earrings and documentaries, teaching music and Tagalog to her toddler son, jamming with her bass-playing husband, or writing her dissertation to finish her PhD degree in Community Health at UCLA.



Andrii Liesnyi is a professional saxophone player and flutist with more than 25 years of performing and teaching experience. For many years he was a principal artist at the National Academic Symphonic Band of Ukraine and the Kyiv Academic Municipal Brass Orchestra. He collaborated with numerous big bands and toured with many renowned musicians, such as Keiko Matsui and De Phazz. For three

seasons, he played on live TV in a Ukrainian version of the prestigious show *Dancing With The Stars*. As a part of the orchestras of the famous British Circus Vegas and German Circus Busch-Roland, he toured Germany, France, the United Kingdom, Scotland, Ireland, and the

Netherlands. He also had the privilege to collaborate with many internationally acclaimed performers while cruising on a ship worldwide as part of the Royal Caribbean Cruise company. For several years, Mr. Liesnyi worked as a solo artist at the Art Studio Entertainment Agency in Hurghada, Egypt, and as a soloist at HIP Entertainment Inc. based in Rancho Murieta, California.

Mr. Liesnyi is an active educator and adjudicator. While maintaining a large private studio at the Sacramento Academy of Musical Arts, he partners with several schools in Northern California. He is passionate about education in his native Ukraine and advocates for the American-Ukrainian Catholic Education Foundation in San Francisco. Mr. Liesnyi received his Bachelor's Degree in Saxophone Performance and Music Education cum laude from the Drohobych State Music College, Ukraine, in 1995 and his Master of Music in Jazz Saxophone Performance and Pedagogy from the Kyiv National University of Culture and Arts in 2000. In 2019, he obtained his digital audio production and commercial music recording certification at the American River College (USA). He owns a recording studio, "LiesnyiRecords," based in Sacramento, California.



Kelli Reynolds, French Horn, holds a Bachelor of Arts in Music from Cal Poly San Luis Obispo, and a Master of Music in French Horn Performance from UCSB. She has performed with orchestras, chamber ensembles, wind ensembles, and theater performances all over the Central Coast, Bay Area, and Oregon Coast, including the Santa Cruz Symphony, Stockton Symphony, San Luis Obispo Symphony, Santa Maria

Philharmonic, Oregon Coast Music Festival, and more. She is a private horn teacher with over 20 years of experience. Kelli resides in the Santa Cruz Mountains with her husband and two sons.

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Dabby, Sarah
Goist, Stephen

Hosler, Jay
Kessler, Carlyn R

Koch, Megan
Lee, Richard

Stoss, Eric

STAGE FRIGHT, EMOTION, AND RELATIONSHIPS

SCOTT MACOMBER



Photo credit Karen Schlein

Scott Macomber is acting 2nd trumpet of the San Francisco Opera Orchestra, a long-time member of the Freeway Philharmonic, on faculty at CSUEB and St. Mary's College of California, and a Marriage and Family Therapist trainee at Liberation Institute in San Francisco, supervised by Adina Ascher (LCSW #28900) and Crystal Haviland (LPCC #7633).

Every performing musician is familiar with stage fright. Even those who do not experience it know of others who do. And the experience can be debilitating, so much so that many talented and once hopeful musicians sadly give up music altogether.

No doubt the causes are many and varied, different perhaps for each person. Is it an existential question: am I worthy? Is it a matter of just being shy, a kind of genetic predisposition? Is it the natural response when one feels threatened (by what, one wonders further)? Are those who are immune to it simply blessed with a nature insensible to criticism and rejection? On the other hand, are some musicians for whatever reason responding in a healthy way to an

unhealthy situation? Anxiety, cold sweats, sleeplessness, tremors, hyperventilation, even vomiting--how many have wondered is this worth it, and what a wonder and mystery that some persevere?

The answers to those questions are beyond the scope of this essay. What I want to speak to is the struggle of performance anxiety and how our relationships can serve to help us cope with it. Fortunately, there are strategies that many have found helpful in successfully coping with this too-common job hazard. I remember my undergraduate trumpet professor, Vincent Cichowicz, giving the advice to eat a banana or bite down on a nail to prevent the shakes or dry mouth. My generation of trained musicians saw the advent of many audition/performance specialists and gurus. These masters of mental toughness prescribe stage fright coping techniques involving visualization, deep breathing, and other mindfulness tools that can be highly effective. Just like high-performance athletes, we are encouraged to develop a robust set of skills in order to don an emotional kevlar suit as we go into battle. I wonder, though, what is lost in this pursuit of becoming bullet-proof. And, what other means of dealing with performance anxiety have we overlooked?

The mental health field has had a great awakening to the effects of trauma. Amazing research led by people such as Bessel Van Der Kolk* and Janina Fisher** has shown that our bodies are repositories of emotional memories. Separate from memories that are well-organized with words and a coherent story, unpleasant or traumatic experiences become etched in our nervous system as "body memories." Reawakened at less-than-convenient times, these "body memories" activate our survival instincts. Stage fright and trauma response both have in common the hijacking of evolutionary survival instincts. Those of us who have experienced panic, dread, and/or extreme anxiety before a performance know this all too well. Fight/flight/freeze is synonymous for many with auditioning and performing.

The problem I see with modern approaches to performance anxiety is that they depend on conscious control of thoughts and actions. If we are mentally disciplined, plan and prepare correctly, and make the right choices at the right time, we can beat stage fright, the modern performance psychologist tells us. However, what is known now about when our survival instincts are triggered is that, in our brain, the amygdala takes over and our prefrontal cortex goes offline. This means that we are flooded with adrenaline and have a very limited capacity to think and act rationally. This state of brain function is also characterized by a strong negative bias; we are on the lookout for and expect things to go wrong--not ideal conditions for exercising mental discipline, execution of well-laid plans, and

good decision-making in the moment. For these reasons, I argue that being able to deal with difficult emotions is just as important and a prerequisite to having effective cognitive and behavioral skills.

We need each other to help us make sense of our emotions. When someone else reflects our experience, they are often serving to confirm and validate it. When we see others having similar experiences, we are often relieved not to be alone. Feeling the support of our partner, friends, and community goes a long way toward making scary feelings tolerable. Collaborative processing of emotion is known to calm our amygdala-led knee-jerk responses and begin to bring the prefrontal cortex back online. Feeling support and acceptance from someone else while experiencing a difficult emotion can help to relax and slow down a triggered survival state. When that happens, skills that we have learned can be voluntarily utilized. We are calmer and more self-aware and have greater access to the vulnerable emotions so important to musical expression. Yes, much of this work can be done alone—exercising, meditating, breathing exercises, and other mindfulness-based techniques are invaluable assets to emotional regulation. But there is no substitute for the dynamic, rich context of relationships for how we address the fears and anxieties associated with stage fright. Offering small gestures of presence and support such as a well-timed shuffle of the feet or a “nice job” backstage can go a long way toward slowing down the activation and discomfort of stage fright.

Beyond dealing with our personal challenges onstage, I call upon all of us to consider ways in which we can support and empower each other as performers. If you are reading this article, you are likely a member of a union that is founded on the notion that we are

stronger together than apart. Solidarity is our credo. When we relate to colleagues with compassion and vulnerability, we invite their whole person forward. Creativity and passion can be sparked when defenses are lowered and we feel it's safe to take a risk. I would argue this can be done not so much through prescribed actions but by inner personal conviction. By committing inwardly to radically accepting what is here—fears and truths, faults and strengths—we put ourselves in the position of organically creating the kinds of collaborations, ensembles, communities, and workplaces that support dealing with performance anxiety and stage fright. We are stronger together than apart.

I am interested in your experiences with stage fright. How does it hit you? What comes up when things don't go well? What ways have you found to cope? How have others played a role in supporting you? What do you see when you sense others are struggling with performance anxiety? You can email me at scottmacomber9@gmail.com. Given enough interest, we will start a focus/support group through Local 6.

Many thanks to fellow trumpeter-philosopher, Kas Zoller, for his support and contributions to this article

**The Body Keeps the Score by Bessel Van Der Kolk has the rare distinction of being a “best seller” that is also highly respected within the fields of psychotherapy and trauma research—it's a great read!*

***Healing the Fragmented Selves of Trauma Survivors: Overcoming Internal Self-Alienation by Janina Fisher is a great primer on the neurobiology of trauma as well as how it can be healed. Janina is a renowned trauma researcher and clinician.*



MPTF
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ENRICHING LIVES THROUGH MUSIC
We provide music live & free.

The Music Performance Trust Fund (MPTF) is providing 100% funding for livestream concerts. These concerts require special approval and proposals must be received with at least 40 days' notice. These concerts must take place before April 30, 2023. These concerts are approved at the discretion of MPTF, and funds are limited. Rehearsals may be approved on a case-by-case basis. Please include promotional tools at the time of submission (artist photos and bios).
Please contact james@afm6.org for more details.
Please apply by March 20, 2023.

..... SAN FRANCISCO EPICENTER OF NETWORK RADIO



BY JACK BETHARDS

Max Dolin and the NBC Orchestra (Courtesy of John Schneider)

It's the Fall of 1926. Radio has become a national sensation and a very profitable advertising medium. The huge network audience makes lavish shows with large orchestras economical. The National Broadcasting Company dominates radio with three separate networks – two east of the Rockies and one west. NBC has just built a huge, state-of-the-art, lavishly decorated studio complex in the top floors of 711 Fifth Avenue, New York City. The Board of Directors is charged with establishing an equivalent broadcasting center on the West Coast. Their choice? Hollywood, of course.

Not so fast! It was San Francisco – the best choice for two reasons. First, Hollywood executives thought of radio as a competitor rather than a promoter, much as they did later when television came on the scene. They wouldn't allow their contract stars and players to appear on radio. Second, think of New Yorkers looking down on Los Angeles from the lofty heights of upper East Side sophistication.

San Francisco was a cosmopolitan city with a cultural and theatrical life much more in tune with their taste. San Francisco would have the prestige and resources to create a fitting production counterpoint to the New York operation. Therefore, they set out to duplicate their New York staff and facilities on the 22nd floor of the new 111 Sutter Street building in April of 1927.

The reason NBC needed a west coast headquarters was a technical one. Network programs were sent from station to station by special, high-fidelity AT&T telephone lines. Each station then broadcast the programs to listeners over the air. These special telephone lines were pretty well established throughout the east and most of the west, but the Rocky Mountains prohibited connection of the two regions. Eastern programs could only be sent as far west as Denver. The west is a huge market that NBC and its sponsors wanted to capture with the best, top-rated New York shows. The only way to do that was to re-create programs from the two eastern networks in San Francisco! Therefore, a complete production staff, including an extensive music department was required. For example, at the conclusion of a Tuesday night broadcast in New York, the scripts, music scores and parts, and the other material was packed up and sent by Railway Express to San Francisco. The San Francisco crew



111 Sutter Street: NBC Network Center (Courtesy of John Schneider)

Greetings from MAX DOLIN and his NBC Orchestra PACIFIC DIVISION

CHARLES HART, *Orchestral Conductor*
JOSEPH HORNIK, *Orchestral Conductor*
WALTER BEBAN and his
MUSICAL MUSKETEERS



MAX DOLIN

<i>Violin</i> Jack C. Linden, Concert Master Gerardo De Lorenzo John Reznik Frank Bilek Julius Gold Gilbert Green William Benner Ben Shapiro	<i>Harp</i> Olga Attl <i>Organ-Piano</i> Elmer Crowhurst Paul Carson <i>Flute</i> Willard Flashman <i>Oboe</i> August Plemnik <i>Clarinet</i> Jean Shanis Albert Greenbaum <i>Bassoon</i> Richard Kolb <i>Saxophone and Clarinet</i> Clark Wilson Irwin Wright <i>Saxophone and Flute</i> Ralph F. Shanis <i>Piano</i> Arthur Schwarzman William Oetcke Elmer Hubbard	<i>Trumpet</i> Alfred Arriola Charles Bluth Vernon Ferry Fred Hitchcock <i>Trombone</i> Rudy Pierce Vic Smith <i>Horn</i> Michle Salvatore Richard Roberts <i>Percussion</i> Eddie Firestone George Gordon <i>Xylophone</i> Edson Gilham Ross Peterson <i>Accordion</i> John Toffoli <i>Arrangers</i> Jerome H. Stewartson Arthur Ward George O. Hill
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Best Wishes to Don E. Gilman and the National Broadcasting Company
For a Happy and Prosperous New Year

From Local 6 Musical & Theatrical News, December 1929

would prepare for the production and transmit it to its West Coast network stations on the following Tuesday. The San Francisco staff would also produce programs exclusively for the western stations. The 111 Sutter staff actually had a bigger job than the New Yorkers!

In talking with many members of Local 6 who were on the scene in the early years of San Francisco radio, being on staff was "the best job in town". At one point NBC employed 108 members of Local 6. This included not only the musicians, but music directors, conductors, arrangers, librarians, and contractor. NBC and other networks had a strict policy of not allowing any recorded music to be played over the air. Everything had to be live. This created a special niche for pianists and organists. Occasionally, telephone lines or other technical equipment would break down and the only way to cover "dead air" was live music. Many keyboardists had the job of "standby" musician on duty to take the air whenever necessary. Network scale was quite high to attract the best players who could deliver a near perfect reading at sight and then a flawless performance with little rehearsal.

In the early days, the 111 Sutter Street studios were used exclusively for production of network shows. The San Francisco Bay Area stations were independently owned – KPO (NBC Red Network) and KGO (NBC Blue Network). These stations had their own production staffs for local programs, also including a large number of musicians. Things stayed like this until the end of the roaring twenties when

the Great Depression, sound pictures, competition and technology created an exciting new era for network radio. Stay Tuned!

Meanwhile, to learn more, visit the website of the nation's leading radio historian John Schneider at www.theradiohistorian.org. If you have any information or anecdotes about NBC and its musicians, let me know: jack@schoenstein.com.

Jack Bethards is a life member of Local 6. At a very early age he became fascinated with radio and the music of his parents' generation and has been fortunate to have opportunities to be involved with it professionally. He contracted and produced the revival of Saturday Afternoon Salon Concerts with the orchestras of Al White and Cy Trobbe at the Palace Hotel Garden Court. Jack arranged a test run of Afternoon Tea Dancing with Al White's Orchestra at the Hyatt Regency. It became a popular feature and sparked big bands returning to Hyatt hotels around the country. In the August 2004 Musical News, he wrote of his personal experiences with the radio musicians he knew and saw at work in the studios. Now he takes us back to an earlier time when San Francisco was the equal of New York as a broadcast center.

STRUCTURED ORGANIZING CONVERSATIONS 101

BY HANNAH KUHN

In my last article, I discussed the connection between our power as a union and all members building basic organizing skills. For this issue, I want to introduce one of the foundational building blocks that creates winning campaigns, effective member organizers, and strong participatory local unions. Without exception, every campaign cited in last month's article had one element in common: a deep commitment to the importance of structured organizing conversations and ensuring as many members are trained in this critical tactic as possible. But structured one-on-ones are not only *the most* foundational tactic for any campaign, they also serve as a pathway to building a local based on the values weaved into the structured conversation including transparency, authenticity, hopefulness, resolve, being realistic, and efficiency.

Each section introduces the basic concept for each of the six steps in the structured organizing conversation, sourced and modified from Jane McAlevey's training, and then Local 6 Lead Organizer Hannah Kuhn's response, connecting it to our pathway to building a powerful, participatory local:

1 Introductions & Frame the Conversation

Introduce yourself, be confident and set the context for the conversation that relates to the specific situation of this group of workers. • Who we Are • Why we are there

Put simply, the introduction is **transparency** in action. When we start any conversation, we should know why we are there and be ready to communicate our intention clearly. Waiting too late in a conversation can feel disingenuous, but being upfront, honest, and vulnerable builds long-lasting trust. In my experience, even if a one-on-one doesn't immediately lead to the desired action, being transparent right from the start can plant the seeds for long-lasting relationships.

2 Getting the Story & Agitation:

Determine what issues are important to the worker through open ended questions about their work and what they do. "If you could change three things at work tomorrow, what would you change?" The goal is to first find out what matters to the worker, then asking questions to agitate about the way things are now, have the worker acknowledge that things need to change, someone has the power to change things, and they won't act unless pushed to do so. Get the worker excited about making improvements at work.

If structured organizing conversations are the building blocks to a powerful, participatory union, "Getting the Story & Agitation" is the cement. In this section, we show our **authentic** desire to understand the good and the bad in both someone's working life and (to a certain degree) personal life. The key here is that people detect **authenticity** (or its lack) from a mile away. Rushing straight to what they need to do to build a powerful union to solve their problems, before you know their problems, could leave them feeling used and like a pawn. This is why "Getting the Story & Agitation" makes up the bulk of the structured organizing conversation, upwards of eighty to ninety percent.

3 Hope: Our Vision & Education

This is about raising workers' expectations and communicating the idea that to win significant gains, workers must find a stronger voice, build high membership in their worksite and active participation by creating site structures, involve members of the community, and join with other members in other fights. Communicate our plan to win to build this kind of strength. Education is the technical component of what a union is, how you form it, what contract negotiations are, how problem solving will happen at work, etc.

When we are in the middle of a contract negotiation, fighting against an employer, we can often find ourselves using negative or "anti-" oriented concepts and campaigns. When we must constantly push back, we can begin to feel that is our only gear. In the structured one-on-one conversation, we are given a consistent opportunity in building **hopefulness** and positivity in a world that is overwhelmed with the opposite. A key component to "the union difference" is offering a method-based pathway out of exploitation and abuse and replacing it with community and equity.

4 You Make a Difference: Call the Question

*Will you join us [in our action, sign a membership card, etc.]?
Concrete ask. Wait for their response.*

It is deeply rooted in a hopeful, visionary message that we then call our siblings to action, consistently naming that collective action is the key to them solving their issues together. So when you call the question in a one on one, recent campaigns would suggest you are likely to get a "no" just as often as a "yes." In this way, "Calling the Question" is a challenge for both you and your counterpart(s), because when we get a "no," it is critical we build communities that hold their **resolve** in their vision of a strong participatory union. Building a local that has the community power to end all exploitation of Local 6 musicians will take the **resolve** in our vision to work through both winning and losing structured organizing conversations, campaigns, and contract fights.

5 Inoculation

This is just what it sounds like. You give the worker a little bit of the "poison" they will hear from management about joining their union or participating in their union's actions. Inoculation can be preparing them for the boss's message or helping them understand some of the known challenges and obstacles faced in organizing.

Another key way to build trust with your fellow workers is by taking the time to inoculate them in a structured one-on-one conversation. This **realism**, though scary, is a game changer in how we can build our community. Throughout our lives we can begin to get a sense for when actions are being softened or curbed so we are more likely to take them. Not only does this strategy run the risk of making folks feel coerced, it also corrodes a community's ability to take escalating actions. When you lead with **being realistic** around the challenges you will face together, you build the trust needed for high level actions like walkouts, strikes, and pickets.

6 Work Assignment and Follow-up

"So this has been great. The first step was you [becoming a member or agreeing to take action, etc], the next step is making sure everyone signs up so we can be strong enough to win on [their issues]." Ask them about other co-workers they know and to meet with them about signing the petition. Set a

While transparency, authenticity, hopefulness, resolve, and being realistic are worthy values to foster in any campaign/community, we also need to get down to business and hone our **efficiency**. Evaluating work assignments and creating a follow-up timeline at the end of every structured one on one conversation is a habit we can not undervalue. Power is built by repeatable tasks like structured one-on-ones, list building, and attending meetings being shared by a majority of a workforce. This sixth step is our habit-forming mechanism! No matter the campaign, ask, or purpose, you never want to neglect this step.

In a traditional organizing 101 group session, we may dance around the concept of power because it tends to make us uncomfortable but eventually as a group we address that *power as a force is neither positive or negative*. It is our agency and action that determines whether we will have a voice in our decisions, small and big, made in the music industry. We also have a say in if our voice is based in values of mutual aid or competition. The structured organizing conversation, done consistently, is one mechanism of building a union we can be proud of; that is based in all the values above and more but most importantly in our unity and ability to take collective action together.

Source for italicized portions: Modified version of structured organizing conversation 1 pager by Jane Mcalevey

Musicians Union local six SAN FRANCISCO American Federation of Musicians

LABOR BASICS SERIES

ALL IN-PERSON EVENTS WILL
BE AT
116 9TH ST.
SAN FRANCISCO, 94103

DECEMBER 2022 - JUNE 2023

MONTHLY
BOOK
STUDY



SECRETS OF A SUCCESSFUL ORGANIZER

ALEXANDRA BRADBURY, MARK BRENNER, AND JANE SLAUGHTER

MOVIE 1 **VIRTUAL**
UNION TIME

DEC 18TH
@7:00
PM

PANEL 1 **IN-PERSON AND VIRTUAL**
**MUSIC AS LABOR
AND LOVE**

JAN 23TH
@6:00
PM

PANEL 2 **IN-PERSON AND VIRTUAL**
**AT THE RIVER I STAND
SCREENING AND
PANEL**

FEB 13TH
@6:00
PM

WORKSHOP 1 **IN-PERSON AND VIRTUAL**
**KNOW YOUR RIGHTS
AND AFM CONTRACTS**

MAR 4TH
9:00 AM -
12:00 PM

WORKSHOP 2 **IN-PERSON AND VIRTUAL**
**COLLECTIVE
BARGAINING 101**

APRIL 1ST
9:00 AM -
12:00 PM

MOVIE 2 **IN-PERSON AND VIRTUAL**
SONG FOR CESAR

MAY 1ST
7:00 PM -
10:00 PM

Last Saturday of the Month at 9:00 AM Virtual

Jan 28th @ 9:00 AM Book Overview
Lesson 1: Attitude Adjustment

Feb 25th @ 9:00 AM Lesson 2: One on One
Conversations

Mar 24th @ 9:00 AM Lesson 3: Map Your Workplace
and Leaders
Lesson 4: Choosing an Issue

Apr 29th @ 9:00 AM Lesson 5: An Escalating
Campaign
Lesson 6: Expect the
Unexpected

May 27th @ 9:00 AM Lesson 7: Always Be Organizing

June - TBD Lesson 8: Putting it All Together

Register for any event NOW and get your free copy of
Secrets of a Successful Organizer

REGISTER TODAY

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615-649-0150

QUESTIONS? CALL HANNAH,
LOCAL 6 LEAD ORGANIZER

Minutes

BOARD OF DIRECTORS MEETING MINUTES FROM MARCH 29, 2022

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

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

MSC to accept the amended minutes from March 7, 2022.

MSC to accept the six new and eight reinstated members.

The Board continued a tabled discussion about how to pay our union stewards.

S-T Zare reported on an update from Joe Rodriguez regarding building maintenance.

MSC to approve the recommendations from the Area Wide Casual Wage Scale Committee to make the following changes:

Article 4 -The current mileage solution stands.

Article 9 - Raise rehearsal rate to \$62/hour.

Article 16.F - Adopt the Local 47 scale for copyists.

MSC to send 3 people to the CalFed Joint Legislation meeting in Sacramento May 15-17 at a cost of \$150 per person for registration, plus expenses.

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

President Cumings informed the Board of his upcoming vacation.

President Cumings reported on negotiations and activities for our CBA groups: Fremont Symphony, Green Street Mortuary, Oakland Symphony, Opera San Jose, Monterey Symphony, San Francisco Opera Center Orchestra, and West Bay Opera.

Alfonso Pollard has requested that the Board sign the American Music Fairness Petition.

S-T Zare to send a get well card to Local 12 Secretary Maryll Goldsmith, who was injured in a recent car crash.

Meeting adjourned at 11:23 AM.

Submitted by S-T Beth Zare

BOARD OF DIRECTORS MEETING MINUTES FROM APRIL 11, 2022

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

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

MSC to accept the amended minutes from March 29, 2022.

MSC to accept the four new and nine reinstated members.

MSC to continue to waive the late and reinstatement fees as stated in our bylaws through 6/30/22.

MSC to approve expenditures for February in the amount of \$475,524.35.

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

S-T Zare reported on the filing of the annual LM-2 as required by the Department of Labor.

MSC to approve the proposed terms of a successor collective bargaining agreement (2-year term) between Local 6 and Opera San Jose, which has already been ratified by the musicians (6-1-0) Brown.

President Cumings reported on negotiations and activities for our CBA groups: Fremont Symphony, Oakland Symphony, and West Bay Opera.

Trustee Harvey discussed how we pay our union stewards and labor council delegates.

Director Hanson inquired about the Adventures in Music program run by the San Francisco Symphony.

Meeting adjourned at 11:34 AM.

Submitted by S-T Beth Zare

BOARD OF DIRECTORS MEETING MINUTES FROM APRIL 25, 2022

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

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

Guests: Dang, Isenberg.

MSC to accept the amended minutes from April 11, 2022.

MSC to accept the six new and seven reinstated members.

MSC to award two members \$250 each from the Emergency Relief Fund.

MSC to return to charging the late and reinstatement fees as stated in our bylaws 7/1/22.

S-T Zare reported on credit card charges in April in the amount of \$1,230.32.

S-T Zare reported that 50 new members joined since January 1, 2022.

The Board discussed the possibility of one of our members being featured in the International Musician.

President Cumings reported on negotiations and activities for our CBA groups: Berkeley Symphony, Carmel Bach Festival, Fremont Symphony, Golden Gate Park Band, Monterey Symphony, New Century Chamber Orchestra, Oakland Symphony, SF Opera, SF Opera Center Orchestra, and West Bay Opera.

MSC to send President Cumings and Organizer

Kuhn to the Labor Notes Annual Conference being held June 17-19 in Chicago at a cost of \$130 per person plus expenses.

Gigi Dang and Jeanette Isenberg answered questions about the committee recommendations from the Area Wide Casual Wage Scale Committee.

MSC to accept the following recommendations from the Committee:

Article 16.d.D - Amend pension and payroll responsibility as per 5.B.

Article 16.d.E - Parking, doubling, premiums, cartage, or leader fee, may apply.

Meeting adjourned at 12:24 PM.

Submitted by S-T Beth Zare

BOARD OF DIRECTORS MEETING MINUTES FROM MAY 9, 2022

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

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

MSC to accept the amended minutes from April 25, 2022.

MSC to accept the three new and eight reinstated members.

S-T Zare gave an update on the Labor Day Picnic, International Musician inquiry and the completion of the May Musical News.

S-T Zare reported on the preparation of the union's nonprofit tax forms for 2021, as required by the IRS and the Franchise Tax Board.

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

MSC to approve the proposed terms of a successor three-year collective bargaining agreement between Local 6 and Fremont Symphony, which has already been ratified by the musicians. (6-1-0) Lockhart.

MSC to approve the proposed terms of a successor five-year collective bargaining agreement between Local 6 and West Bay Opera, expiring 6/30/22, which has already been ratified by the musicians.

President Cumings reported on negotiations and activities for our CBA groups: BroadwaySF, California Symphony, Golden Gate Park Band, Lamplighters, Monterey Symphony, Oakland Symphony, Opera San Jose, SF Ballet, SF Opera Center Orchestra, and West Edge Opera.

The Board discussed four open grievances with three of our CBA groups.

Meeting adjourned at 12:18 PM.

Submitted by S-T Beth Zare

BOARD OF DIRECTORS MEETING MINUTES FROM MAY 23, 2022

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

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

MSC to accept the amended minutes from May 9, 2022.

MSC to accept the seven new and four reinstated members.

MSC to approve expenditures for March in the amount of \$94,517.47.

MSC to approve expenditures for April in the amount of \$100,025.21.

No deaths were reported in March or April. 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 John Daly.
- \$2,000 was paid from the Death Benefit Fund on behalf of deceased member Dale Ingvarsen.
- \$2,000 was paid from the Death Benefit Fund on behalf of deceased member Charles H Peterson.

S-T Zare reported on preparing and filing the union's nonprofit tax forms for 2021, as required by the Internal Revenue Service and the Franchise Tax Board.

MSC to approve sending President Cumings and Vice President Byram to the upcoming Federal Mediation and Conciliation Service Convention at a cost of \$75 per person which takes place online, July 12-13, 2022.

President Cumings updated the Board on the pending grievances.

President Cumings reported on the CalFed Joint Legislative Conference, California state law regarding testing requirements, the request from San Francisco Ballet Musicians to retain attorney Liza Hirsch Medina for their upcoming negotiations, and the sudden death of AFM Electronic Media Services Division Director Pat Variale.

President Cumings reported on negotiations and activities for our CBA groups: Berkeley Symphony, Fremont Symphony, Lamplighters, Masterworks Chorale, Monterey Symphony, New Century Chamber Orchestra, Oakland Municipal Band, West Bay Opera, and West Edge Opera.

The Board discussed their upcoming meetings.

Meeting adjourned in memory of Henry Mollicone (former) and Pat Variale (AFM Director of EMSD) at 12:44 PM.

Submitted by S-T Beth Zare

BOARD OF DIRECTORS MEETING MINUTES FROM JUNE 6, 2022

Meeting called to order at 2:05 PM by President Cumings.

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

MSC to accept the amended minutes from May 23, 2022.

MSC to accept the seven new and four reinstated members.

S-T Zare reported on attending the Member Retention webinar presented by AFM Organizer Michael Manley.

The Board discussed the possibility of creating a Building Committee to evaluate improvements to the property located at 116 9th Street.

MSC to approve the costs of sending President Cumings to the Regional Orchestra Players Association Conference in Costa Mesa, July 26-28, 2022.

MSC to approve the costs of sending Lead Organizer Kuhn to the AFL-CIO Organizing Institute Advanced Workshop in Atlanta, GA, August 10-12, 2022.

President Cumings updated the Board on the pending grievances.

President Cumings reported on negotiations and activities for our CBA groups: Green Street Mortuary, Midsummer Mozart Festival, Monterey Symphony, New Century Chamber Orchestra, Oakland Symphony, Pacific Chamber Orchestra, Pocket Opera, San Francisco Chamber Orchestra, and Santa Cruz Symphony.

The Board discussed their upcoming meetings.

Meeting adjourned in memory of Vincent J.

Mantia (former) at 3:34 PM.

Submitted by S-T Beth Zare

BOARD OF DIRECTORS MEETING MINUTES FROM JUNE 27, 2022

Meeting called to order at 10:05 AM by President Cumings.

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

MSC to accept the amended minutes from June 6, 2022.

MSC to accept the seven new and four reinstated members.

MSC to approve expenditures for May in the amount of \$63,728.45.

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

MSC to donate \$1,000.00 to Local 23 (San Antonio, TX) to help with the recent loss of income due to the dissolution of the San Antonio Symphony.

S-T Zare reported on the upcoming cost of sending delegates to the Regional Orchestra Players Association Conference which will take place in Costa Mesa, July 26-28, 2022.

S-T Zare reported on the lien against and sale of former Local 424 Officer Michael Sasaki's Richmond home. The \$19,500.00 settlement will be paid to the Federation, which will remit \$11,575.00 to Local 6.

MSC to approve a successor 3-year collective bargaining agreement between Local 6 and the Pocket Opera that has already been ratified by the musicians.

The Board met in executive session to discuss four (4) pending grievances, potential changes in COVID policies and organizing targets.

President Cumings reported on his attendance at the Labor Notes Conference in Chicago, IL, June 17-19, 2022.

President Cumings reported on a meeting with Heather Boehm, President of the Theater Musicians Association.

President Cumings reported on his attendance at the AFM Locals and Players Conference (LCC/PCC) held virtually on June 24-26, 2022.

President Cumings reported on negotiations and activities for our CBA groups: Golden Gate Park Band, Green Street Mortuary, Monterey Symphony, New Century Chamber Orchestra, Philharmonia Baroque Orchestra, and SF Ballet.

The Board discussed the California Sick Pay Act from February 2022 as it affects our members out from work due to COVID.

Trustee Brown discussed recent comments from Katherine Needleman as they relate to gender imbalance in American orchestras and conservatory faculties.

Trustee Harvey discussed CalSavers pension plan as it relates to Lamplighters Music Theatre musicians.

Meeting adjourned at 1:11 PM.

Submitted by S-T Beth Zare

BOARD OF DIRECTORS MEETING MINUTES FROM JULY 18, 2022

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

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

MSC to accept the amended minutes from June 27, 2022.

Received from Local 323 San Antonio a letter thanking Local 6 for their generous donation of \$1,000.

Received from one member a request for aid from the Emergency Relief Fund. MSC to send \$250 to the member.

MSC to accept the ten new and nineteen reinstated members.

MSC to approve expenditures for June in the amount of \$71,895.53.

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

S-T Zare reported that Organizer Kuhn will not be attending the in-person AFL-CIO training in Atlanta.

S-T Zare reported that the fee of \$6,652 for San Francisco Symphony audition stewards was unusually high this year due to the number of auditions.

MSC to approve splitting the cost, to a maximum of \$1,000, of sending Ruth Lane as a panelist to the upcoming ICSOM Conference in Grand Rapids, MI; 6-1-0 (Harvey).

MSC to approve a request from the SF Ballet that Local 6 retain the services of the AFM Symphonic Services Division's financial analyst Bob Zagozda to assist them in their upcoming negotiations at a cost to Local 6 of \$375. (The AFM splits the total cost of \$750 with the local.)

A Motion was made to reimburse a member of San Francisco Symphony for expenses associated with purchasing a personal Zoom account for committee activity in the amount of \$161.14. Motion failed due to inability to monitor personal use and that the request was not made in advance of the purchase; 0-7-0.

President Cumings reported on COVID Supplemental Paid Sick Leave, the AFL-CIO Advanced Organizing Institute workshop, and organizing targets of Organizer Kuhn.

Meeting adjourned in memory of Thomas Hart and Roger Torrey at 12:00 PM.

Submitted by S-T Beth Zare

BOARD OF DIRECTORS MEETING MINUTES FROM AUGUST 11, 2022

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

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

MSC to accept the amended minutes from July 18, 2022.

Received from Local 6 member Don Baker, a letter thanking Local 6 officers for their hard work especially during the pandemic.

MSC to accept the nine new and two reinstated members.

S-T Zare reported that \$305 was raised in TEMPO contributions at the Life Member Luncheon.

The Board discussed the viability of reinstituting the Wayne Allen Memorial Golf Tournament.

President Cumings informed the Board that the previously reported cost of using AFM Financial Analyst had increased to \$850 (split with the Federation) for organizations with \$100,000,000 in assets, such as the San Francisco Ballet.

President Cumings reported on the following CBA groups: Berkeley Symphony, BroadwaySF,

Lamplighters Music Theatre, Midsummer Mozart Festival, Monterey Symphony, New Century Chamber Orchestra, Oakland Symphony, Pacific Chamber Orchestra, Philharmonia Baroque Orchestra, Pocket Opera, SF Ballet, San Francisco Chamber Orchestra, SF Opera Center Orchestra, SF Symphony, Santa Cruz Symphony, West Bay Opera, and West Edge Opera.

The Board tabled a motion to approve a successor agreement with Golden Gate Park Band until it can be ratified by the musicians.

MSC to approve a request from the musicians of the SF Ballet Orchestra that Local 6 retain the services of attorney Liza Hirsch Medina to represent them in their upcoming negotiations at a cost \$72,000, to include maintenance of the agreement during its term and any reopeners, plus reasonably incurred expenses as described in the retainer agreement.

President Cumings reported on the Theater Musicians Association KeyComp Presentation, the Santa Rosa Symphony change in Covid Policy, and TheatreWorks Supplemental Paid Sick Leave.

MSC to sell Local 6 T-shirts at the Labor Day picnic for a discounted rate of \$10 each.

MSC to approve a request from the SF Labor Council that we purchase tickets to its Post-Labor Day Breakfast at a cost of \$150 to send Representative Fisher, and Organizer Kuhn.

Meeting adjourned in memory of James Dalrymple at 11:54 AM.

Submitted by S-T Beth Zare



Joseph Young,
Music Director announces
auditions for:

**Assistant Principal Viola
Section Viola**

Audition date:
Monday, March 27, 2023

Application requirements:
One-page resume

Send resume to:
Berkeley Symphony
Auditions
Attn. Franklyn D'Antonio
foothillfranklyn@yahoo.com

Application deadline:
Email Resume by
Friday, March 10, 2023

CALIFORNIA SYMPHONY

DONATO CABRERA, MUSIC DIRECTOR

ANNOUNCES AUDITIONS FOR THE FOLLOWING VACANCIES:

Principal Bassoon 3rd Bassoon/Contrabassoon

Auditions will be held on Monday, March 20, 2023

Principal Horn 2nd Horn 3rd Horn

Auditions will be held on Tuesday, March 21, 2023

Audition Process:

- Highly qualified applicants should email a one-page resume by Monday, February 6, 2023 addressed to: personnel@californiasymphony.org (no phone calls please).
- Resumes received after the above deadline will not be considered.
- For those applicants auditioning for Principal Horn, please indicate if you are willing to be considered for the 2nd and 3rd positions.

- If a current member of the California Symphony were to win one of the positions, their position may be offered on a probationary basis to a qualified candidate.
- Candidates invited to audition will be notified and a refundable \$50 deposit will be required.
- Please make checks payable to California Symphony and mail to:
Michel Taddei, Personnel Manager
1478 34th Street, Oakland, CA 94608

General Membership Meeting

**January 30, 2023 at 1pm via Zoom
Meeting ID: 895 3452 0377**

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

NON-PROFIT ORG.
U.S. POSTAGE PAID
SAN FRANCISCO, CA
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SYMPHONY SAN JOSE

Announces auditions for the following tenure-track positions:

PRINCIPAL OBOE

Monday, January 23, 2023

SECTION VIOLIN (2 openings)

Tuesday, January 24, 2023

For information, please visit

www.symphonysanjose.org/auditions

Application Deadline: January 9

SF SYMPHONY

Esa-Pekka Salonen and the San Francisco Symphony
announce the following vacancies:

SECTION FIRST VIOLIN
(ONE POSITION)

4TH CHAIR SECOND VIOLIN
(ONE POSITION)

Preliminary Round:

April 17, 2023

Semi-Final & Final Rounds:

April 18, 2023

Resume Submission Deadline:

January 9, 2023

Please send a ONE-PAGE resume to

auditions@sfsymphony.org

Candidates will be invited to participate in this audition based on their submitted resume. Applications received after the deadline may not be considered. Info and repertoire can be found on our website at sfsymphony.org/auditions.

The Audition Committee reserves the right to dismiss any candidate not meeting the highest professional standards at these auditions.

An Equal Opportunity Employer

Ballet

SAN FRANCISCO BALLET

SAN FRANCISCO BALLET ORCHESTRA

Martin West, Music Director

Announces the following tenure track vacancy starting
December 1, 2023, or candidate's earliest available.

FOURTH HORN

Auditions are scheduled for the week of February 14, 2023.

2021-22 Minimum Compensation Guarantee for this position: \$66,092.
which includes Vacation Pay and EMG/Special Projects Guarantee.
(a new CBA for the 2022-23 Season has yet to be negotiated)

Full season is December - early May

Benefits include: 15.59% AFM-EPF pension, sick/personal leave,
paid medical, dental and instrument insurance; paid parking.

To apply, please email a one-page resume to:

tdavis@sfballet.org

Applications must be received by December 16, 2022.

In compliance with federal law, all persons hired will be required to verify
identity and eligibility to work in the United States and complete the
required employment eligibility verification document form upon hire.

The San Francisco Ballet is an equal opportunity employer.



The Stockton Symphony Announces

AUDITIONS

Sunday, January 15, 2023

For the following tenure-track positions:

Principal 2nd Violin

Section 1st and 2nd Violin Positions

Please send resume and refundable \$35 deposit to:

Stockton Symphony Association
4629 Quail Lakes Drive, Stockton, CA 95207

Hal Willenborg - Personnel Manager

orchestrapersonnel@stocktonsymphony.org
www.stocktonsymphony.org