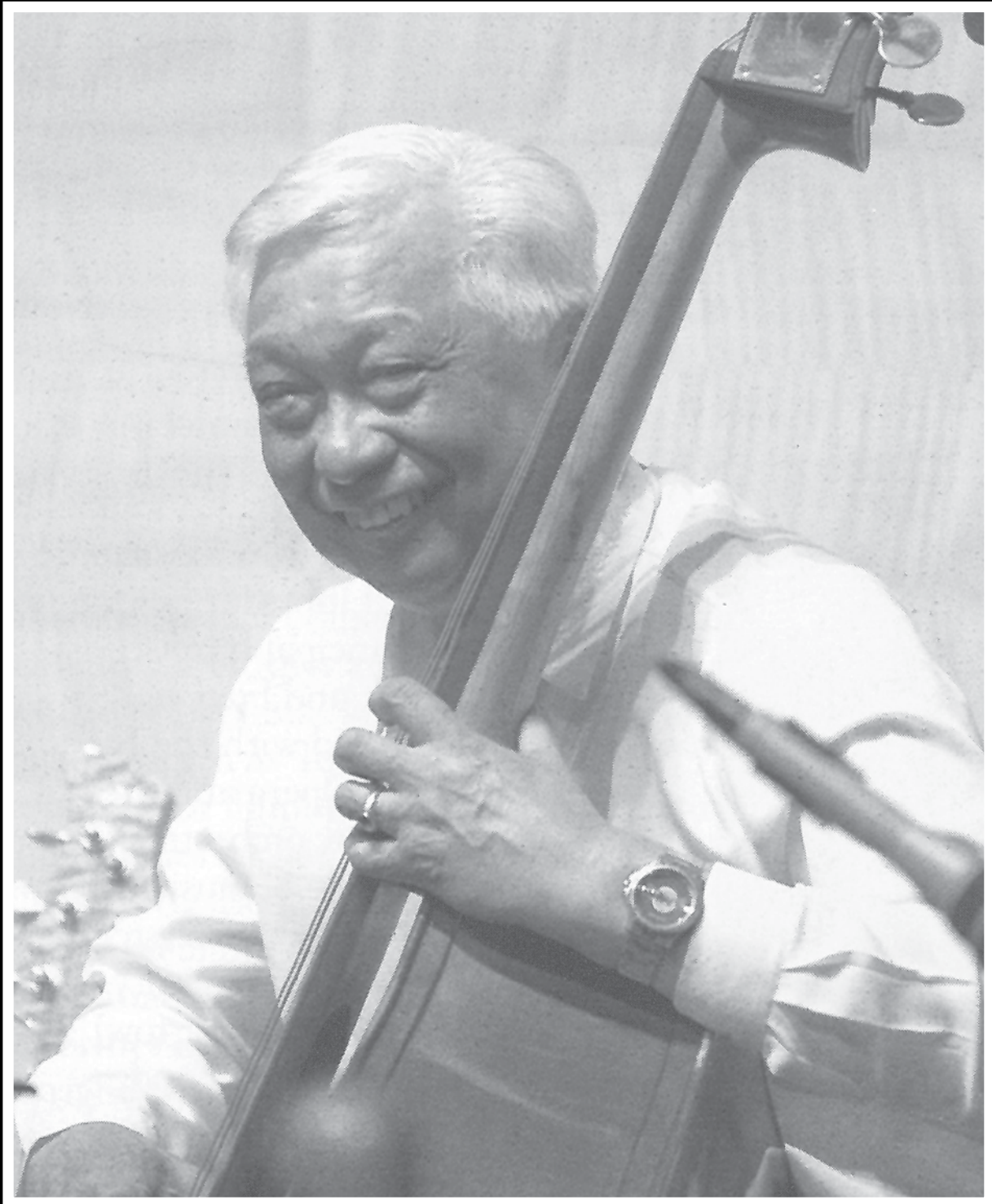


Musical News

The Official Newsletter Of Musicians Union Local 6



April 2025, Vol.97, No.1



VINCE GOMEZ

FEBRUARY 2, 1935 – JANUARY 1, 2025



BY KALE CUMINGS,
PRESIDENT

THE NLRB AND YOUR RIGHTS: WHAT YOU NEED TO KNOW

For gigging musicians, the workplace isn't always a concert hall — it's a rotating mix of clubs, recording studios, rehearsal spaces, and one-off events, often with little consistency or job security. In this unpredictable landscape, the **National Labor Relations Board (NLRB)** plays a crucial but often overlooked role. Whether you're negotiating fair pay, challenging exploitative contracts, or simply trying to organize with your fellow musicians, the NLRB is the federal agency that protects your legal right to act collectively without fear of retaliation.

Understanding how the NLRB works isn't just for union reps—it's essential knowledge for any musician trying to survive and thrive in today's gig economy. In an age when organized labor is reemerging as a political force—from Amazon warehouses to Hollywood writers' rooms—we have become dependent on the National Labor Relations Board (NLRB) with increasing necessity, whether we realize it or not.

Created in 1935 as part of President Franklin D. Roosevelt's New Deal, the NLRB was the legislative embodiment of a radical idea: **workers should have the legal right to organize and bargain collectively with their employers.** Its founding law, the National Labor Relations Act (also known as the Wagner Act), didn't just acknowledge unions—it codified them into American democracy. But the NLRB's power has always been precarious, and in recent decades, it has become a battleground—not just over labor rights, but over the very definition of work.

In the wake of the Great Depression, when labor strikes swept the nation and industrial

violence boiled over, the Wagner Act was a political solution: it gave workers the right to organize in exchange for a legal framework that would prevent chaos. The NLRB was created to enforce this framework, investigate claims of unfair labor practices, oversee union elections, and adjudicate disputes.

For much of the 20th century, the Board played a central role in shaping the balance between capital and labor. But as union density declined and corporate influence over policy grew, the agency—like the labor movement it supported—entered a period of steady erosion.

That erosion reached a low point during the first Trump administration, when NLRB appointees issued a series of decisions narrowing the scope of protected worker activity, expanding the definition of "independent contractor," and weakening union protections. Critics argued that the agency had been captured by the very forces it was designed to regulate.

The Biden-era Board, under General Counsel Jennifer Abruzzo and a pro-labor

In Memoriam

Byron W Macdonald
Alfredo 'Freddie' Gallardo
Vincent E Gomez
Carl Porter
Melinda Wagner

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

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

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Katie Curran, Casuals, CBAs x306
James Pytko, MPTF, Payroll x307

PRESIDENTS EMERITI

David Schoenbrun
Melinda Wagner

MEETINGS SCHEDULE

General Membership

April 28, 2025 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)
Labor Day
Columbus Day
Veterans Day
Thanksgiving Day (and day after)
December 25th – 26th

Editor, Musical News: Beth Zare

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The rehearsal hall is available for a rental fee.

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The office is open by appointment only.

majority, attempted a restoration. In 2023, it issued the landmark Atlanta Opera ruling, narrowing the criteria for independent contractor classification and reasserting the rights of workers who had been misclassified—especially in gig and creative sectors.

At first glance, the NLRB may look like another bureaucratic agency that has marginal impact for working musicians. But if you consider that all our power as union members comes from collective activity, the government agency charged with protecting the right of workers to act collectively becomes central to our future.

At the moment, that future is being challenged. The NLRB operates with a five-person board and a General Counsel. It is intended to reflect a bipartisan leadership, with each board member appointed by the President (with Senate approval) to a five-year term and the General Counsel to a four-year term. However, with the recent firing of board member Gwen Wilcox by President Trump (the legality of which remains contested and is still being worked out), the Board is down to just two members—effectively rendering the Board unable to assemble a quorum and thus unable to make decisions.

This reality highlights the precarious nature of the agency. A single administration can dramatically reshape its interpretation of labor law. This means that it is not necessary for the law to change for

your rights at work to be impacted—your rights can be affected by a change in ideology.

The Board is also underfunded. With caseloads rising and staffing stagnant, investigations often take months—or longer. And while the Board can order remedies, including reinstatement and back pay, it cannot impose punitive damages. Employers often break the law knowing the worst consequence is a slap on the wrist. These realities affect how practical it is for us to file Unfair Labor Practices. Sometimes it doesn't make sense to wait for the months it takes to get a ruling if you are in the middle of a negotiation.

As worker organizing resurges across industries the NLRB is once again at the center of a national reckoning over labor, equity, and power. Whether it can rise to meet this moment depends on more than politics. It depends on public awareness, grassroots pressure, and the labor movement's ability to use the tools it has while fighting for the reforms it still needs.

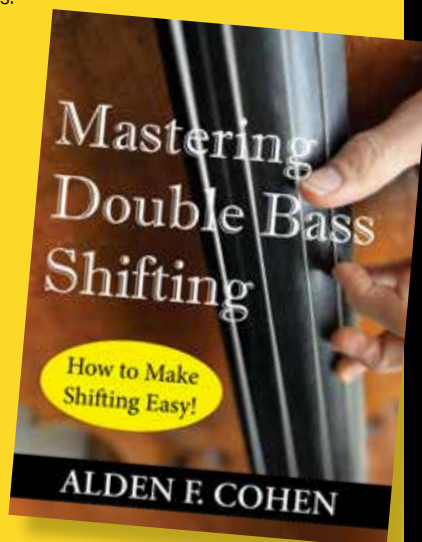
The NLRB is not glamorous. It's not fast. It doesn't promise revolution. But in a climate where more and more workers are being isolated and taken advantage of, it is one of the few institutions still insisting that **the workplace is not a monarchy—and that workers are not serfs.**

2 BOOKS BY ALDEN F. COHEN

AVAILABLE ON AMAZON.COM

Double Bass: Essential Practice Techniques offers 30 practical methods to enhance your double bass playing, focusing on areas like bowing, shifting, hand coordination, and dynamic artistry. With straightforward instructions and over two decades of expertise, this book is an ideal guide for musicians seeking to refine their skills and master foundational techniques.

Mastering Double Bass Shifting dives deeply into the art of shifting with detailed instructions, exercises, and 42 scales designed to build confidence and precision. Alden F. Cohen provides innovative approaches to analyze and practice shifts, including "Houdini" finger techniques, making it an invaluable resource for double bass players aiming for effortless transitions.



A San Francisco native, Alden F. Cohen is a professional San Francisco Bay Area double bassist. A graduate of the Peabody Institute (B.M. 2002) and San Francisco Conservatory of Music (M.M. 2003). In 2018, Mr. Cohen won the Oakland Symphony Assistant Principal bass audition. Mr. Cohen won a substitute spot with the San Francisco Symphony in 2004. Students of Mr. Cohen develop daily routines, organizational, goal-oriented, ergonomic practice techniques, and critical thinking skills on top of becoming accomplished artists.

"Alden's detailed and comprehensive plan to master shifting on the double bass is an essential resource of instruction for any teacher of the double bass."
— Stephen Tramontozzi, San Francisco Conservatory of Music (Faculty) and San Francisco Symphony (Assistant Principal Double Bass).

"Nicely done Alden. Very clear and precise instruction on important topics!"
— Patrick P. Klobas, Adjunct Professor of Jazz and Classical Double Bass at California State University, East Bay (Retired)

Welcome to the AFM



James Aldous

James Aldous is a sought-after musician known for his versatile musicianship, specializing in clarinet and bass clarinet, soprano and alto saxophones. Growing up in the UK, James performed with the National Youth Orchestra of Great Britain, touring Europe and UK and was a featured soloist (soprano saxophone) in a world premiere (*The Garden of Earthly Delights*) by Michael Berkeley at the BBC Proms. James was an Instrumental Award Scheme holder while studying at Cambridge University, and received honors for the Recital Certificate from the Guildhall School of Music & Drama. James received first prize in the enthusiasts solo competition at the International Clarinet Association's Low Clarinet Festival in 2025.



Dean Boysen

Dean Boysen is a versatile trumpeter who enjoys playing all types of music, including: jazz, Latin, show work, chamber music and orchestral. Mr. Boysen serves as Artistic Director for the BRAZZISSIMO! 10-piece brass ensemble that has been based in the San Francisco Bay area for twenty-four years. In addition to his dectet writing, he also composes and arranges for the brass quintet and trio, woodwind ensembles, big band, and orchestra. Originally from Oakland, Dean began playing jobs at the age of sixteen which included Latin bands, nightclub Top 40 band work, Marriott's Great America theme park musician, and that of studio musician. He was a signed recording artist with the group Collage under the SOLAR Records label (1981-84). Mr. Boysen recorded with many popular national recording artists and has side-manned for various shows such as The Bay Area Music Awards—Bammies (1979—1982), and in concerts including The Four Tops, The Temptations, Santana, Sylvester, Huey Lewis, Third World, Dr. Loco's Rockin' Jalapeño Band, etc.



Adrienne Burg

Adrienne Burg who plays the oboe and English horn is originally from Oakland where she is now based. She has performed with a variety of ensembles in the Bay Area, including San Francisco Contemporary Music Players, One Found Sound, Stockton Symphony, and Nomad Session. Elsewhere, she has appeared as guest principal for the West Virginia Symphony, with American Modern Ensemble at Mostly Modern Festival in Saratoga, NY, where she also performed Ellen Taaffe Zwilich's Oboe Concerto with the Mostly Modern Orchestra in 2023 after winning the concerto competition the summer prior. Adrienne also enjoys teaching and is currently growing her private teaching studio. She studied with Robert Walters at Oberlin Conservatory and Robert Atherholt at Rice University. When not performing, teaching or reed-making, you'll likely find her working at Forrests Music in Berkeley.



Micah Candiotti

Micah Candiotti is a clarinetist and educator in the Salinas/Monterey area. He graduated from University of Michigan with Bachelor's Degrees in Clarinet Performance and Music Education in 2015 and graduated from The Orchestra Now program at Bard College with a Master's in Clarinet Performance in 2019. He has been the band director at Washington Middle School in Salinas since 2019. Micah regularly performs with the Monterey County Pops! and iCantori di Carmel. He has also performed with the Santa Rosa Symphony and the Monterey Symphony. In addition to performing and teaching middle school band, Micah leads a percussion ensemble and has a clarinet studio with students of widely varying ages and degrees of experience.



Daniel Earhart

Daniel Earhart has played piano all his life, lots of old songs, blues, standards, Burt Bacharach, and more blues! He's relaxed and not trying to impress people, despite his spiffy attire. Whether vocals or instrumental piano, or peaceful music for dining, he is ready to take requests.



Iryna Klimashevskya

Iryna Klimashevskya, a Ukrainian violinist, has performed extensively across Europe, Asia and the United States. She has served as Associate Concertmaster of the Stockton Symphony since 2019 and performs regularly with various orchestras throughout the Bay Area. Prior to moving to the U.S., she was a member of the National Philharmonic of Ukraine and the Kyiv Chamber Orchestra.

Iryna holds a Master's Degree in Violin Performance and a postgraduate degree in Violin and Chamber Music from the National Music Academy of Ukraine in Kyiv. Based near Sacramento, she maintains a private violin studio and performs actively with chamber ensembles, including trios and string quartets, across Northern California.



Ami Nashimoto

Ami Nashimoto is a cellist, composer, teacher, multi-instrumentalist and San Francisco native. She is proud to be an alumnus of Ruth Asawa School of the Arts, University of California Santa Barbara, Musikhochschule Trossingen, and San Francisco State University, where they performed in masterclasses for greats including Clive Greensmith, Toby Appel, and the Juilliard Quartet. Ami performs on and under many stages for musical theater and was recently nominated for the San Francisco Bay Area Critics Circle award for their performance in Ghost Quartet at Oakland Theater Project. Ami performs a variety of styles from classical and jazz, to pop and Broadway, in chamber ensembles, orchestras, and pit orchestras.



Jon Nordgren

Jon Nordgren was the Director of Bands and Producing Artistic Director at Cabrillo Stage before retiring from Cabrillo College in 2023. During that time he also performed as a woodwind musician in more than 30 productions including world and regional premiers. Prior to 2002, Jon was the Director of Jazz Studies and Director of Bands at San Joaquin Delta College, and Show Orchestra Director at Las Positas College. Jon has adjudicated and presented clinics at music festivals, lectured for the United States Academic Decathlon, and conducted honor bands throughout California. He has enjoyed a rewarding career as a freelance woodwind musician, conductor, and arranger with the Santa Cruz Symphony, Great America, Princess Cruise Lines and for 13 years at Steve Silver's musical revue, "Beach Blanket Babylon."



Jeremy Stanek

Jeremy Stanek originally from a small farm town in Missouri, is a trumpet player and a physician specializing in sports medicine & performing arts medicine. After focal dystonia ended his professional music career, he turned to medicine as his next so he could use his experience and education as a performer to help other musicians. He founded the Performing Arts Medicine Program at Stanford University where he has served as clinical assistant professor since 2018. He treats patients of all ages and abilities & enjoys giving presentations at college programs and international conferences alike. Despite his busy schedule, he finds time to play trumpet at least a little nearly every day. He is also proud to be one of the sports medicine doctors for Team USA.



Scott Sutherland

Scott Sutherland is a life-long resident of Southern California and has been hailed as "the second craziest tuba player I know" by famed American composer, Joan Tower. He is a member of the Redlands Symphony, Riverside Philharmonic and has been spotted in the back row of the Chicago Symphony, Los Angeles Philharmonic, San Francisco Symphony, and the San Diego Symphony. Likely due to clerical errors, Scott has performed at the front of the stage as a soloist with the San Diego and Idyllwild Arts Symphony Orchestras, as well as the Riverside and Burbank Philharmonics. He has also recorded for film, television and video game soundtracks, including the major motion pictures Pearl Harbor, Batman vs. Superman and Indiana Jones and the Dial of Destiny.



Emileigh Vandiver

Emileigh Vandiver brings people together through the humanity of music, cello in tow. Reviewed by the New York Times as an "excellent performer," Ms. Vandiver's orchestral experience includes holding section positions with the Dallas Symphony, Houston Symphony and the Calgary Philharmonic and an Associate Principal position with the Fort Worth Symphony. For several summers she has been a member of the Sun Valley Music Festival. Additional ensemble experiences include touring and/or performing with the Baltimore Symphony, Sarasota Orchestra, the Grant Park Orchestra, the Boston Lyric Opera, Artsphere, and A Far Cry. Select festival performances include BBC Proms, Bravo! Vail, June in Buffalo, and the Bang on a Can marathon. Dedicated to community engagement through teaching, Ms. Vandiver was previously the cello professor at the University of New Hampshire, on faculty at the New England Conservatory of Music's Preparatory School, the Greenwood Music Camp, and served on the cello, solfège, and chamber music faculty for Project STEP at Boston's Symphony Hall.



Keeep California Rolling is a labor led initiative, led by some of the industry's biggest stars as well as top film and TV writers and producers. The EUC is composed of various unions and guilds, including the SAG-AFTRA, IATSE, the Directors Guild of America (DGA), American Federation of Musicians (AFM) and the Writers Guild of America West.

Its main goal is to urge the state to explore more ways to rework its current jobs-based incentive program to attract production back to the state, in addition to supporting Gov. Gavin Newsom's proposal to expand the California Film & TV Tax Credit from \$330M annually to \$750M.

"California's entertainment industry sustains hundreds of thousands of middle-class jobs across every sector and in every corner the state," EUC President and Directors Guild of America Western Executive Director Rebecca Rhine said in a statement. "It's essential that the expansion of the Film & TV tax credit program prioritizes workers rather than corporate profits. The EUC fully supports the governor's proposal, marking the most significant expansion to the program in decades, but we must ensure it delivers on its promise: keeping production, and the jobs it creates, right here in California, where workers and their families can thrive in their own communities."

The EUC says that from 2015 to 2020, about 50% of the 312 productions that did not qualify for California's tax credit incentive relocated to another area, resulting in an approximate loss of 28,000 jobs and \$7.7 billion in economic activity.

Last month there was movement around the two bills, AB1138 and SB630, that have been introduced by Assemblymember Rick Zbur and Senator Ben Allen. These bills are intended to modernize California's jobs program to further encourage production in the state in addition to increasing funding to the program annually. The bills introduced are seeking to expand the definition of a qualified motion picture, allowing more types of projects to apply. Additionally, the bills are seeking to increase the available credit amount for an individual project from 20% to 35% across California.

While the exact language of the bills has not been finalized, the EUC continues to work alongside Zbur and Allen to refine language and ensure the bills are structured to have maximum impact on retaining, attracting and creating jobs.

The budget vote is set to take place in June. The AFM looks to encourage filmmakers to record their scores in California, especially if they are receiving tax incentives. This is currently not part of the language.



From left to right: Secretary-Treasurer Beth Zare (left), AFM Local 47 President Stephanie O'Keefe and President Kale Cummings (right) at a Joint Hearing meeting in the State Capitol on March 26, 2025 as part of the Entertainment Union Coalition.

MEMBER INFORMATION

NEW MEMBERS

Armitage, Caroline Jou - Vocals, Violin, Piano
(510) 221-8059 • carolinejouarmitage1@yahoo.com

Boysen, Dean - Trumpet, Flugelhorn
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Brown, Julian - Violin, Piano
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Burg, Adrienne Zoe - Oboe, English Horn
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Canciello, Vincent S - Baroque Flute
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Candiotti, Micah - Clarinet
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Chan, Shang Ko - Violin, Viola
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Chen, Lavinia - Violin
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Craft, Kyle - Violin
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Dweck, Zoe - Violin, Viola
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Eames, Todd - Trombones, Tuba
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Earhart, Dan - Piano, Accordion, Bass
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Gillen, Kimberlee - Violin, Viola
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Glynn, Dominic - Violin
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Gutierrez, Juan - Violin
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Harrison, Andrew - Saxophones
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Jaworski, Rebecca - Flutes, Piccolo, Piano
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Kim, Soljung - Acoustic Bass
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Klimashevskaya, Iryna - Violin
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Lawlor, Daniel - Trombone
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Li, Wenze - Violin, Guitar
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Madole, Dawn - Violin
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Melin, Vicki - Baroque Flute, Recorders, Flute
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Moffitt, Ethan - Bass, Viola, Violin
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Nashimoto, Ami - Cello, Piano, Percussion
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Nordgren, Jon - Saxophones
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Park, Janice - Violin
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Parvin, Ian - Viola
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Schaefer, Barbara - Violin
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Seuter, Griffin - Cello
(904) 307-2665 • griffinseuter@gmail.com

Steele, David W - Violin, Viola, Piano
(510) 610-7677 • dsteele222@yahoo.com

Sutherland, Scott - Tuba, Piano, Baritone
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Tannenbaum, Isabel - Violin, Viola
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Thomas, John H - Trombones, Tuba, Baritone
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Topolski, Brandon - Percussion
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Tran, Brandon Kamanukahekili - Viola, Violin, Ukulele
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Trussell, Adam - Bassoon, Contra Bassoon
(402) 990-4079 • adamtrussell@hotmail.com

Virtgaym, Edward - Drums, Percussion, Timpani
(732) 788-4931 • eddievirtgaym42@gmail.com

Walton, Eric M - Piano, Accordion, Cello
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Wong, Daphne - Violin
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Yanai, Asuka - Violin
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REINSTATED MEMBERS

Buttmer, Evan
Chanco, Aileen
Ferreira, Catarina
Hayes, George
Jiang, Wentao
Kemp, Michael

Klyce, Ren
Knight, Terri
Kremer, Rudolph
Lee, KyungJin
Lee, Terre
McFadden, Schuyler

Moore III, James A
Pan, Shaina
Roberts, Tim
Rocha, Roger
Scott, Dora
Shim, Meerennai

Thompson, Michail
Van Wageningen, Marc
Walton, Christina O
Wolford, Dale
Yenney, Kris Y

RESIGNED MEMBERS

Almond, Mark
Bailey, Linda
Bartlett, Emma
Boyles, Matthew
Cantrell, Dan
Carrai, Phoebe
Cayanan, William
Clark, Meredith
Coelho, Sergio
Espy, Theo

Estrada, Joshua
Faridany, Lucy
Fitzgerald, Brendan
Ganelin, Ellie
Gascoyne, Judith
Gumroyan, Abe
Jaegers, Sarah Korneisel
Koffler, Ivelina
Lee, Richard
Martinez, Ricardo

Mayer, Jeffrey P
Nixon, Boris
Ramesh, Sheila
Ramos, Federico
Roedig, Alissa
Rollett, Edmund
Sanders, Lane
Sanders, Steve
Scarfe, Ian
Smith, Justin

Strader, Krista
Tanaka, Yuko
Thompson, Michail
Tula, Elisabeth Chloe
Van Dongen, Antoine
Westerling, Jonathan
Wyrick, Mariko Hiraga
Yang, Sunny Jungin
Yasuda, Marika
Yuan, Ye



A LETTER FROM LIFE MEMBER, KEN HARRISON (FORMER VIOLIST TURNED RAILWAY AFICIONADO)

To my Fellow Local 6 Members,

From time to time in the Musical News I read, and am discouraged, as I see fellow members of my generation failing to sustain their memberships, even after retiring from active work. I keep my life membership and I wish you would do the same. Our local has worked long and hard to provide the best working situation for all of us, and I believe we owe it to our younger colleagues to help support and recognize the Local's contribution to our mutual benefit. Instead of resigning or simply no longer paying dues, please consider maintaining your membership at Life Member status. For \$101 a year, it is a contribution I hope you will all consider.

MUSIC EDUCATION = SOCIAL JUSTICE



VINCE GOMEZ
FEBRUARY 2, 1935 – JANUARY 1, 2025

Vince Gomez, a beloved musician, educator, mentor, and lifelong advocate for the arts, passed away peacefully on January 1, 2025, following complications from a brief illness. A proud American Filipino and native San Franciscan, Vince's journey from modest beginnings to becoming a respected figure in the world of music education was nothing short of remarkable. He was a violinist, bassist, conductor, scholar, philosopher, and Life Member of Local 6. Even into his 80s, he continued to mentor young teachers and hustle for gigs as much as he could.

"A lot of people I knew, I taught them—they were former students. Looking at the Local 6 Directory, there were about a dozen people I had taught who are in the union," he once said with pride.

Vince was born at San Francisco General Hospital on Groundhog Day, February 2, 1935. His parents were Filipino immigrants who had journeyed to the U.S. in the early 20th century in search of a better life. As a child, his family lived in a hotel on the Embarcadero, directly across from Pier 3 near the Ferry Building. "As a kid, the Embarcadero was my playground," he once recalled. "We shared the bathroom in the hall with other people and it was considered a slum. Today it's a tennis court and swimming pool next to the Hyatt Regency."



Vince at age 9

His father worked as a cook for the Coast Guard, stationed in Alameda, while his mother worked as a hotel maid. Vince was their only child. At age five, after mimicking playing a violin with two coat hangers, his godfather insisted he begin violin lessons. With only \$50 a month in income, his parents sacrificed to give him that opportunity—\$16 went to lessons, \$16 to rent, and they lived on the remaining \$18. It was a choice that would change Vince's life and shape his mission for decades to come.

He gained early recognition for his violin playing and found that music gave him a sense of identity and pride. At Galileo High School, he played basketball and became friends with a young Johnny Mathis. His love of sports never faded—especially his devotion to the San Francisco Giants. Later in life, he



With Duane Kuiper and Mike Krukow in 1978

served as one of the team's beloved "Ball Dudes," a role that made him a favorite of Giants broadcasters Mike Krukow and Duane Kuiper.

Racism cast a long shadow over Vince's early career, shaping not just his professional opportunities, but the fabric of his everyday life. Vince's formative years in North Beach were influenced by a diverse, working-class community. "If you saw a white kid or a Black kid, it was obvious. But when they saw me they used to ask, 'How come a Chinaman has a Mexican last name?' They didn't know what a Filipino was."

Even in spaces where he was technically "accepted," there were limits. While he had been allowed to join his college fraternity—a rare exception at a time when most fraternities excluded Black



students—he knew that acceptance came with invisible boundaries. His military draft card even labeled him as “white,” a bureaucratic error that only underscored the absurd and arbitrary lines drawn by systemic racism.

One especially painful moment came shortly after he married. Vince and his first wife were ready to start their life together and had found a home to rent. “We were all signed up. They said we just had to pay and pick up the key. When we came back with the money they said, ‘Oh, Mr. Gomez, we can’t rent to you because there’s a clause in our covenant that says no non-Caucasians can live here.’”

Vince graduated from college in 1956, full of hope and vision, but reality hit hard. He struggled to find steady work in the Stockton area despite his degree. Schools weren’t hiring music teachers who didn’t fit the mold of what a “respectable” educator looked like. Freelance orchestral work was unpredictable and scarce. With a family to support, he was left scrambling.

During Christmas vacation, Vince visited San Francisco and played a few gigs in Chinatown clubs with his college buddy, Mike Montano. It was there he encountered the deeply entrenched segregation within the musicians’ unions—an eye-opening experience that challenged his understanding of the city he once saw as a haven. “I couldn’t understand when they said black union or white union. In San Francisco? I didn’t know there was a problem with race. I was accepted in school. I remember driving through Texas in the early 60s and I went to the union office there and I said, ‘I’m a musician and my car broke down here in Amarillo, do you think I could get a job?’ They said we have a black union and a white union. My I.D. said I was white but I didn’t look white, so I would have to choose. They had the same problem. They wouldn’t just let the musicians play together.”

These moments left a lasting impression. Vince saw firsthand how systemic racism wasn’t limited to one city or state—it was woven into the very institutions that governed professional music. This growing awareness would go on to shape not just his career choices, but his philosophy as an educator. He began to understand that music education wasn’t just about scales and harmony—it was about justice, representation, and fighting for a seat at the table.

It was around this time that fate and a fellow musician stepped in. Clark Burroughs, a member of the renowned jazz vocal group the Hi-Lo’s, met Vince one night at Flack’s, a popular jazz club in San Francisco. Burroughs was impressed with Vince’s skill and musicality, and offered him a bit of advice that would alter the course of his life: “Why don’t you see what you can get in L.A.?”

One of Vince’s biggest gigs was playing for the Hi-Lo’s at the old Shrine auditorium in Los Angeles

That's where the best musicians on the West Coast are."

Vince took the advice—and the risk—and headed to Los Angeles. It was a leap of faith, but one driven by necessity. He didn't just want to play music—he needed to survive. And as he would soon discover, L.A. held both new opportunities and new challenges for a young Filipino-American musician trying to make his mark in a world that didn't always welcome him.

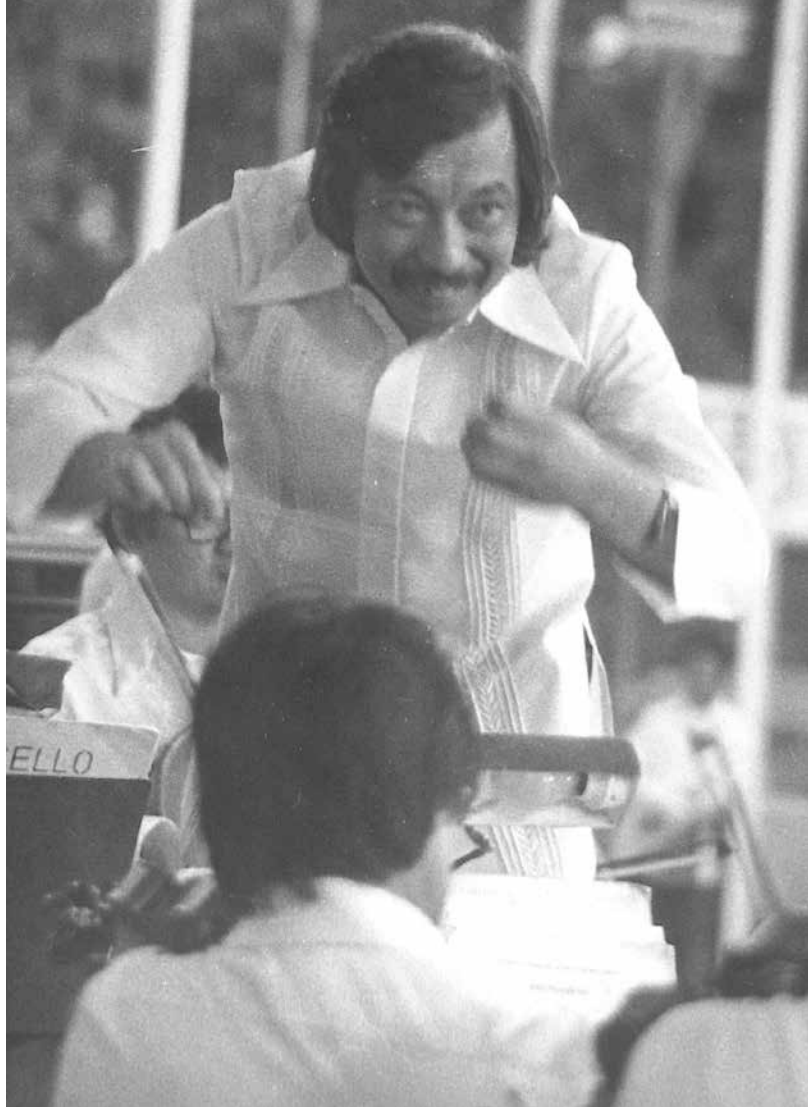
By the time Vince returned to San Francisco, Locals 6 and 669 had merged, and he soon established himself in the club scene as a member of Local 6. "When I got my union card in San Francisco it was to play the clubs in the Chinatown area, which are now all gone—The Rickshaw, Mr. Lucky, Dragon Lady, the Sky Room. I played under the name Vince G." Though he cherished these musical gigs, they also deepened his conviction that music belonged to every community, not just concert halls and conservatories.

That belief was put into action when Vince found a teaching job at a junior high in San Francisco's Fillmore District. "I taught two years at Benjamin Franklin, from 1960 to '62. I took a group of kids to a chorus festival where they had never gotten a good score—and they got a superior rating, the first time ever. I remember my first day teaching there. A 14-year-old girl said, 'You can stay, we like you.'"

To Vince, this moment wasn't just a classroom victory, it was a moment of empowerment. "You get past the skin thing and they're just like everybody else," he said. "They want to sound good. They want people to believe in them." He was adamant that music education could be transformative, especially for marginalized students. "If we had better teachers with those hard-to-reach kids, they would turn out to be good people in society. It's always hard, because you're fighting through social work in order to teach your subject." For Vince, the struggle was worth it, because teaching music was, at its core, an act of belief in a child's worth.

"I'd made the decision to go to grad school for music education. My interests then developed into getting people to understand that ALL people have music. I didn't know that—I was a classical musician. I played Beethoven, Bach, and Brahms. But music education is not just music—it's social justice."

In 1970, he returned to the Bay Area to teach at San Carlos High School, later transferring to Berkeley High School—home to one of the best music programs in the region. "It was a performing arts magnet. I took the position of Choral Director and also did the middle school orchestra. A lot of the people from that class are now the professionals with Local 6: Senji Oshima, Robin Hansen, Doris Fukowa, Steve Henry—just to name a few." These weren't just



Vince conducting in the Philippines (1981)

musical successes; they were testaments to a broader vision: that public school students, regardless of background, deserved high-quality music education.

In 1974, Vince joined Cabrillo College in Aptos, where he remained until his retirement in 1990. "I didn't want to leave Berkeley High because they were some of the best musicians I ever worked with at that level, but the pay was better and it was less work." At Cabrillo, he became involved with the National Association for Music Education, eventually chairing the Multicultural Music Commission. Its mission was bold: to integrate the music of all cultures into the mainstream curriculum—not just as add-ons, but as equals. "There was a time when they used to call all the other music 'non-Western music.' The word 'non' meant they're not people, and that good music was only European music." Vince refused that worldview. He fought for a future where every student could see themselves in the music they played.

His influence extended internationally through two Fulbright teaching fellowships, where he worked with music educators in Honduras and Ecuador. While on sabbatical from Cabrillo College, he guest-conducted the Cebu Symphony Orchestra and other ensembles in Manila. Wherever he went, he brought with him a sense of purpose: to make music accessible to all, especially those from underrepresented and underserved communities.

That mission was deeply personal. His early life experiences—growing up in poverty, learning discipline through music, and navigating a society that didn't always understand his cultural identity—fueled a lifelong dedication to equity in education. He believed every student deserved the chance to make music, and he worked tirelessly to create those opportunities.

His colleagues remembered him for his boundless energy and enthusiasm, his ability to guide directors of orchestras, bands, choirs, and jazz ensembles with equal ease.

After retiring, Vince and his wife Carol relocated to New Mexico, drawn by their shared love of the Southwest. But San Francisco remained forever close to his heart. Outside of his professional achievements, he cherished time with family, especially his grandchildren and great-grandchildren, who affectionately called him “Papa.”

Vince is survived by his wife, Carol; his daughter, Ronee; his stepdaughters, Christina and Rachael; his 9 grandchildren and 9 great-grandchildren. His family will forever cherish his love, encouragement, and enduring presence.

Vince Gomez’s legacy is one of dedication, inspiration, and passion. He brought harmony into the lives of his students, colleagues, and loved ones through his music, mentorship, and warmth. His spirit lives on in the countless lives he touched and in the music he helped create.

As Vince once said of his own life, “The life is very big.” And indeed, it was.

Special thanks to Sofia Fojas, Carol Moholt, Joni Swenson and Alex Walsh for the material in this article.



Vince and his wife Carol met in 1976 when she hired him to be the Music Director for Berkeley City Camps. (Above Vince's many union cards.)

Minutes

BOARD OF DIRECTORS MEETING MINUTES FROM AUGUST 8, 2024

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

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

MSC to accept the minutes from July 29, 2024, as amended.

MSC to accept the minutes from the July 29 General Meeting.

The Board received a communication from life member Ken Harrison about the importance of remaining a member despite retiring from playing.

MSC to accept 1 new member.

Secretary-Treasurer Zare gave an update about ongoing repairs to 116 9th Street by BBC Construction.

President Cumings reported on negotiations and activities for our CBA groups: American Bach Soloists, Bay Philharmonic, Berkeley Symphony, BroadwaySF, California Symphony, Festival Opera, Golden Gate Park Band, Oakland Symphony, Opera San Jose, Pacific Chamber Orchestra, Santa Rosa Symphony, TheatreWorks, West Bay Opera, and West Edge Opera.

Meeting adjourned in memory of Carl Porter at 11:26 AM.

Submitted by Secretary-Treasurer Beth Zare.

BOARD OF DIRECTORS MEETING MINUTES FROM SEPTEMBER 3, 2024

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

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

MSC to accept the minutes from August 8, 2024.

The Board received a communication from AFM President Gagliardi encouraging us to renew our membership in the TEMPO Signature Club.

The Board discussed the resignation of AFM Director of TEMPO Alfonso Pollard.

The Board received a communication from the wife of a member regarding an

employer's inaccurate reporting of wages to the IRS.

MSC to accept 8 new and 4 reinstated members.

MSC to authorize an estimate from BBC construction for repairs, due to the recent toilet failure in the men's room, in the amount of \$49,588.

MSC to authorize expenses to replace the toilets in the women's room up to \$5,000, if needed.

Secretary-Treasurer Zare reported that \$820 was raised for TEMPO at the 24th annual Life Member Luncheon.

Secretary-Treasurer Zare gave an update on Union Night at the Giants game and print directory.

MSC to approve a successor 4-year CBA for American Bach Soloists (2020-2024) that has already been ratified by the musicians.

MSC to approve a side letter for Lamplighters that has already been ratified by the musicians.

MSC to approve a successor 3-year CBA for Villa Sinfonia that has already been ratified by the musicians.

President Cumings reported on negotiations and activities for our CBA groups: Berkeley Symphony, California Symphony, SF Opera, and SF Symphony.

Trustee Harvey reported on the Alameda Labor Council unionist of the year dinner.

Director Fisher reported on attending the Pre-Labor Day breakfast hosted by the SF Labor Council.

President Cumings informed the Board that Ben Kessler has been hired as the new AFM political director.

Trustee Guarneri informed the Board of Jazz in the Neighborhood's purchase of the Jazz Mobile.

Meeting adjourned at 11:21 AM.

Submitted by Secretary-Treasurer Beth Zare.

BOARD OF DIRECTORS MEETING MINUTES FROM SEPTEMBER 19, 2024

Meeting called to order at 10:01 AM by President Cumings.

Present via Zoom Video Conference: Zare,

Brown, Byram, Elliott, Fisher, Guarneri, and Harvey.

MSC to accept the minutes from September 3, 2024.

MSC to accept 9 new members.

MSC to approve the June expenses in the amount of \$104,480.68.

MSC to approve the July expenses in the amount of \$165,481.94.

One death was reported in the month of July. 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 John Lewis.

Secretary-Treasurer Zare gave an update on ongoing construction at 116 9th Street. No replacement of the toilets in the women's room will be needed.

MSC to authorize a membership drive, waiving Local (\$110) and Federation (\$65) initiation fees for members joining Local 6 between 10/1/2024 and 12/31/24 pending approval of the International Executive Board.

MSC to approve a pre-hire 1-year CBA for Berkeley Repertory Theatre.

MSC to approve a pre-hire 1-year CBA for Fremont Opera.

MSC to approve a pre-hire 3-year CBA for People in Plazas.

MSC to approve a pre-hire 3-year CBA for Sienna Music.

MSC to approve a pre-hire 2-year CBA for Vallejo Community Arts Organization.

MSC to support legislative efforts in California that will curb the use of Artificial Intelligence as it relates to the music industry and displacing musicians.

MSC to approve a request from SF Opera to engage the PR firm Lighthouse Public Affairs for upcoming negotiations for \$10,000 per month.

MSC to approve a successor 3-year CBA for Villa Sinfonia that has already been ratified by the musicians.

President Cumings reported on negotiations and activities for our CBA groups: American Bach Soloists, Bay Philharmonic, Berkeley Symphony, BroadwaySF, California

Symphony, Fairmont SF, Festival Opera, Golden Gate Park Band, Opera San Jose, Pacific Chamber Orchestra, Presidio Theatre, Quadre, SF Chamber Orchestra, SF Opera, SF Opera Center Orchestra, SF Symphony, Santa Rosa Symphony, and West Bay Opera.

Director Fisher gave an update on the COPE meeting at the SF Labor Council.

Meeting adjourned in memory of Don Howe at 12:16 PM.

Submitted by Secretary-Treasurer Beth Zare.

BOARD OF DIRECTORS MEETING MINUTES FROM OCTOBER 3, 2024

Meeting called to order at 10:01 AM by President Cumings.

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

Excused: Fisher and Guarneri.

MSC to accept the amended minutes from September 19, 2024.

MSC to accept 7 new members and 1 reinstated member.

MSC to approve the August expenses in the amount of \$161,434.21.

The Board discussed a request from San Francisco Symphony musicians to retain Susan Martin as legal counsel for upcoming negotiations at a rate of \$160,000.

Secretary-Treasurer Zare reported that the International Executive Board authorized a membership drive for the 4th quarter of 2024.

The Board discussed an ongoing strike by the San Francisco Symphony Chorus.

Secretary-Treasurer Zare reported that the annual allocation by the Musician Performance Trust Fund (MPTF) was increased from \$93,417 to \$110,566.

The Board selected December 10 as the date for the upcoming Holiday Party.

MSC to approve a successor 3-year CBA for California Symphony, which has already been approved by the members.

MSC to approve a pre-hire 2-year CBA for Presidio Theatre, which expires in January of 2025.

MSC to approve a successor 3-year CBA for Pocket Opera, which has already been approved by the members.

President Cumings reported on negotiations and activities for our CBA groups:

American Bach Soloists, Bay Philharmonic, BroadwaySF, Fairmont SF, Festival Opera, Golden Gate Park Band, Oakland Municipal

Band, Opera San Jose, Philharmonia Baroque, Quadre Music Group, San Francisco Opera, San Francisco Opera Center Orchestra, San Francisco Symphony, Santa Rosa Symphony, West Bay Opera, and West Edge Opera.

Meeting adjourned in memory of Daniel Scurry at 11:56 AM.

Submitted by Secretary-Treasurer Beth Zare.

BOARD OF DIRECTORS MEETING MINUTES FROM OCTOBER 24, 2024

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

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

Excused: Brown.

MSC to accept the minutes from October 4, 2024.

The Board received a communication from a San Francisco Symphony audience member, who donated the money from their canceled Verdi Requiem tickets to the Musicians Relief Fund.

MSC to accept 20 new and 8 reinstated members.

MSC to approve a request from the musicians of the San Francisco Symphony to cover the expense of making various leaflets and items related to union activities in the amount of \$1,981.23.

MSC to approve a successor 2-year CBA for Opera San Jose (through 2025), which has already been approved by the members.

MSC to approve a successor 4-year CBA for Quadre, which has already been approved by the members.

The Board discussed the #NotMe application, which is being used in Local 802 and Local 10-208, as a tool for members to report harassment anonymously.

The Board discussed an ongoing grievance with Opera San Jose.

The Board discussed a resolved grievance with Symphony San Jose.

President Cumings informed the Board of ongoing staging problems with the boat remote that impacts the musicians at the Fairmont.

Director Guarneri reported on Local 6's participation in InterMusic SF Music Day.

President Cumings reported on a meeting with local entertainment leaders.

The Board discussed the fees requested by San Francisco Symphony attorney, Susan Martin, as it relates to upcoming

negotiations in the amount of \$160,000.

President Cumings informed the Board that Lead Organizer, Hannah Kuhn has tendered her resignation effective, November 2, 2024, to seek opportunities elsewhere.

President Cumings reported on negotiations and activities for our CBA groups: American Bach Soloists, American Conservatory Theatre, Bay Philharmonic, Berkeley Symphony, BroadwaySF, Festival Opera, Pacific Chamber Orchestra, Philharmonia Baroque, Presidio Theatre, San Francisco Chamber Orchestra, San Francisco Early Music Society, San Francisco Opera Center Orchestra, Santa Rosa Symphony, and West Edge Opera.

The Board discussed the current membership drive.

The Board discussed 2025 meeting dates.

Meeting adjourned at 12:31 PM.

Submitted by Secretary-Treasurer Beth Zare.

BOARD OF DIRECTORS MEETING MINUTES FROM NOVEMBER 7, 2024

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

Present via Zoom Video Conference: David Borough (delegate), Byram, Elliott, Fisher, Guarneri, Harvey, and Jimmy Kelly (delegate).

Excused: Brown and Zare.

MSC to accept the minutes from October 24, 2024.

MSC to approve a request from the musicians of the San Francisco Opera to cover expenses of leafleting audience regarding negotiations at Beethoven 9 program in the amount of \$756.27.

MSC to approve a request from the musicians of the SF Symphony for Local 6 to retain attorney Susan Martin to represent them in upcoming negotiations at a cost of \$160,000, plus any expenses incurred.

President Cumings reported on the recent General Membership meeting.

President Cumings reported on negotiations and activities for our CBA groups: Berkeley Repertory Theatre, Berkeley Symphony, BroadwaySF, Golden Gate Park Band, Oakland Symphony, Philharmonia Baroque, San Francisco Chamber Orchestra, San Francisco Opera, San Francisco Symphony, and Santa Rosa Symphony.

The Board discussed the current membership drive and organizing.

MSC to approve a resolution presented by Delegate Borough to encourage the

City of San Jose to place a commemorative plaque at the site of the Grateful Dead's first performance December 4, 1965.

Director Fisher informed the Board that San Francisco Symphony member, Melissa Kleinbart, attended the San Francisco Labor Council meeting to explain the issues they are facing in upcoming negotiations.

Delegate Kelly informed the Board about freelance organizing with former Local 6 organizer, Hannah Kuhn.

Delegate Kelly requested a \$200 donation for an event he is organizing called Labor Honors Martin Luther King Jr.

Meeting adjourned at 11:20 AM.

Submitted by VP Byram on behalf of Secretary-Treasurer Zare.

BOARD OF DIRECTORS MEETING MINUTES FROM NOVEMBER 21, 2024

Meeting called to order at 10:04 AM by President Cumings. Present via Zoom Video Conference: Zare, Brown, Byram, Fisher, Guarneri, and Harvey.

Excused: Elliott.

The minutes from November 7, 2024, were tabled.

MSC to accept 16 new and 8 reinstated members.

MSC to approve the September expenses in the amount of \$121,466.45.

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

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

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

MSC to accept the bid of \$9,900, submitted by Thielen & Associates, to prepare the Local 6 year-end financial statements.

MSC to approve a CBA extension for the San Francisco Symphony through January 18, 2025.

MSC to approve a CBA extension for the San Francisco Opera through May 30, 2025.

MSC to purchase an app titled #NotMe to facilitate anonymous reporting of harassment on the worksite at an annual cost of \$3,509.

President Cumings reported on the ongoing grievance with Opera San Jose.

The Board discussed a request from a Symphony San Jose member in the amount of \$300 to cover their legal fees for contesting the outcome of recent language changes in

the CBA, which impact their ability to collect doubling fees.

The Board discussed the Music for Excellence (MUSE) program with the Oakland Symphony.

President Cumings and Director Guarneri reported on their recent visit to the SF Conservatory of Music to speak with students.

President Cumings discussed possibilities for an increased Music Performance Trust Fund (MPTF) allotment.

President Cumings reported on a meeting of the Fair Play Initiative.

MSC to waive the additional work dues fees erroneously not paid by the Golden Gate Park Band in the amount of \$853.02.

President Cumings reported on negotiations and activities for our CBA groups: Berkeley Repertory Theatre, Berkeley Symphony, BroadwaySF, Fairmont SF, Golden Gate Park Band, Opera San Jose, San Francisco Opera, San Francisco Symphony, and Santa Rosa Symphony.

Director Fisher informed the Board about SF Central Labor Council meetings and the delegate from District 11.

Director Fisher informed the Board about an opportunity to support UNITE HERE hotel workers by handing out food to striking members.

MSC to purchase tickets to send two delegates to MLK Day Breakfast at a cost of \$225 each.

Meeting adjourned in memory of Phil Lesh at 12:35 PM.

Submitted by Secretary-Treasurer Zare.

BOARD OF DIRECTORS MEETING MINUTES FROM DECEMBER 10, 2024

Meeting called to order at 10:18 AM by President Cumings.

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

Excused: Brown.

The amended minutes from November 7, 2024, were approved.

The amended minutes from November 21, 2024, were approved.

The Golden Gate Park Band thanked Local 6 for their generosity in waiving additional work dues owed from the 2024 season in the amount of \$853.02.

The Board continued a discussion regarding a request from a Symphony San Jose member to cover their legal fees for

contesting the outcome of recent language changes in the CBA in the amount of \$300.

MSC to accept 8 new and 3 reinstated members.

MSC to approve the October expenses in the amount of \$109,676.46.

MSC to approve the November expenses in the amount of \$207,620.58.

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

MSC to offer a discount of \$15 to regular members who pay all their 2025 membership dues prior to January 31, 2025.

MSC to approve payment of reasonable expenses to send Local 6 officers Cumings and Zare, our two delegates by virtue of election to office, to the annual Western Conference meetings to be held from April 4-6, 2025, in Seattle, WA.

President Cumings reported on a meeting of the Freelance Steering Committee.

President Cumings reported on a partnership with Musicians at Play.

President Cumings reported on a meeting of Fair Play Initiative.

MSC to approve a successor, pre-hire 2-year CBA for Vallejo Community Arts Foundation

President Cumings reported on negotiations and activities for our CBA groups: American Conservatory Theatre, Bay Philharmonic, Berkeley Symphony, BroadwaySF, Fairmont SF, Festival Opera, Golden Gate Park Band, Pacific Chamber Orchestra, Philharmonia Baroque, San Francisco Ballet, West Bay Opera, and West Edge Opera.

Meeting adjourned at 12:10 PM.

Submitted by Secretary-Treasurer Zare.

BOARD OF DIRECTORS MEETING MINUTES FROM JANUARY 9, 2025

Meeting called to order at 10:03 AM by President Cumings.

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

Excused: Brown.

The amended minutes from December 10, 2024, were approved.

The Board authorized two \$250 awards from the Emergency Relief Fund to two members in good standing.

The Board received holiday greetings from member Wayne Hanzus.

Secretary-Treasurer Zare informed the Board about an anonymous donation to the

Emergency Relief Fund in the amount of \$1,800.

MSC to accept 14 new and 2 reinstated members.

Secretary-Treasurer Zare informed the Board that, at the end of 2024, with the addition of 49 members who joined during the 4th Quarter Membership Drive, Local 6 had 1,944 members.

Secretary-Treasurer Zare informed the Board that the #NOTME app is being rolled out by the Federation. As a result, Local 6 has requested from #NOTME app a refund of their previous \$3,609 investment.

The Board discussed staffing, damage to the office gate, and allowing People in Plazas Director Patrick Sims to receive mail at the office.

President Cumings reported on negotiations and activities for our CBA groups: American Bach Soloists, Bay Philharmonic, Berkeley Symphony, BroadwaySF, Fairmont SF, Festival Opera, Golden Gate Park Band, Opera San Jose, Pacific Chamber Orchestra, People in Plazas, Philharmonia Baroque, San Francisco Ballet, San Francisco Chamber Orchestra, San Francisco Opera, San Francisco Opera Center Orchestra, San Francisco Symphony, West Bay Opera, and West Edge Opera.

Director Fisher informed the Board that he attended the Entertainment Commission Holiday Party.

Director Fisher updated the Board on the Redstone Building and the settlement of the hotel workers' contract.

Director Fisher informed the Board about a change in supervisors for San Francisco.

Director Guarneri discussed future uses of Jazz in the Neighborhood's Jazz Mobile.

Meeting adjourned in memory of Vince Gomez at 11:26 AM.

Submitted by Secretary-Treasurer Zare.

BOARD OF DIRECTORS MEETING MINUTES FROM JANUARY 23, 2025

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

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

Delegate: Steve Parker.

Excused: Cumings.

The amended minutes from January 9, 2025, were approved.

The Board authorized a \$1,000 award from the Emergency Relief Fund to a member who lost their home in the Southern California fires.

MSC to accept 3 new and 4 reinstated members.

MSC to approve the December expenses in the amount of \$77,747.06.

One death was 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 Alfredo 'Freddie' Gallardo.

Secretary-Treasurer Zare informed the Board that Local 6 collected \$998,869.57 for work dues in 2024, of which \$222,861.23 were sent as required to the Federation.

Secretary-Treasurer Zare informed the Board that Local 6 received a refund of \$3,609 from the software developers of the #NOTME app.

Secretary-Treasurer Zare informed the Board that Local 6 received a payout of \$72,946.43 from Mt. Vernon Fire Insurance Co. to cover the cost of repairs to the building from a recently flooded toilet.

The Board discussed a possible collaboration with Music City San Francisco.

Theatre Musicians Association (TMA) Delegate Parker requested that the Board approve sending three founding members to the TMA 30th Anniversary Conference. MSC to cover the costs to send David Schoenbrun, Larry Souza, and Artie Storch to Cleveland in July of 2024.

Director Fisher informed the Board about his attendance at the MLK Breakfast in San Francisco.

MSC to send two delegates to the Cesar Chavez breakfast on March 31, 2025.

Meeting adjourned at 11:22 AM.

Submitted by Secretary-Treasurer Zare.

BOARD OF DIRECTORS MEETING MINUTES FROM FEBRUARY 13, 2025

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

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

The amended minutes from January 23, 2025 were approved.

MSC to accept 7 new and 4 reinstated members.

Secretary-Treasurer Zare informed the Board that 485 of 1585 Regular members took advantage of the 2025 dues sale.

Secretary-Treasurer Zare informed the Board that contributions to the TEMPO fund in the amount of \$1908 were received in the last

two months.

Secretary-Treasurer Zare informed the Board that \$15,869.25 in recording work dues were not withheld from musician checks and she would be sending invoices to the musicians owing payment.

Secretary-Treasurer Zare informed the Board that the Federation rollout of the #NOTME app will occur in March.

Secretary-Treasurer Zare informed the Board that Local 6 received a payout of \$72,946.43 from Mt. Vernon Fire Insurance Co. to cover the cost of repairs to the building from recent water damage.

The Board discussed a possible collaboration with Music City San Francisco.

MSC to approve sending 4 musicians to play at the memorial service for former head of IATSE Local 16 FX Crowley.

President Cumings informed the Board on his intent to attend the Creative Economy Workgroup meeting scheduled for February 19-20, 2025.

President Cumings informed the Board of his intent to attend the upcoming television videotape negotiations to take place in NYC, February 27-28, 2025.

MSC to approve a request from the musicians of the SF Opera for further financial analysis at a cost of \$700 to be split with the Federation.

President Cumings informed the Board of a request from the daughter of deceased member Johnny Ingram to aid in recouping fair use of her father's music, which had aired recently on PBS.

President Cumings informed the Board about Inspire EDU and the Entertainment Union Coalition (EUC).

President Cumings reported on negotiations and activities for our CBA groups: American Bach Soloists, ACT, Bay Philharmonic, Berkeley Symphony, Broadway SF, Fairmont SF, Festival Opera, Golden Gate Park Band, Lamplighters, San Francisco Chamber Orchestra, San Francisco Opera, San Francisco Opera Center Orchestra, San Francisco Symphony, Team San Jose, West Bay Opera, and West Edge Opera.

Director Fisher informed the Board about Music Week starting Feb 28, 2025 sponsored by the SF Entertainment Commission.

The Board agreed to move the next meeting to March 6, 2025.

Meeting adjourned in memory of FX Crowley at 11:39AM.

Submitted by Secretary-Treasurer Zare.



COME CELEBRATE WITH THE *Music Performance Trust Fund*

The Music Performance Trust Fund (MPTF) supports traditional live performances, live stream concerts, senior/nursing homes, education concerts, that are open and free to the public. Our goal is to have quality performances highlighting each month while reaching many communities with admission-free music while impacting them in a meaningful way.

Applications must be complete and submitted at least 45 days in advance.

For 2025, MPTF announced 100% funding for concerts that are on and celebrating Juneteenth. Concerts must be on 6/19/25.

MPTF concerts in senior facilities and education can be under consideration for 100% funding.

Contact james@afm6.org if you have interest in putting on an MPTF concert.

When you do an MPTF concert please send us photos! This is the best way to highlight the work we all do. MPTF is always seeking potential sponsors and having great photos helps us showcase these wonderful performances.

MUSIC FAMILY *Scholarship*

REQUIREMENTS

- Have at least one parent in good standing as a member of a Local AFM
- Be currently enrolled or accepted into an institute of higher education for the fall of 2025
- Submit a headshot
- Personal essay of approximately 500-750 words

The prompt for this year is: Imagine you have been given a budget to organize a free event for your local community, to bring together as many people as possible. What features would you include in the event to foster a sense of unity? Write an essay detailing the event you would create, blending arts and culture, while explaining the impact it would have on the special needs of your community.

MUSIC'S FUTURE *Scholarship*

REQUIREMENTS

- Be enrolled in one of the following music degree programs
 - Music Performance
 - Music Therapy
 - Music Education
 - Conducting
- Obtain good academic standing, at least a 2.0 gpa
- Submit 1 letter of reference
- Resume
- Personal statement
- Prior semester transcript (either HS diploma or College Transcript) Unofficial is fine

The prompt for this year is: What is working and not working in music education in elementary/middle/high school? How would you change it? Note: You are scored on originality of your answers, not on a broad analysis.

UPDATED PRINT DIRECTORIES AVAILABLE ONLINE



**Membership Directory
of the
Musicians Union Local 6
American Federation of Musicians**



APRIL 2025

Musicians Union Local 6
American Federation Of Musicians
116 Ninth Street
San Francisco, CA 94103-2603
(415) 575-0777
Fax (415) 863-6173
info@afm6.org
www.afm6.org



The Golden Gate Park Band auditions for open musician positions before the start of the 2025 season.

**Open positions/ auditions for the 2025 season:
French horn 2**

Clarinet section 4 (2nd /3rd clarinet)

May 24, 2025 (exact time and location to be determined and will be posted here and sent to all qualified applicants)

Please send a 1 page resume by May 14, 2025 to:
employment@goldengateparkband.org

The Golden Gate Park Band is San Francisco's oldest musical institution, providing free public concerts in Golden Gate Park since 1882. We perform a minimum of 24 concerts from April through September. Additional services may be offered.

All musicians must be or become members of the American Federation of Musicians.

GGPB recently incorporated as a musician lead 501(c)3 non-profit organization administered by a volunteer board of musicians and community members. For more information about the band see parkband.org.

Musicians wishing to join the band as substitutes should be members of the American Federation Musicians. Please contact regular band members listed elsewhere on this web site if you would like to be on our sub list.

Verified eligibility for employment is required. Resumes may be sent to:
employment@goldengateparkband.org

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

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