

Musical News

The Official Newsletter Of Musicians Union Local 6



July, 2024, Vol.96, No.2



Secretary-Treasurer Ken Shirk swears in the Officers of the Western Conference

REPORT FROM THE **WESTERN CONFERENCE OF LOCALS**

HOLDING OURSELVES ACCOUNTABLE

by Beth Zare, Secretary-Treasurer

Governance is inclusive when it effectively serves and engages all people; takes into account facets of personal identity; and when institutions, policies, processes and services are accessible, accountable and responsive to all members. - Natasha Tony

The recent release of the *New York Magazine* article by Sammy Sussman calling out sexual misconduct in a top tier orchestra coincided with our Western Conference of Locals in late April, held in Boise, ID hosted by Local 423. Reading the article made me feel an array of emotions: anger, dismay, frustration, and helplessness, to name a few. This article was the main topic of discussion at the officer education training taking place at the conference.

The AFM Director of Education, Dave Shelton, had the forethought to include a guest lecturer for a day-long diversity training program: Natasha Tony, CEO and Founder of Elevate Inclusion Strategies, who specializes in building inclusivity within organizations. The delegates unpacked the issues surrounding harassment, related labor law and its application. Thoughtful discussions on difficult subject matters ensued, along with the complicated intersections of fair representation.

To eradicate mistreatment of women and sexual harassment in our industry, we must build a culture of accountability through being allies, recognizing our privileges and biases, and knowing when to speak up as active bystanders. This only works if it applies to everyone, not just leaders.

Being an ally requires us to be courageous. Actively assessing whether to intervene in the moment or circle back in private takes quick and experienced decision-making. Sometimes we don't speak up because we aren't sure what to say or we think someone else will handle it. Becoming an active bystander is a learned process but with practice we can build moral courage and empower others to build theirs.

It is important to be curious and listen actively, while putting our own biases aside. By educating ourselves on inclusive language, we can steer clear of stereotypes and assumptions. Focusing on behaviors rather than making things personal helps to approach any situation with empathy and curiosity.

Recently, I was reminded of my privilege when I forgot to pay for the drink in my hand at the corner store. The guard at the door barked in an accusing tone, "Receipt?" I laughed it off to absentmindedness, but had I not been a white woman in my 50s it could have ended differently. Despite experiencing very little firsthand discrimination, I can still be an ally. Advocating for the marginalized involves more than caring for my neighbor, or humankind, but doing the right thing, in spite of my privilege.

If a victim of harassment doesn't feel safe at work, they may not choose to report it to their union. The particulars of the aforementioned incident took place many years ago, yet we continue to struggle with similar situations today. As a collective body, we need to do better. Whether the harassment is perpetrated by management or another musician, members have a community in their union and should feel comfortable coming forward to seek help, if they wish to.

There are many different actions that you can take, but inaction should not be one of them. Together we can create a union capable of safety, by holding each other accountable.

In Memoriam

Charles M. Hudspeth
John R "Jack" Lewis
Henry C. Niebolt
Simon Perkoff
Billy Robinson (former)
Anthony F. Venza

Membership Dues

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

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
John N. Fisher, Director
Mario Guarneri, Director

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Sarah Rosales-Hunt, Executive Assistant x305
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

July 29, 2024 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 4th & 5th)
Labor Day
Columbus Day
Veterans Day
Thanksgiving Day (and day after)
December 25th - 31st

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

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

*The office is open by appointment only.

UNION NIGHT AT THE BALLPARK

Friday, August 9, 2024 at 6:45pm



Join Local 6 members and other SF Labor Council members to watch the **SF Giants vs. Detroit Tigers**

Order tickets online or by calling 415.575.0777
\$40 per person includes entry to the game and \$12 in food/drink vouchers in the park.

Questions can be directed to lori@afm6.org



UPCOMING EVENTS

NEW MEMBER BASICS COMING UP:

Monday, Aug. 5th

Saturday, Sept. 14th

Monday, Oct. 7th



Register via the QR Code

SAVE THE DATE

FRIDAY, AUGUST 9TH

Union Night at the Ballpark

MONDAY, AUGUST 19TH

Life Member Luncheon

MONDAY, SEPTEMBER 2ND

Labor Day Picnic

Welcome to the AFM



Phoebe Chou

Phoebe Chou has been working as a percussionist, performer, and music educator in California for the past 15 years. Known for her versatility in different musical backgrounds, she has performed and taught with groups such as the Blue Devils, Santa Clara Vanguard, and has played at the San Jose Summer Fest. She has toured across the United States, as well as internationally, in Taiwan, Shanghai, Austria, and Italy. After receiving her percussion performance degree from Berklee College of Music in Boston, Phoebe is continuing her journey of sharing her philosophy of expressions through music. She hopes to offer the world music of adventure, truth, and kindness.



Brayden Cone

Brayden Cone is a seasoned drummer from the San Francisco Bay Area. Brayden has studied with Jeff Campitelli (Joe Satriani), played with Carlos Reyes, and has had the pleasure of recording with Don Schiff (Chapman Stick@expert). In addition to being a seasoned drummer, he is also a multiinstrumentalist. He has always had a passion for music and has been playing drums for 14 years. He is fluent on guitar, bass, and percussion. His most recent endeavor has been in recording and music production. Brayden doesn't see any reason to limit himself to one genre, so he can be found playing around the Bay Area in 7 bands at this time. His playing style ranges from jazz, progressive rock, progressive metal, thrash metal, punk rock, contemporary and classic rock, Latin groove, alternative, and really any style you want to throw at him.



Doreen Hoang

Doreen Hoang is a classical percussionist, timpanist, and multi-genre drummer. She performs throughout California with orchestras, jazz ensembles, rock and pop groups. Originally from Los Gatos, she studied economics at Stanford University and percussion performance at the USC Thornton School of Music. She is also passionate about music education, and is currently a Board Member of Leap Arts, a non-profit serving arts education to Bay Area elementary schools. As an educator, Doreen coaches high school and collegiate percussion ensembles, and offers private percussion lessons in the East Bay. In addition to her music career, Doreen has held a diverse business career in both Asia and the US, working at the intersection of music, partnerships, and technology.



Yubeen Kim

Recognized worldwide for his musical prowess, Yubeen Kim achieved First Prize at the ARD International Music Competition, as well as First Prize at the Prague Spring International Music Competition and Second Prize (with no First Prize awarded) at the Concours de Geneve. He has also been honored with special awards, including the Audience Prize, Young Audience Prize, and Special Prize. Subsequently, these achievements have opened doors for him to perform in concerts across the world.

He has appeared as a soloist with many prestigious orchestras such as the Bavarian Radio Symphony Orchestra, Konzerthausorchester Berlin, Bochumer Symphoniker, Turku Philharmonic Orchestra, and Zagreb Philharmonic Orchestra.

After serving as the Principal Flute at the Konzerthausorchester Berlin from 2016 to 2023, he has been the Principal Flute of the San Francisco Symphony Orchestra since January 2024.

He has regularly performed with the Berlin Philharmonic Orchestra as a guest Principal Flute.



Andrew Lawrence

Andrew Lawrence is an upright and electric bassist from San Jose who is active in multiple music scenes across the Bay Area. After receiving a Bachelor of Music from Berklee College of Music, he returned to California to continue a rich career of touring, recording, and teaching. His versatility can be seen in the variety of organizations he has performed with, including the Chamber Music of Silicon Valley and San Jose Jazz, as well as being a recurring pit musician in numerous local musical theatre companies. He is excited to see what opportunities await at the union level and looks forward to getting more involved with the larger community.



Scot Moore

Performing and teaching on both violin and viola, Scot works in a variety of musical genres. With over 15 years of professional experience, Scot is equally at home in early, classical new music, musical theater, folk, rock, jazz, latin, and pop and has concertized widely at major venues across North America, Europe, and Asia. Scot earned his BA, BM, MA, and Performance Certificate from Bard College.

Scot is a veteran recording artist as both performer and producer, and can be heard on releases from PBS, Hyperion, Cartoon Network, Navona, Nonesuch, and Albany Records. He has premiered music in collaboration with Bang On a Can All-Stars, Contemporaneous, Da Capo Chamber Players, One Found Sound, Mercury Soul, and Shattered Glass, and takes an active role in the promotion, production, and performance of new music. In early music he has collaborated with the Sebastians, TENET Vocal Artists, and Early Music New York. From 2015-2018 he held the position of co-principal viola of The Orchestra Now, and in 2018 sat as assistant principal viola for the Grafenegg Academy Orchestra.

Scot is a new member of Symphony San Jose.



Dora Scott

Dora Scott is a violist and violinist from Pleasanton, CA. She is Principal Violist of the Livermore-Amador Symphony and has played with Opera Modesto, the Bay Philharmonic, and other local symphony and pit orchestras. Dora completed her Bachelor of Music in Viola Performance at University of the Pacific, and her Master of Music at Sacramento State. She has studied with Anna Kruger, Igor Veligan, and Patty Drury, along with coaching from Jennifer Roig-Francoli. Outside of music, Dora works in business services at Saint Mary's College of California and enjoys playing with her shih tzu.



Dan Wions

Dan Wions is the Principal Horn of New York City Ballet and Philadelphia Ballet, and formerly of Glimmerglass Opera. He has also performed with the New York Philharmonic, Philadelphia Orchestra, San Francisco Symphony, Atlanta Symphony, New Jersey Symphony, and on Broadway. In addition to his orchestral work, Mr. Wions has toured extensively as a soloist and chamber musician, most recently with Chamber Music Society of Lincoln Center, and as a founding member of Universal Brass Ensemble. As an active educator and clinician, Mr. Wions gives masterclasses throughout North America and Europe. He currently serves as the Artist Teacher of Horn at The College of NJ. As a recording artist, Mr. Wions has recorded on the Sony Masterworks and Naxos labels, and for NASCAR Productions. He can also be heard on Michael Buble's Grammy Award-winning album, *Higher*, and on the soundtracks for *The Joker*, *A Dog's Purpose*, and *Keeping Up with the Joneses*. Mr. Wions holds a bachelor's degree in Horn Performance from Indiana University, with outside studies in piano and composition.



Yang Yang

Born in China, Yang began studying violin at age four and switched to viola by age eighteen. She received her Master of Fine Arts at the Shanghai Conservatory of Music, where she won the Chinese Music International Competition, the "Viva La Viola" Competition, and the Great Wall International Music Festival Competition in chamber music. Ms. Yang completed her Master of Music from Peabody and recently earned her doctorate at the University of Minnesota with a full fellowship.

She was the Principal Viola of Shanghai Oriental Symphony Orchestra, Peabody Symphony Orchestra and Peabody Chamber Orchestra, Assistant Principal Viola of St. Croix Valley Symphony Orchestra. She has subbed with the South Dakota Symphony Orchestra, Shanghai Philharmonic Orchestra, Shanghai Opera, and Hangzhou Philharmonic Orchestra. She now resides in San Jose.

MEMBER INFORMATION

NEW MEMBERS

Ayres, Katherine - Piano, Bassoon, Alto and Tenor Saxophones
(925) 872-4304 • ayrescomposition@gmail.com

Baker, Jackson - Trombone, Bass Trombone, Baritone Horn/Euphonium, Tuba
(408) 444-3996 • jacksonbakertrombone@gmail.com

Bassett, Christopher - Bass Trombone
(857) 241-8293 • christopherbassett106@gmail.com

Boland, Nicholas - Oboe, Piano
(207) 272-4971 • n.j.boland@gmail.com

Booska, Steven - French Horn
(415) 297-2649 • boos1@ix.netcom.com

Cantrell, Daniel - Accordion, Piano, Organ, Keyboards, Percussion, Vocals, Saw, Theremin
(510) 684-4417 • danny@bellowhead.com

Castor, Massimiliano - Tuba, Trombone
(415) 377-6818 • maxcastor619@gmail.com

Chou, Phoebe - Percussion, Drums
(510) 304-6566 • pchoumusic@gmail.com

d'Alessio, Rebecca - Clarinet, French Horn, Trumpet
(415) 497-2894 • rebecca.dalessio@gmail.com

Delivanis, Anthony - French Horn
(650) 207-3506 • anthony.delivanis@gmail.com

Downes, Shana - Cello, Piano
(335) 741-4116 • shana.downes@gmail.com

Folson, Jessica - Violin
(218) 779-8069 • jessicafolsonviolin@gmail.com

Ha, Bowen - Acoustic Bass
(231) 493-2122 • bh8@juilliard.edu

Harriel, Otis - Violin
(707) 834-8733 • otis.harriel@gmail.com

Hodge, Brett - French Horn
(314) 941-2939 • brett.hodge.horn@gmail.com

Jackson, Dana - Bassoon, Contrabassoon
(425) 478-9655 • danajackson2@gmail.com

Janello, Constantine - Cello
(214) 930-3221 • janelloconstantine@gmail.com

Kop, Kendra - Acoustic Bass, Electric Bass, Piano, Drums, Guitar
(415) 265-1830 • kop.kendra@gmail.com

Kuo, Christopher - Guitar, Banjo, Mandolin, Electric Bass
(917) 742-6084 • ckuo123@gmail.com

Kute, Malhar - Violin
(678) 656-5308 • malhar.kute@gmail.com

Lee, Minkyung - Viola
(415) 316-2022 • violistk@gmail.com

Lees-Smith, Justin - Guitar, Acoustic Guitar, 12 String Guitar, Steel Guitar, Banjo, Mandolin, Dobro, Ukulele
(323) 899-2849 • justinsmith@justinsmithguitar.com

LiButti, Anthony - Soprano, Alto, Tenor Saxophones, Flute, Clarinet
(585) 694-5492 • grenadiccilc@gmail.com

Minson, Devon - Acoustic Bass, Electric Bass
(650) 576-6117 • bassistdevon@gmail.com

Palada, Randolph - Clarinet, Eb Clarinet
(916) 541-7952 • randolphpalada@gmail.com

Pfeil, David - Clarinet, A Clarinet, Bass Clarinet, Alto and Tenor Saxophones
(415) 717-1192 • studioldp2@gmail.com

Ross, Sheri - Violin, Vocals, Guitar, Viola
(831) 588-6318 • shero7878@gmail.com

Sanford, Bin Yu - Keyboards
(267) 738-7178 • binyusanford@gmail.com

Scarfe, Ian - Piano
(415) 730-4910 • iscarfe@gmail.com

Shumate, Seth - French Horn, Mellophone
(714) 742-2482 • shumateseth99@gmail.com

Tjaarda-Hernandez, Daven - Trombone, Alto Trombone, Bass Trombone, Baritone, and Horn/Euphonium
(503) 507-6551 • davenjth@hotmail.com

Torrez, Kaylet - French Horn
(323) 518-3751 • kaylettorrez@gmail.com

van Maaren, Mattijs - Percussion, Timpani, Drums
(978) 810-1520 • mxxvmaaren@gmail.com

Wions, Dan - French Horn
(908) 625-0339 • dan@livemusicconsulting.com

Yang, Su-Hui - Piano
(510) 396-9952 • SuHuiYang2000@yahoo.com

Yang, Yang - Viola, Violin
(443) 808-6545 • yviolay@gmail.com

You, Davis - Cello
(650) 862-6894 • davisyou22@gmail.com

REINSTATED MEMBERS

Barrad, Kseniia Polstiankina - Piano

Boisset, Liam - Oboe, English Horn

Fabricant, Daniel - Acoustic Bass, Electric Bass, Guitar

Joseph, Dinesh - Percussion, Timpani, Drums

Kelly-Tuason, Heidi - Piano, Keyboards

Lan, Tiantian - Viola

Lim, Hui - Violin

Medina, Nito - Guitar, Piano, Violin

RESIGNED MEMBERS

Andrews, Travis

Bedner, Alex

Bobb, Ronald

Boyles, Matthew

Cook, Nolan

Daly, Thomas

Dorfan, Ben

Ewan, Alise

Freund-Striplen, Pamela

Garza, Jeff

Grekov, Zlata

Joseph, Dinesh

Klieger, Robert

Knudson, Christina

LaBonte, Nikolette

Leafman, Bryce

Manzo, Anthony

Mazmanian, Greg

Melendes, Emily

Nordhorn, Henry

Ostler, Rachel

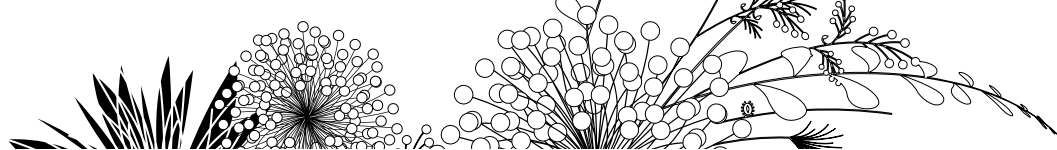
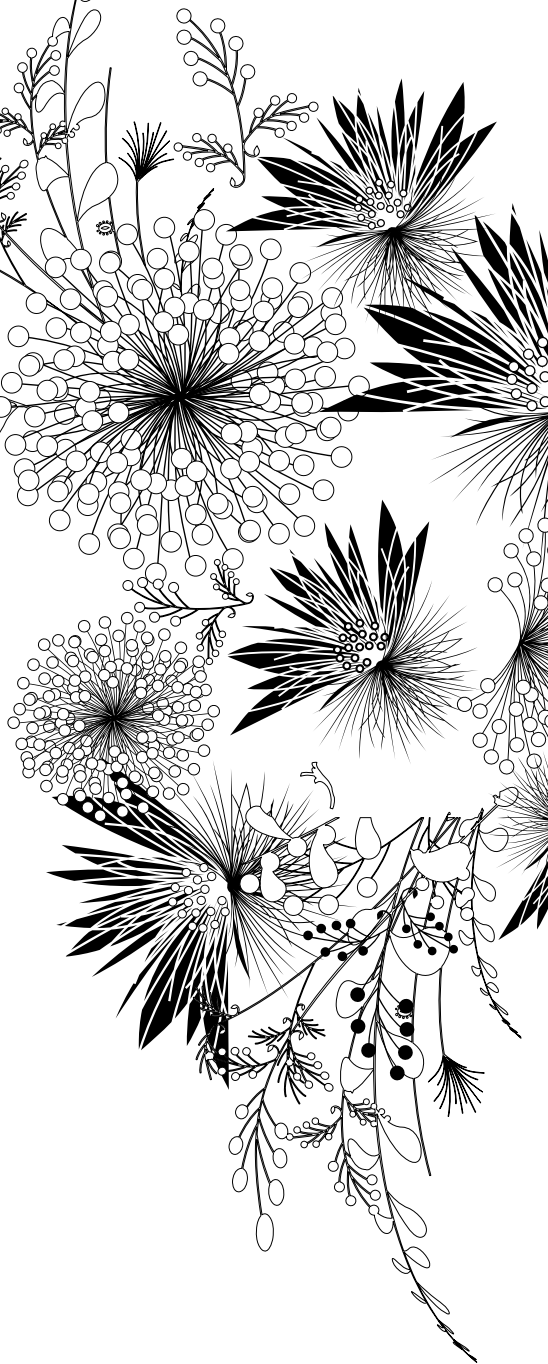
Pinkerton, Justin

Presler, Anna

Sutterfield, Nicole

Torcello, John

Valvo, Tiffany



IN MEMORY OF *BILLY ROBINSON*

1930 - 2024



We are sad to announce the death of Billy Robinson. He passed away peacefully in early May surrounded by loved ones after recuperating from a recent fall. For over half a century he touched many lives as a teacher, colleague, friend, and often mentor. His easy-going personality, sense of humor, and love of music, especially all things trombone, will be missed by all that knew him.

Billy was born in the early 1930s in Oklahoma. After moving to California, he graduated from McFarland High School (CA) in the early 1950s and went on to study Music at Fresno State University,

eventually earning both bachelor's and master's degrees in Trombone Performance. Interrupting his college studies at one point to enlist in the US Army, he was stationed at the Presidio in San Francisco as a member of the 6th Army Band. It was here that he met his wife Shirley, with whom he had 4 sons. Billy briefly taught music at Edison High School in Fresno, CA. In 1969 Billy accepted a position as Instrumental Music Director at Skyline Community College in San Bruno CA, a position he held for over 40 years.

It was Billy's love of the trombone that would shape much of his life. In the early 1970s he was co-founder of the *Bay Bones*,

a 35 to 100+ member trombone choir of both professional and college players that regularly performed locally and several times at the *International Trombone Workshop*. Later in life he frequently traveled abroad (Japan, Europe, China, Russia) as a participant in various trombone workshops, brass choirs, Oktoberfest Bands, and tours. Until recently Billy was still performing with the Golden Gate Park Band in San Francisco.

A Celebration of Life is being planned by the family to take place sometime in the coming months in the Bay Area.

.....SAN FRANCISCO.....

EPICENTER OF NETWORK RADIO

(PART 7) THE FINAL DECADE



KFRC band @ 1958 included (from left to right) Harold Zollman, Julie Mason (cast), Tex Langston, Aimee Lawrence (cast), Jimmy Callan, Mel Venter (cast), Bill Sweeny (cast), Willard Spencer, Al Ciceroni, Lyle Bardo, Paul Rosen, Bill Parrish. (Author's collection)

..... BY JACK BETHARDS, LIFE MEMBER OF LOCAL 6

In the final articles I hope you will permit me to indulge in a trip down memory lane as I give you a picture of live music broadcasts I witnessed in person starting at age eleven in 1951. Growing up in the 1940s and early 1950s, my musical heroes were the sidemen and leaders of Local 6, who performed live on the air every day from San Francisco's big network stations. The momentum that started at radio's birth kept San Francisco operating as a network origination point until live radio capitulated to television in the early 1960s.



KFRC band @ 1950 had other players at different times including Bill Parrish and "Smoke" Warner. (Schneider Collection)

I was an all-out radio fan and begged my parents to get me into studios wherever we went. It was thrilling to see radio productions in New York and Hollywood, but my favorite memory is of my father arranging to get me out of school in Santa Rosa for a day in the City. On the way to his office he would drop me off at KFRC in the Don Lee Cadillac building at 6:45 am to watch Lyle Bardo's band play the Breakfast Gang show from 7:15 to 7:45. I would hang around KFRC watching

the various programs including Mel Venter's Tell-O-Test and then walk down to the Owl Rexall Drug Store on Market Street to see Dean Maddox do his KFRC sidewalk reporter remote. Then it was time to head over to CBS at the Palace Hotel for the Bill Weaver Show with Ray Hackett and his orchestra. From there it was just a few blocks up to the "Radio City of the West" at Taylor and O'Farrell for the Les Malloy Show with Phil Bovero and his band. When dad finished up at his office, we would head

home despite my pleas to stay for Albert White's Masters of Melody. Enough was enough! This was a fairly regular routine and I still have autographs gathered from some of the leaders and musicians who amazed me with their ability to play perfectly with hardly any rehearsal and to bring in a show precisely on time.

Raised in Santa Rosa (and later a member of Local 292), I remember the awe in which we held musicians of Local 6. It was the big time! (My music teacher achieved real status when he revealed that he had actually worked with KFRC's Lyle Bardo!) Watching the radio professionals at work certainly reinforced that impression on an 11-year-old. I remember that all the musicians wore business suits to work and seemed serious about what they were doing despite the on-air characterization of being happy-go-lucky characters — the subject of numerous jibes from the program hosts.

For me, there has never been anything in show business to replace the excitement of a live radio broadcast. I was very lucky to get a glimpse of that wonderful era. These articles are a tribute to the members of Local 6 who provided great entertainment to a huge audience. I've talked to many musicians who worked in radio, and they all say it was the height of their careers.

Let's start, as I did, at KFRC, The Mutual Don Lee station. By 1950, music director Lyle Bardo had replaced the string/woodwind orchestra with a power-house big band — 4 reeds, 2 trumpets (3 when Lyle doubled 3rd), 2 trombones, piano, bass, drums — playing the half-hour Breakfast Gang show starring Mel Venter with vocalists Polly Lawrence and later Julie Mason. They also played the noon-time show, The Spice of Your Life with Marjorie King. Lyle did all of the arranging

and kept every man in the band playing full time to get a really big sound. Sidemen, who used the same book on dance jobs, complained that it was a killer to get through three hours, let alone four or five! Lyle was a master of timing. Themes, signatures, fanfares, buttons, and tags were cued instantly. There was never any dead air. His knack for full scoring paid off over the years as budget reduced the personnel. When I last heard them, the band was down to eight men with Lyle doubling as leader and second trumpet. As amazing as it seems, it was hard to tell how much the band had shrunk because his writing became more-and-more intense. That little band of alto, tenor, two trumpets, trombone, and rhythm had an unbelievably powerful sound over the air.

Also on staff were organist, Elbert La Chelle, who played other shows and pianist Howard Eastwood, accompanist for The Marin Dell Amateur Hour on Saturday evenings. Aimee Lawrence, well known from her years in the Local 6 office, was librarian and also appeared in The Breakfast Gang cast. Paul Rosen was also a long-time Local 6 officer.

Next time we will move up the radio dial a few Kilocycles.

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 San Francisco radio and its musicians, let me know: jack@schoenstein.com.

**AMERICAN FEDERATION OF MUSICIANS
MUSICIANS UNION LOCAL 6
FINANCIAL STATEMENTS
FOR THE YEAR ENDED DECEMBER 31, 2023**



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

We have reviewed the accompanying financial statements of the American Federation of Musicians Union Local 6 (a nonprofit organization), which comprise the statements of assets, liabilities, and net assets—modified cash basis as of December 31, 2023, and the related statement of revenues, expenses, and changes in net assets and cash flows—modified cash basis for the year then ended, and the related notes to the financial statements. A review includes primarily applying analytical procedures to management's financial data and making inquiries of company management. A review is substantially less in scope than an audit, the objective of which is the expression of an opinion regarding the financial statements as a whole. Accordingly, we do not express such an opinion.

Management's Responsibility for the Financial Statements

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

Accountant's Responsibility

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

We are required to be independent of American Federation of Musicians Union Local 6 and to meet our other ethical responsibilities, in accordance with the relevant ethical requirements related to our review.

Accountant's Conclusion

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

Basis of Accounting

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

Thielen & Associates
Campbell, CA
March 3, 2024

394 West Hamilton Avenue, Suite 201 • Campbell, CA 95008 • (408) 871-3900 • (408) 871-3905 Fax/telex
www.thielenassociates.com

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

ASSETS	2023
Current Assets:	
Cash and equivalents	\$ 338,723
Prepaid expenses	64,769
Investments with maturities of less than one year	210,000
Total Current Assets	613,492
Fixed Assets, at cost:	
Office equipment and furniture	160,364
Buildings and improvements	901,632
Land	151,742
Less: accumulated depreciation	(632,752)
Total Fixed Assets	580,986
Other Assets:	
Investments with maturities of more than one year	2,485,000
Total Assets	\$ 3,679,478
LIABILITIES AND NET ASSETS	
Current Liabilities:	
Deferred dues revenue	\$ 10,636
Advances and deposits	176,470
	187,106
Total Liabilities	187,106
Net Assets Without Donor Restrictions:	
General fund	1,614,334
Designated for death benefits	1,236,041
Designated for labor actions	641,997
Total Net Assets	3,492,372
Total Liabilities and Net Assets	\$ 3,679,478

See accompanying notes and independent accountant's review report.

AMERICAN FEDERATION OF MUSICIANS MUSICIANS UNION LOCAL 6 STATEMENT OF REVENUES, EXPENSES, AND OTHER CHANGES IN NET ASSETS YEAR ENDED DECEMBER 31, 2023 MODIFIED CASH BASIS

	Without Donor Restrictions
Revenue - Schedule 1	
Dues and admissions	\$ 1,155,958
Fines and fees	1,043
Designated funds	92,879
Hall rental	8,681
Other revenues	24,902
Total Revenue	1,283,463
Operating expenses - Schedule 2	
Salaries and wages	465,951
Employer payroll expense	186,735
Dues and assessments	110,557
Special delegates	39,588
Office expenses	30,227
Administrative expenses	255,156
Membership services	29,956
Special projects	7,149
Building and occupancy	40,630
Designated activities	26,800
	1,192,749
Change in net assets from operations	90,714
Other income	
Interest income	57,018
Other expense	
Depreciation	39,219
Change in net assets without donor restrictions	108,513
Net assets - beginning of year	3,383,859
Net assets - end of year	\$ 3,492,372

See accompanying notes and independent accountant's review report.

AMERICAN FEDERATION OF MUSICIANS MUSICIANS LOCAL 6 STATEMENT OF FUNCTIONAL EXPENSES FOR THE YEAR ENDED DECEMBER 31, 2023 MODIFIED CASH BASIS

	Union Member Services	Management and General	Fundraising	Total Expenses
Functional Expenses				
Salaries	\$ 410,037	\$ 46,595	\$ 9,319	\$ 465,951
Payroll taxes	36,313	4,127	825	41,265
Benefits	128,014	14,547	2,909	145,470
Total Salaries and benefits	574,364	65,269	13,054	652,686
Professional fees	153,835	17,481	3,496	174,813
Office and other	26,600	3,023	605	30,227
Stewards and committees	47,901	5,443	1,089	54,433
Special projects	6,291	715	143	7,149
Merchant fees	5,254	597	119	5,970
Occupancy	35,754	4,063	813	40,630
Printing and publications	26,361	2,996	599	29,956
Special delegates	39,588	-	-	39,588
Dues and assessments	110,557	-	-	110,557
Specific assistance to individuals	26,800	-	-	26,800
Miscellaneous	17,547	1,994	399	19,940
Total Expenses Before Depreciation	1,070,853	101,580	20,316	1,192,749
Depreciation	34,513	3,922	784	39,219
Total Expenses	\$ 1,105,365	\$ 105,502	\$ 21,100	\$ 1,231,968

See accompanying notes and independent accountant's review report.

AMERICAN FEDERATION OF MUSICIANS
MUSICIANS UNION LOCAL 6
STATEMENT OF CASH FLOWS
MODIFIED CASH BASIS

	2023
Cash Flows Used for Operating Activities:	
Excess Revenues (Expenses)	\$ 108,513
Adjustments to reconcile change in unrestricted net assets to net cash used for operating activities:	
Depreciation	39,218
(Increase) Decrease in prepaid expenses	(30,698)
Increase (Decrease) in deferred revenue	(10,774)
Increase (Decrease) in advances	(28,867)
Net cash provided by (used for) operating activities	77,392
Cash Flows Used for Investing Activities:	
(Increase) Decrease in fixed assets	(3,094)
(Increase) Decrease in investments	(75,000)
Net cash provided by (used for) investing activities	(78,094)
Net Increase (Decrease) in Cash and Equivalents	(702)
Cash and Equivalents, Beginning of Period	339,425
Cash and Equivalents, End of Period	\$ 338,723

See accompanying notes and independent accountant's review report.

Schedule 1

AMERICAN FEDERATION OF MUSICIANS
MUSICIANS UNION LOCAL 6
SCHEDULE OF REVENUE

	2023
Dues and admissions:	
Dues	\$ 214,181
Work dues	921,933
Admissions	19,844
	1,155,958
Fines and fees:	
Agency fees	210
Fines	833
	1,043
Designated funds:	
Death benefit fund	78,209
Labor action fund	14,670
	92,879
Hall rental	8,681
Other revenues:	
Merchant fees	57
Payroll services	24,845
	24,902

See accompanying notes and independent accountant's review report.

Schedule 2

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

	2023
Salaries and wages:	
Officers	\$ 179,662
Board of Directors	18,732
Assistants and others	267,557
	465,951
Employer payroll expense:	
Payroll taxes	41,265
Pension contributions	58,202
Workers compensation	9,157
Employee benefits	78,111
	186,735
Dues and assessments:	
American Federation of Musicians	98,065
San Francisco Labor Council	4,800
State Federation of Labor	4,200
Other local councils	3,492
	110,557
Special delegates:	
AFM convention and negotiations	18,114
Other meetings	21,474
	39,588
Office expenses:	
Repairs and maintenance	1,370
Supplies and services	2,613
Telecommunications	4,283
Postage and shipping	2,758
Information technology	8,679
Miscellaneous	10,524
	30,227

See accompanying notes and independent accountant's review report.

Schedule 2

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

	2023
Administrative expenses:	
Education and training	\$ 20
Legal fees	165,113
Accounting and review	9,700
Stewards	17,579
Insurance	4,909
Donations and gifts	3,346
Organizing and recruitment	845
Committees	36,854
Merchant fees	5,970
Miscellaneous	10,820
	255,156
Membership services:	
Musical News and mailings	16,095
Elections, printing, and social media	13,861
	29,956
Special projects:	
Luncheons and picnics	7,149
	7,149
Building and occupancy:	
Property taxes	11,684
Utilities	5,592
Insurance	6,831
Maintenance	16,469
Supplies	54
	40,630
Designated activities:	
Death benefit fund	22,000
Contract guarantee fund	4,800
	26,800

See accompanying notes and independent accountant's review report.

**MUSICIANS UNION LOCAL 6
NOTES TO FINANCIAL STATEMENTS**

Note 1 – Summary of Significant Accounting Policies

Nature of Operations

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

Basis of Accounting

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

Use of Estimates

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

Cash and Equivalents

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

Investments

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

Depreciation

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

Cost Allocation

The financial statements report certain categories of expenses which are attributable to more than one program or function. Therefore, these expenses require allocation on a reasonable basis that is consistently applied.

Note 1 – Summary of Significant Accounting Policies (continued)

Income Taxes

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

Date of Management's Review

Management has evaluated subsequent events through March 3, 2024, the date on which the financial statements were available to be issued.

Note 2 – Certificates of Deposit

The Union acquires certificates of deposit with the most favorable rates available at the time of purchase through its securities broker or through direct purchase from banks. The Union held \$-0- in certificates of deposit with maturities less than 90 days and \$210,000 greater than 90 days but less than one year.

The Union held \$2,485,000 in certificates of deposit with maturities greater than one year. Most maturity dates on the certificates of deposit which will be held to maturity are between 2024 and 2036.

Certificate of deposit values change with the underlying market interest rates. Therefore, at any given time prior to maturity the market values of the certificates will vary from the original purchase cost. In the event the Union would need to access the funds held in certificates prior to maturity, the Union would recognize a gain or loss of principal based on the market rate change. As of December 31, 2023, the Union had net unrealized losses of \$333,487 on the certificates of deposit held through its broker.

Note 3 – Fixed Assets

Fixed assets listed at cost consist of the following:

	2023
Building and improvements	\$901,632
Land	151,742
Furniture and equipment	160,364
Subtotal	1,213,738
Less: accumulated depreciation	(632,752)
Net fixed assets	\$580,986

Note 4 – Deferred Member Dues

Member dues collected in advance as of December 31, 2023, are:

General Fund	\$2,432
Death Benefit Fund	1,380
Defense Fund	456
Total	\$4,268

Note 5 – Earthquake Insurance

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

Note 6 – Death Benefit Arrangements

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

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

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

Note 7 – Payroll Audits

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

Note 8 – Retirement Plans

For the year ended December 31, 2023, the Union contributed \$58,202 on behalf of employee members of the Musicians Union to a defined benefit plan sponsored by the American Federation of Musicians. The plan is a multi-employer plan. In August 2018, there was an increase from 10.9% to 11.99% in the American Federation of Musicians employer contribution rate. Declining investment earnings on accumulated funds in these plans have been partially offset by the increased contribution rates and reductions in projected benefits to future retirees.

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

Note 9 – Health Reimbursement Arrangement

Beginning in 2007, the Board of Directors adopted a Health Reimbursement Arrangement (HRA) to provide health benefits to Union staff. During 2023, eligible single individuals were allowed \$700 of monthly credits and staff with families were allowed \$1,450 of monthly credits. These amounts are credited to memo book 'accounts' for health insurance and qualified medical expenses.

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

At the end of a calendar year, employees may carry forward up to \$1,000 of unused credits to the following year. The total amounts carried forward as of December 31, 2023, were \$2,879. At the discretion of the Board of Directors, the plan permits participants suffering catastrophic illness to have limited access to unused credits from the previous five calendar years. The assets designated for this plan are not segregated from operations, and except for catastrophic illness, cannot exceed the credited 'book' balances.

There are no post-employment benefits.

Note 10 – Unpaid Expenses

As of December 31, 2023, the Union had no significant unpaid expenses other than the 'per capita' dues of \$26,492 for the quarter ended December 31, 2023. Four quarters of payments were made during 2023, but the change in reporting periods several years ago required the Union to pay for members in good standing through calendar quarter ends. Therefore, the membership census cannot be completed until after the quarter end, resulting in the payment in the following period.

Note 11 – Concentration of Credit Risk

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

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

Note 12 – Liquidity and Availability of Financial Assets

The Union has no donor-imposed restrictions or financial assets not available for general use. The Union currently has no loan commitments which would impair these funds.



Director John Fisher in Sacramento

CA JOINT LABOR LEGISLATIVE CONFERENCE

President Kale Cumings and Director John Fisher attended the California Joint Labor Legislative Conference held in Sacramento on March 17-19, 2024. The Conference was attended by leaders and representatives from Northern and Southern California Unions, including AFM Local 7 (Orange County) President Edmund Velasco and Secretary-Treasurer Tammy Noreyko.

The highlight of the Convention plenary was a panel discussion on AI and its influence and impact on workers now and in the future. Here are a few issues:

- Nurses are concerned that patients in critical care will be sent home in the future with sensors that are monitored by AI instead of being in the hospital tended by their staff when a patient's vitals could change for the worse.
- SAG-AFTRA reported that even after contentious negotiations, AI is a threat to actors. Generative AI can recreate any voice or image, There are assembly Bills 602 and 1836 that have been introduced to protect unauthorized use of AI in voices.

- Sanitary workers voiced concerns over autonomous vehicles that do not recognize or let their trucks pass during garbage collection.

Because AI is learning from humans, there is concern that systemic racism, sexism and racial bias is being embedded in AI. The examples above were just some of the many concerns and alarms shared about Artificial Intelligence.

On the second day of the conference Local 6 Officers met with state legislators to urge their support of bills and possible future legislation involving unions, They were able to discuss the "Fair Play Initiative" that Local 6 is co-sponsoring along with other organizations, including Jazz In The Neighborhood and the Independent Musicians Alliance. They received a favorable response from 17th District Assemblyman, Matt Haney. The Fair Play Initiative seeks to establish prevailing wage ordinances in cities including San Francisco and provide a guaranteed wage floor for all musicians that work in municipal sponsored events.

- submitted by John Fisher

SF NIGHTLIFE AND ENTERTAINMENT SUMMIT

The San Francisco Nightlife and Entertainment Summit was held on April 15, 2024. This is a yearly event and features panel discussions by city officials and business leaders on the state of the Entertainment Industry in San Francisco.

Mayor London Breed opened the event stating her opinion that San Francisco is turning the corner to recovery with new business, including restaurants and bars, applying for permits daily. The city has also lowered its liquor license fee for businesses located close to outdoor festivals that provide music, and vendors at these festivals.

One of the music promoters on the panel stated that expenses of music tours have doubled in the past few years, yet musicians are receiving less of the net proceeds.

A panelist from the San Francisco Police Forces shared that the SFPD is in need of 500 more police officers to bring it to full capacity. He expects over 400 candidates will be going through the police academy, however these recruits must go through 8 months of training before they become active officers.

- submitted by John Fisher



ARTS ADVOCACY DAY

In 2019, CA for the Arts successfully campaigned for the state to recognize and celebrate the arts by declaring April as Arts, Culture, & Creativity Month (ACCM) through a concurrent resolution passed in the California Senate. In 2021, an additional resolution was declared to recognize artists as second responders (from <https://www.caforthearts.org/programs/arts-culture-and-creativity-month>).

This year, Arts Advocacy Day was on April 17th. Many art groups and individuals went to Sacramento to speak with legislative staff about art priorities. The theme this year was, "Art Work Is Real Work." California creative workers are struggling and there is insufficient funding for arts & culture.

California's investment in art agencies falls short when compared to other states; we are ranked #36 in the nation and spend only \$0.67 per capita. For comparison, Florida spends \$1.91 per capita; Minnesota spends \$9.62 per capita. We requested the California legislators increase this to at least \$1.00 per capita.

Another issue is that although there are 14 designated California Cultural Districts that received one-time funding via the January 2023-24 budget, there needs to be an expansion with additional funding, especially because they stimulate investments/local

economies and strengthen communities. In Alameda County, only Emeryville, has a designation as a Cultural District, so clearly more are needed.

We also advocated for investment in Performing Arts Equitable Payroll Fund which provides grant funding to Small Nonprofit Performing Arts Organizations. A 2022 report found that for every 100 Performing Arts jobs, an additional 156 jobs are supported downstream, such as hotel and restaurant workers.

Relating to schools, Proposition 28 was passed in 2022 to provide for new art programs and teachers in schools. We asked that legislators make sure this is implemented correctly. I met a group of high school students who were also part of Berkeley Rep's Teen Council. Many of them emphasized the need for arts in schools because that will keep students interested in attending school. They see many students skipping classes because they do not feel like school is for them.

The meetings were short, running from 15-20 minutes each, but we delivered our messaging and left information with each office about arts funding. I attended the past two years and many of you attend next year's event.

- submitted by Connie Chew

Minutes

BOARD OF DIRECTORS MEETING MINUTES FROM JANUARY 20, 2024

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

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

MSC to accept the amended minutes from January 11, 2024.

MSC to accept 2 reinstated members.

ST Zare reported on our annual in-person audit by AFM International Representatives Steve Pearson and Allistair Elliott.

ST Zare reported that Local 6 received \$1,140,322.85 in member work dues for 2023, of which \$231,861.26 was passed on to the Federation as required by AFM bylaws.

The Board approved the November expenses in the amount of \$93,109.99.

One death was reported in November.

MSC to continue to self-insure the Local 6 death benefit with monthly Board oversight.

ST Zare reported on the sale of new T-shirts and caps to the members.

President Cumings informed the Board about a strike from the California Faculty Association.

President Cumings reported on negotiations and activities for our CBA groups: American Bach Soloists, Berkeley Symphony, BroadwaySF, Fairmont, Marin Symphony, Monterey County Pops, Oakland Symphony, Opera San Jose, and TheatreWorks.

President Cumings updated the Board about ongoing Pamphlet B negotiations.

Meeting adjourned at 11:09AM.

Submitted by ST Beth Zare.

BOARD OF DIRECTORS MEETING MINUTES FROM FEBRUARY 16, 2024

Meeting called to order at 10:07AM by President Cumings.

Present via Zoom Video Conference: Zare, Brown, Byram, Elliott, Fisher, Guarneri, and Harvey. Guest: Lockhart.

Former Director Lockhart administered the oath of office.

MSC to accept the amended minutes from January 20, 2024.

MSC to accept the 20 new and 6 reinstated members.

MSC to approve the December expenses in the amount of \$87,423.54.

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

\$2,000 was paid from the Death Benefit Fund to the beneficiary of Steve Anderson.

\$2,000 was paid from the Death Benefit Fund to the beneficiary of Raymond Loeckle.

ST reported on AFM officers training offered prior to the Western Conference in Boise, ID, in April.

ST Zare reported that of the 1,075 regular members, 570 took advantage of the dues sale.

ST Zare reported that Local 6 received \$1,140 in contributions for the TEMPO fund during the months of December and January.

ST Zare reported that 28 new members have joined Local 6 since January 1, 2024, bringing our total membership to 1917.

ST Zare discussed the sale of Local 6 hats and shirts.

President Cumings informed the Board about the creation of a Freelance Musicians Association.

President Cumings informed the Board about representing musicians at the Half Moon Bay Ritz Carlton.

President Cumings informed the Board of a certificate program run through the California Conference of Locals.

President Cumings informed the Board that Local 6 will be managing a mentorship pilot program funded by High Road Training Partnerships.

President Cumings reported on a fair wage standard survey.

MSC to approve a successor pre-hire CBA with Berkeley Repertory Theatre for the upcoming production of Galileo.

MSC to approve the cost to send 2 delegates to the Joint Legislative Conference that takes place in Sacramento, March 17-19, 2024.

MSC to approve the cost to send President Cumings to the joint conference of LERA/FMCS that takes place in New York, June 26-30, 2024.

MSC to approve the cost to send President Cumings and Lead Organizer Kuhn to the LaborNotes Conference that takes place in Chicago, April 19-21, 2024.

President Cumings reported on negotiations and activities for our CBA groups: American Bach Soloists, Berkeley Symphony, BroadwaySF, California Symphony, Fairmont, Marin Symphony, Monterey County Pops, Oakland Symphony, Opera San Jose, and TheatreWorks.

President Cumings updated the Board about the completion of Pamphlet B negotiations and ongoing AMPTP negotiations.

Meeting adjourned at 12:01PM.

Submitted by ST Beth Zare.

BOARD OF DIRECTORS MEETING MINUTES FROM FEBRUARY 29, 2024

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

Present via Zoom Video Conference: Zare, Brown, Byram, Elliott, Fisher, Guarneri, and Harvey.

MSC to accept the amended minutes from February 16, 2024.

MSC to accept the 2 new and 3 reinstated members.

The Board discussed the remote office and benefits package offered to the staff.

MSC to approve sending 2 delegates to the San Francisco Central Labor Council COPE Banquet on April 25, 2024, at a cost of \$500 per person.

MSC to approve a request from SF Symphony Musicians to engage Rick Basehore to complete a financial analysis at a cost of \$950, to be split with the Federation.

MSC to approve a successor 3-year agreement with the Marin Symphony that has already been ratified by the musicians.

MSC to approve a successor pre-hire 4-year agreement with Monterey County Pops.

MSC to approve the cost to send 2 delegates to the 2024 California Labor Federation Biennial Convention which takes place in San Diego, July 16-17, 2024.

Received from Delegate Jimmy Kelly a request to reimburse the cost of attending the 2024 Labor Notes Conference, which takes place in Chicago, April 19-21, 2024. MSC to approve the \$185 cost of registration (6-1-0, Elliott).

MSC to support the creation of an AFM Freelance Musicians Association.

President Cumings informed the Board about the SF Opera Pension Agreement.

President Cumings informed the Board about the 2022-2026 Integrated Media Agreement.

President Cumings reported on negotiations and activities for our CBA groups: American Bach Soloists, BroadwaySF, California Symphony, Fairmont, Marin Symphony, Opera San Jose, Philharmonia Baroque, San Francisco Opera Center Orchestra, San Jose Chamber Orchestra, Santa Rosa Symphony, Symphony San Jose, and TheatreWorks.

Director Fisher discussed the need to continue availability of the Musical News on our website.

Trustee Harvey discussed the upcoming ROPA Conference to be held in San Francisco, July 28-August 1, 2024.

President Cumings updated the Board about the completion of AMPTP negotiations.

Meeting adjourned in memory of Michael A. Nicholson and Zaven Melikian (former) at 12:44PM.

Submitted by ST Beth Zare.



PLEASE ATTEND THE GENERAL MEMBERSHIP MEETING ON JULY 29, 2024 AT 1PM TO APPROVE A ONE TIME DONATION OF \$25,000 TO JAZZ IN THE NEIGHBORHOOD FOR THE PURCHASE OF A NEW JAZZMOBILE. THE LOCAL 6 BOARD OF DIRECTORS RECOMMENDS A YES VOTE.

The Jazz in the Neighborhood JazzMobile began in 2020 is a mobile Jazz venue that can present outdoor stand-alone concerts. They have presented hundreds of concerts in every Bay Area County, while providing guaranteed fair wage opportunities to hundreds of local musicians.

The JazzMobile vehicle transports the necessary gear to take Jazz directly to Bay Area neighborhoods and communities, presenting concerts in public spaces such as parks, plazas, recreation centers, senior centers, schools, and street closures for people of every ethnicity, age, gender, socio-economic background, and people with disabilities.

General Membership Meeting

July 29, 2024 at 1pm via Zoom
Meeting ID: 895 3452 0377

Musicians Union Local 6
116 - 9th Street
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Applications must be received by August 9, 2024

24-Week Season plus paid vacation
Medical, Dental, Vision and Instrument Insurance

Position begins May 2025 or earliest availability

**For more information, and to apply
for an audition, please visit
www.sfopera.com/about/auditions**

*All rates reflect 2023/24 salary for tenured Musicians. Compensation rates for 2024/25 are pending negotiation and are subject to the terms of the Collective Bargaining Agreement with the American Federation of Musicians.

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

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is an equal opportunity employer.*

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