

Progressions

Official Publication of the Reno Musicians Union, Local 368

Spring 2013



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John Beckman – Vice-President
Paul January - Secretary/Treasurer
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Jeff Bond – Trustee
Paul Covarelli- Trustee

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Dear Union Brothers And Sisters,

I have some exciting news for you!

But first I'd like to announce that our General Membership meeting will be held 7pm on Monday, June 3, 2013 in the

union office in Maytans Music Store.

Local 368 Secretary/Treasurer Paul January will not be able to attend the AFM's convention in Las Vegas this summer so we need to elect an alternate to go in instead of Paul. The convention will be Monday, July 22, 2013 through Thursday, July 25, 2013.

We will be electing three alternates so that if we have this problem again we won't have to have another General Membership Meeting for the same purpose. Later this year we will have a meeting to discuss changing our bylaws so that we elect alternates to the next convention.

Until next time...

Best wishes,
John Shipley

Membership Dues

| Regular members | Life members (Active) and Youth Members | Life Members (Inactive) |
|---------------------|-----------------------------------------|-------------------------|
| \$37.50 per quarter | \$26.50 per quarter | \$22.50 per quarter |
| \$140 Annually | \$96 Annually | \$86 Annually |

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News From Your Local:

As many of you know Maytans opened for business on Center Street in Reno in 1959. But after 54 years in that location the family has decided to downsize and move to a smaller location. Nothing has been decided yet so please continue to patronize and support them while they make this transition to their future location. The Maytan family has graciously given Local 368 office space for more than 20 years. We can never thank them enough. Thanks Marianne. So the board has decided that when the time is right we will move the office into Paul January's home office and we will run the local from there. Same phone number and mailing address. Paul will be holding his annual "Clean The Windows At Maytans" party, look for an announcement soon.



Your Contact Information

Please update your current contact information with our office. If you have changed your email address or your home address, please let our office know. I can't get you news and information without knowing where you live. We will be sending out notices via our new Facebook account on new services or opportunities in our area. Also, with this newsletter is a death benefit beneficiary form. Please get these back to me ASAP. Many of our members have outdated beneficiary forms. Should the worst happen, your loved ones will be very happy you kept your information current with our office. Please take the time, an envelope, and one lousy little stamp and get this back to me. Thanks everyone.



New FAA Rules. Yeah!

Gone are the days of pasting your instrument case with tons of stickers pleading TSA to "handle with care." Finally because of lobbying by your union and others there is a uniform national policy allowing musical instruments on airlines. This has been

established in the Federal Aviation Administration bill reauthorized by Congress last year.

Under the new provision, any instrument that can be safely stored in the overhead compartment or underneath the seat may be brought on board as a carry-on with no extra fee. The bill also sets standard weight and size requirements for checked instruments and permits musicians to purchase a seat for oversized instruments, such as a cello or upright bass too delicate to be checked as baggage.

While some airlines, notably United and recently Delta, already follow baggage policies favorable to musicians, others are notorious for imposing stringent restrictions on instruments and for changing policies at will. Existing law had allowed each airline to set its own policy on allowances for musical instruments, and size requirements varied widely for both carry-on and checked baggage, often within the same airline. With a uniform policy in place, musicians traveling in the USA can rest easy that the same rules apply to any flight on any airline.



Local 368 Membership dues

If your dues notice has slipped off the edge of your desk and into the trash can, We are reminding you to please pay your dues on time.

Regular Annual membership are \$140.00. Annual Life Time active dues are \$96.00 and Life Inactive dues \$86.00. Online membership dues payments are another option for you. Go to www.afm.org to pay your dues with your credit card. Please keep your membership in good standing. It really helps when you pay your dues on time.

Life membership status is available to members who are 65 years or older and have continuous AFM membership for 35 years. Call the office at (775) 329-7995 or email us at local368@clearwire.net.

Recommended Resources

Why You Need Instrument Insurance:

If you're a professional musician, an instrument is not merely your livelihood: it's an extension of yourself. Instruments vary in cost, but many well-crafted instruments are worth thousands of dollars. For some people, instruments rank just below vehicles in terms of most valuable possessions. Affordable instruments can benefit from musical instrument insurance policies, though, especially if you rely on them for your career.

Marsh Affinity Group Services is the only insurance program for musicians that the AFM indorses. They offer several kinds of insurance geared towards musicians, such as: Catastrophe Major Medical Insurance, Group Term Life Insurance, Professional Liability Insurance; but their Equipment Insurance is what most musicians should look into.

Here are some features of Marsh Affinity Group Services Equipment Insurance:

- Claims based on actual replacement cost
- Coverage for theft
- Coverage for equipment when it's off premises or in transit
- Cost of this Plan is tax-deductible as a normal business expense

Although your homeowner's insurance or renter's policy might cover musical instruments, the coverage may not be comprehensive enough for your needs. These policies are usually very affordable and well worth the cost in exchange for peace of mind. Just ask Local 368 member Joe McKenna how well they cover a loss. His vehicle, along with his acoustic bass and amps, was stolen from in front of his house and within days he was buying new gear. There are many other stories to tell but check them out yourself. There is a link to Marsh Affinity on the AFM.org website

"Music Instrument Insurance Provides Protection and Peace of Mind"

Find us on facebook at Reno Musicians and "Like Us"

Local 368 now has a page on facebook, come join the Reno area musical community and your friends online.

- Place photos of you and your fellow members performing in this area and across the country.
- Promote your accomplishments and upcoming events

Spotlight On Our Local Union Talent

Reno Municipal Band

Under the direction of their newest conductor, Mack McGrannahan III, the Reno Municipal performed many concerts for Reno's Art Town Celebration last year. They really put on a class show for our local folks and those visiting our area. The amphitheater at Wingfield Park is a very nice facility for concerts.

History of the Reno Municipal Band

Over the years, Reno has had so many musical aggregations that it is nearly impossible to compile a comprehensive chronology. Reno's first city band was comprised of musicians who moved up from Washoe City in June 1868 and led the community's Independence Day parade that year. Band members came and went over the next several decades, some leaving music entirely to pursue other careers and others joining new groups.

The first Municipal Band to be funded by the City of Reno was in 1927. A second city band in 1930 was reorganized into the present day Reno Municipal Band in 1935. William Hackett took over the band in 1941 and Rollo Johnson followed in 1943. Hackett returned in 1947, succeeded by N.A. "Tink" Tinkman in 1949 who directed the Reno Municipal Band for 30 years.

Glenn Little, solo trumpet player in the band since 1954, succeeded Tinkman upon retirement in 1978, and led the Reno Municipal Band for 32 years. Budget

problems in 1983 forced the city to cut off funding, and Reno music lovers supported a program involving corporate sponsorship and foundations support. City funding resumed in 1989, and the Reno Redevelopment Agency took over administrative affairs in 1994. The private sponsorship program continues today.

A.G. "Mack" McGrannahan III, Director of Bands, University of Nevada Reno, was appointed by the Reno City Council in April 2010 to become the 8th Director of the Reno Municipal Band. This July, despite budget restrictions, the Reno Municipal Band will entertain locals and tourists in an open-air concert series at Wingfield Park in downtown Reno. Now in it's 129th year, the Reno Municipal Band is the 3rd oldest band organization in the western states.

If you can spare a few bucks, please support this Reno tradition so that it never goes away.

Ron Rose

Ron Rose began his musical career at age 14 playing organ at a local roller skating rink in his home town of Warren, Ohio. By the time he was 19 he was playing in nightclubs through out northeastern Ohio. In 1955 he toured the east and gulf coasts returning to Ohio to be with his family. In 1954 he took a 6 month long gig at the Royal Nevada Hotel in Las Vegas, returning once more to Ohio. Nine months later, in the summer of 1958, he came to the North Shore Club at Crystal Bay, NV. At the end of that summer he was hired to play in the Sage Room at Harvey's Wagon Wheel Resort in South Lake Tahoe where he continued to play for the next 43 years. During this time he occasionally took jobs in Las Vegas at the Sahara, Aladdin, Fremont and Mint Hotels.

Ron's music covers a wide range of styles from Jazz to Blues to Standards to Semi-Classics. Most recently he spent 5 years playing at Antochi's Restaurant in the Genoa Lakes Country Club, playing favorites until they closed the restaurant. He was at age 83 at that time. In 2009

Ron Rose was nominated to the Musicians Hall of Fame. Ron and Dorothy, AKA "Toots", have been married for 63 years and have 3 children and numerous grand children. He has had fun and long career doing what he loves and maybe he should have a Guinness Book of World Records for his long stay at Harvey's.

Looking for gigs?

Try AFMEntertainment.org

Let the AFM book your next job. AFM members should sign up today and start getting gigs from AFM Entertainment, the new booking and referral service of the AFM.

Register online at:
<http://www.afmentertainment.org>

AFM Tempo Fund

The AFM's Office of Government Relations in Washington DC, is the nerve-center of the union's grassroots and congressional outreach efforts and administers the Tempo Fund. This Office advocates for policies and legislation that will improve the lives of professional musicians.

If you have the resources, please donate to the AFM Tempo Fund. Your donation to Tempo helps to keep members of Congress and the House of Representative working for us. Also please remember that your work dues can be used as a business expense when preparing your taxes.

For more information, contact:

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Taps

Sadly we have had many members make their transition to the next reality since our last newsletter. One of the tasks of your Secretary /Treasurer performs is to arrange for the death benefit to be given to the bereaved families. This can be a melancholy but necessary job. Paul often tells me of the wonderful talks he will have with these families as he performs this duty. Gone but not forgotten are these wonderful, fun and dynamic musicians that were or had been members of local 368.

Ed Easton

"Eddie" or "Big Ed" as many of us called him, was a gifted saxophonist playing professionally since the age of 15. At age 18, he played in Lionel Hampton's band. A Native Yorker he moved west to Reno in 1966 and soon after joined the Harry James Band, with whom he played until after Harry's death in 1983. He was known among his peers as "The Fastest Ever". He played for such stars as Liberace, Pat Boone, Frank Sinatra & Frank, Jr., Sammy Davis, Jr., The Four Lads, Elvis Presley, Tony Bennett, Captain & Tennille, Big Tiny Little, Lou Rawls and many more. Eddie's European agent, Hans Dolpher said, "We have lost a legend". His albums included "Premier Sax Man, Eddie Easton", "The Other Ed Easton", "To Barb" and "Grandchildren". Ed had comedic personality and would find humor in most any situation. Many of us had fun on gigs listening to his one-liner jokes.

Don Conn

Don was a longtime Reno orchestra leader. He led bands in the 7th Floor Fun Room at Harold's Club as well as John Ascuaga's Nugget in Sparks.

Bob Barnes

Bob was from Ft. Worth, Texas and attended Texas Christian University (TCU) and the Chicago Conservatory of Music before hitting the road and traveling the United States with Tommy Dorsey, Buddy Morrow, and Gene Krupa. Bob's first paying job as a musician was at the age of 14.

Bob Barnes not only provided service to his community with his music, but as a member of "the greatest generation", he joined the Navy in 1945, honorably served his county during WWII and the real "cold war", Korea.

After the wars Bob taught music at San Diego State University and had a studio in Escondido while playing for the San Diego Chargers' End Zone Band.

In 1964, Bob and Vi moved to the Reno/Sparks area, and Bob worked at the New Golden Hotel, which became Harrah's and worked there in the house band for 28 years. During that time, Bob wrote and arranged music for Tony Bennett, Don Rickles, Suzzane Summers, Sammy Davis Jr., and Vicki Carr, to name a few.

Al Shay

All was born in Brooklyn and was a trumpet player, arranger and composer, and played with many of the well-known bands of the "Big Band Era". He also conducted and wrote arrangements for many of the acts in the Catskill resorts of New York. Al served in the Navy during World War II, as a musician. He came to Reno with the Vic Damone Orchestra; he liked the area and stayed.

Al was President of Local 368 for many years.

Glenn Little

From Boulder City, Nevada. Glenn attended the University of Nevada, Reno, majoring in music and art. At the age of 14, he joined the Reno Municipal Band, and remained with the band for the next 55 years. In 1978, Glenn became conductor replacing N. A. Tink Tinkham. During his long tenure as the band's leader, Glenn initiated the summer concert season in Idlewild Park, and the popular 4th of July performance at UNR, where, wearing patriotic red, white and blue attire, he would lead the children who marched in a lively line around the campus quad. Bill Thornton, a major supporter of the Reno Municipal Band, said in a Reno Gazette Journal article: "He sings, whistles, plays the banjo and trumpet, and he also conducts the band. He's Reno's music

Kathy Jerome

Kathy graduated San Francisco State University with a BA in Music in 1970. At one time she was the librarian for the San Francisco Symphony. She moved to Reno in 1971, becoming an essential member of the Reno Philharmonic Orchestra, and a founding member of the Reno Chamber Orchestra. As a member of the Harrah's House Band from 1971 to 1991, she rubbed elbows with celebrities such as Joel Gray, Sammy Davis Jr., and the Smothers Brothers, and many others. She also met the love of her life, Phillip Jerome, whom she married in 1976. She was also an educator, tutoring and teaching at-risk and ESL students.

Kathy served as board member and Board President of Local 368 working hard to negotiate many of our current CBAs.

Rich Havens

Rich was given a tin drum for Christmas at the age of 3. He took that tin drum and became the epitome of the professional percussionist. He entered his career at the age of 13, playing percussion for Rosemary Clooney at Harrah's Lake Tahoe. From that day forward, he was successfully engaged as a professional musician for the next 50 years. Rich performed in the Reno/Lake Tahoe area house and relief bands supporting such entertainers as Frank Sinatra, Jack Benny, Dean Martin, Don Rickles, Sammy Davis Jr., Liberace, Elvis Presley, The Righteous Brothers, and Liza Minnelli. He also spent several years in Branson Missouri performing with the Lawrence Welk Orchestra. At separate times, Rich performed throughout the United States and Canada touring with both Mitzi Gaynor and Diana Ross. In addition, he was a member of the Reno Philharmonic Orchestra, the UNR bands, and the Reno City Band.

Rich was a life member of local 368 joining when he was 13. He was a board member and big supporter of the AFM.

Gerry Genuario

As this goes to press one of Reno's most beloved musician has left us. He was mentor to many of us and because of him many young musicians got their start in this business of music. Gerry got me my first job playing with the house band at Harrahs when I was 18. Gerry was a long time member of the Harrahs Reno house band and his last job was being drummer and conductor for Debbie Reynolds.

For the last several years you could hear him playing at the Third Street Bar on Tuesday nights with the Reno Big band and them the Dave Gupton Big Band. Gerry was a consummate musician and his drumming "always felt right." We will miss you Gerry, you were everyone's friend and "man was your time good!"

Gerry was a life member of local 368 and a big reason why many joined the AFM.

Too many of our friends are gone this past year and Reno will not be the same without them, goodbye friends.



News From Your Board President

In February I went to the AFM Western Conference in Portland and one of the subjects discussed was the “Sound Exchange” program. SoundExchange is a non-profit performance rights organization that collects royalties on the behalf of sound recording copyright owners (SRCOs — record labels, generally) and featured artists for non-interactive digital transmissions, including satellite and Internet radio. Before 1995 there were no Performance rights for recording musicians. Sound Exchange was set up to collect performance Royalties and distribute them to artists, musicians and composers.

You might have royalty money waiting for you. All you have to do is login at www.soundexchange.com and list the recordings that you have performed on. Its that simple.



The American Federation of Musicians and Employers' Pension Fund is designed to provide you with a pension benefit for your retirement years. This pension benefit is in addition to Social Security or any other sources of income you may have during those years. For some of us retirement is nearing or has already started but I would like you to know how I have been saving for my retirement using the AFM Pension Fund.

When I was starting out in the music business in the 70's I joined the AFM and started contributing into the pension from the jobs I was working, but I was never told that I would have to put in money every year for 7 years without a break or I would lose that retirement money. In others words I never got vested in the Pension Fund. Like a lot of young musicians I just went along with my life thinking that I had money in this fund that no one at the AFM explained to me very well. Well needless to say I was very upset when I discovered that the thousands of dollars that I had put into

the fund was gone because I had what they called a “permanent break in service”, meaning I stopped paying into the fund before I was vested. At this point, when I found out I had lost a lot of money, I used quite a few choice words towards my AFM Local 368 and 369 officers for not telling how to be vested in the Pension Plan. But after I calmed down I went about figuring out how to add to my retirement portfolio by contributing to the plan using my own LLC (Limited Liability Company).

As I was learning about the AFM Pension Fund I was told the story about how Jazz Trumpeter Dizzy Gillespie had had the same experience I had had with the fund and was shown how to pay into the Pension Fund on his own. When he started he had about \$3000 with the fund and within a few years he had become vested and had several hundred thousand dollars in his pension plan with the AFM. This story may be a little anecdotal but I've heard from several sources that it is very close to the truth. If you want to do as I have been doing, and pay into the fund yourself call me and I will help decide what you need to do to get started with your retirement fund with the AFM.

– John Shipley



History of AFM Local 368

A musicians union has existed in Reno since 1909. The American Federation of Musicians (AFM), Reno Local No. 368, was chartered January 1, 1917 as the Reno Musicians' Protective Union Local No. 368. The Union formally incorporated in Nevada on June 30, 1950 as the Reno Musicians' Union. The Union has also been known as the Reno Musicians' Protective Union Local No. 368 and the Reno Musicians Association; all of these names were used throughout the records. Local 368's jurisdiction includes Reno, Sparks, Carson City, and Lake Tahoe.

A major role of the Reno Musicians' Union was to negotiate and establish basic wages of professional musicians in the Reno area, establish working conditions such as length of working day and week, procedures for filing grievances, and conditions for recording performances; and designate who was considered employer and employee for casino showroom purposes. To that end, the Union classified all Reno area venues according to certain physical characteristics such as size and facilities available; minimum wages reflected those classifications. The Union also established conditions and wage scales for events such as weddings, benefits, jam sessions, and church services.

The purpose of forming a union was to unite musicians of Reno and the vicinity for better protection of their interests, to regulate wages and all business connected with the musical profession, and to enforce good faith and fair dealing between its members.



Last Laugh

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“Too many pieces of music finish too long after the end.” - Igor Stravinsky

~ Things You'll Never Hear On A Musicians Tour Bus ~

Shouldn't we go back for the drummer?

Oh no you don't! It's my turn to clean the bathroom.

Checkmate!

Go roll 'em down the aisle all you want. They're only cymbals.
So, I just walked her home, kissed her goodnight, and came back to the bus.

No, the monitor mix was perfect. I just screwed up.

Twenty percent? Our manager should get at least 30 percent!!

Why is there porno in the VCR?

Can you believe all the money we're getting?

Boy, I can't wait till we get to Omaha!

No thanks, I don't want another beer.

Ladies, I need to see some proof of age please.



RENO MUSICIANS UNION

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TO: