The Evolution Of A Committee Member Revisited

by David Schoenbrun, President

I don't often enough publicly rain praise on the many orchestra committee members who work tirelessly on behalf of their colleagues. The Union and its CBA groups depend upon their efforts to ensure good the negotiation of good contracts and their day-to-day administration. Hence my reprise of this article first published in July 2009… have a wonderful, restful summer!

The Evolution of a Committee Member

One of the things I enjoy most about working with orchestra and negotiating committee is the musicians I meet. We often get to know each other fairly well, given the lengthy course of so many negotiations. Our musicians enter into this process knowing that it will likely be an arduous, time-consuming and sometimes emotionally draining journey – one that will strain their primary relationships and severely cut into their practice and leisure times. And they won't be paid for their troubles. It is therefore reasonable to ask, “Why would anyone volunteer for such an ordeal?”

To answer this question, I look to my own experiences when I began to serve on orchestra committees more years ago than I care to admit. I had a personal axe to grind. Filling out the pre-negotiations questionnaire was not enough to ensure that my issue – I thought it was bass cartage at the time – would be addressed adequately. I was determined to advocate for my personal agenda, though no doubt I portrayed my intentions to colleagues in more altruistic terms.

More seasoned committee members and local officers become understandably exasperated by other committee members who appear to be engaged in advancing their own agendas, to the exclusion of survey results and the dictates of common sense. They might have difficulty seeing the bigger picture, reject necessary acts of compromise, and fail to understand that the Union’s aim by and large (and, by extension, the committee’s goal) should be to provide the most good for the greatest number.

I have come to trust in the process, and believe that musicians – like me – who first become involved in committee work for personal reasons eventually come to understand and adopt a more collective spirit. This evolution is not the result of attempts by others to confront them with their tunnel-vision attitudes, but rather the modeling that they are exposed to – sometimes for hours at a time – during which they see and absorb how colleagues are able to put aside propensities to “take care of #1” in favor of communal thought and action. The long-term benefits of winning the war versus the battle become apparent. The pressures subtly exerted by the group to have each member join in concerted collective action – the definition of Unionism – eventually becomes irresistible.

From time to time you will encounter those, fortunately a small minority, who appear to be on a personal quest and will simply not relent. For them the committee process will become unsatisfying and intolerable. They will come to resent how their intransigence causes them to be marginalized within the committee and will eventually leave of their own accord.

But for the vast majority who make the transition successfully, look out! They can become your most powerful and passionate advocates for the orchestra and the Union, and those who are at first the most vocal in their unalashed self-serving postures may very well become your most energetic and effective leaders. Committee chairs and officers should take the time to help facilitate their growth, through active listening and careful explanations of the goals of negotiations. It will be well worth the effort.

File a contract -- it is your best form of protection

by Beth Zare, Secretary-Treasurer

The gig was The Temptations & The Four Tops hired by Terry Summa for concerts at the Paramount Theater in October of 2008. Then, 2 days prior to the 1st show, the producer canceled both shows, citing poor advance ticket sales. The contractor was informed by the producer that since the musicians didn’t actually perform, they were not going to be paid. Fortunately, Terry Summa had previously filed a union contract, and so, per our Local Bylaws, musicians in good standing were paid out of our Contract Guarantee Fund. The Union then sought legal recourse to recoup musician wages and pension, since no “casual” contracts contain provisions that allow for cancellation of services.

“As the contractor, I was delighted that no one got stiffed,” says Summa. “Having a signed contract was the saving grace. All the union musicians doing a union gig got their payments in a timely fashion thanks to the Contract Guarantee Fund.”

After all the musicians in good standing at the time of the engagement were paid, the slow process began of trying to get payment from producer Steve Litman. Local 6 incurred significant legal fees and spent years pursuing the case, aided by Lisl Duncan, an attorney with our general counsel’s firm of Weinberg, Rosenfeld and Roger. We first tried to reach an out of court settlement, but ultimately went to court and subsequently won a judgment against Litman. We found out that there is a difference between winning and collecting, and had to be satisfied, for the time being, with a lien placed against real estate holdings in St. Louis, Missouri.

After more than 9 years of silence we finally received good news last month. “I had almost forgotten about this pending case,” said President David Schoenbrun. An agent from a St. Louis title company handling a pending real estate transaction for Mr. Litman called to ask for a settlement agreement, since title on the property could not be cleared until the lien was lifted. Since he had to sell, he HAD to pay.

With the interest accrued Local 6 received a check for over $17,000, substantially more than the engagement’s original total wages and pension. “Check one off for the good guys,” says Schoenbrun. “This example makes it clear why it pays to file a union contract.”
Local 6 General Election

The Board of Directors has established Thursday, October 26, 2017, as the date of the next General Election for Local 6.

ELIGIBILITY: to be eligible to vote, members must be paid through the second quarter, which ends Friday, June 30, 2017, and must have paid any required initiation fees in full. The deadline for paying second quarter dues is Monday, September 1, 2017.

NOMINATIONS FOR OFFICE: any member who meets the qualifications stated in this notice may be nominated and become a candidate for any office or delegation of this union, and thereby be entitled to have his/her name placed upon the ballot, as follows:

President (and delegate to the 2019 AFM Convention)

Vice President

Secretary-Treasurer (and delegate to the 2019 AFM Convention)

Board of Directors – five positions

Delegates to the 2019 AFM Convention – two positions

Diversity Delegate to the 2019 AFM Convention – one position.

All officer and board positions are for 3-year terms, commencing on the first Monday following the January General Meeting at which they are administered the oath of office.

1) nominees must be, and have been, full members in good standing of Local 6 for a period of two (2) years preceding Monday, August 28, 2017, which is the deadline for filing nomination petitions;

2) nominees must be U.S. citizens;

3) nominees must not have been found guilty of any malfeasance in office or theft of union property.

Nomination petitions (available at Local 6) containing ten (10) or more signatures of members in good standing must be submitted to the Secretary-Treasurer no later than 4:00 p.m. on Monday, August 28, 2017

For any additional information regarding election procedures, please refer to Article IV of the Local 6 Constitution and Bylaws in the January 2015 Directory or contact the office of the Secretary-Treasurer.

Keep Your Benefits

Late Charge                                      $5.00
70/20 Year Membership     $29.25/Quarter
Life Membership                $25.25/Quarter
35 Year Membership          $38.50/Quarter
2017  Membership  Dues

Monday - Friday
Office Hours
www.afm6.org
info@afm6.org
fax (415) 863-6173
San Francisco, CA 94103
116 - 9th Street

Bi-weekly board meetings are open to the membership. The Board of Directors

Meetings Schedule
General Membership
July 31, 2017 1:00 pm

Holiday Schedule
Office Will Be Closed:
New Year’s Day
Martin Luther King Jr. Day
President’s Day
Memorial Day
Independence Day
Labor Day
Columbus Day
Veterans Day
Thanksgiving Day (and day after)
Christmas (and day after)

Dues
2017 Membership Dues
Regular Membership $52.50/Quarter
35 Year Membership $38.50/Quarter
Life Membership $25.25/Quarter
70/20 Year Membership $29.25/Quarter
Late Charge $5.00

Pay Your Dues, Keep Your Benefits
If you have been suspended or dropped as a member of Local 6 for non-payment of dues, you have lost the following union benefits: death benefit, defense and contract guarantee fund payments, the International Musician, access to the Lester Petriello Fund and other benefits that require membership in Local 6.

To avoid being suspended, members must pay their dues by the last day of each calendar quarter. Please remember, we do not bill for dues. But, we do print one or more of the following lists in each issue of the Musical News: Suspended, To Be Dropped, and/or Dropped. Also, Late Notices are sent each quarter to all suspended individuals prior to their being dropped, and a reminder is included in our quarterly newsletter.

Local 6 Officers
David Schoenbrun, President
Kale Cummings, Vice-President
Beth Zare, Secretary-Treasurer

Board Of Directors
Gretchen Elliott, Trustee
Hall Golf, Trustee
Steve Hanson, Trustee
Josephine Gray, Director
Forrest Byram, Director

President Emeritus
Melinda Wagner
Staff
Tony Orsabado - Recording, Reception (x301)
Lori Ponton Rodriguez - Treasury (x304)
Joe Rodriguez - Casuals (x306)
Cheryl Fippens - MPTF, Death Benefits (x307)
Alex Walsh - Member Services (x308)

Area-Wide Casual Wage Scale Committee
Lisa Sanchez, Chair
Ray Boyo
Gigi Dang
Michael Haftld
Jeanette Isenberg
Rub Gibson
Jim Zimmerman

Finance Committee
Melinda Wagner, Chair
Steven D’Amico
Peter Wahnhaftig

Law & Legislative Committee
William Klinghoffer, Chair
Melanie Bryson
India Cooke
Mary Hargrove
Rick Leder
Gordon Messick
Bob Williams

Recording Committee
Jon Lancefe
David Ridge
Nanci Severance
Peter Wahnhaftig

Labor Council Representatives
Alameda Labor Council – William Harvey
North Bay Labor Council – Jeanne Isenberg
SF Central Labor Council – John Fisher,
Cathy Payne
San Mateo Labor Council – David Schoenbrun
South Bay Labor Council – Sofia Fojas
Monterey Bay Central Labor Council – Tom Daly

Union Stewards
Berkeley Symphony – Aliden Cohen
California Symphony – William Harvey
Carmel Bach Festival – Meg Eldridge
Festival Opera – Betsy London
Fremont Symphony – Forrest Byram
Golden Gate Park Band – Mark Nemoyen
Lamplighters – William Harvey
Marin Symphony – Claudia Fountain
Midsummer Mozart – Kelleen Boyer
Montery Symphony – Owen Miyoshi
New Century Chamber Orchestra – Robin Bonnell
Oakland East Bay Symphony – Alicia Telford
Opera San Jose – Mary Hargrove
Philharmonia Baroque – Maria Caswell
SF Ballet Orchestra – rotating
SF Opera Center Orchestra – Diana Dorman
SF Opera – Thalia Moore
SF Symphony – rotating
San Jose Chamber Orchestra – Richard Worn
Santa Cruz County Symphony – Jo Gray
Santa Rosa Symphony – Bob Williams
Symphony Silicon Valley – Janet Witham
West Bay Opera – Diane Ryan
### New & Reinstated Members

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<thead>
<tr>
<th>Name</th>
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<tr>
<td>Donehew, Robert M</td>
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<td>Douglas, William &quot;Bill&quot;</td>
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<td>Gernert, William J</td>
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<td>Feiner, Douglas W</td>
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<td>Flyn, Nina C</td>
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<td>Fontan, Claudia L</td>
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<td>Fujii, Hanako</td>
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<td>Fukushima, Daisuke M</td>
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<td>Green, Eric</td>
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<td>Greffe, Kristin</td>
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### Changes In Member Contact Information

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<tr>
<td>Gonzalez-Gennero, Jone</td>
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<td>Gove, John</td>
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<td>Gowan, Peter</td>
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<td>Grubner, Peter</td>
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<td>Hall, Alan Miguel</td>
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<td>Hamilton, Christian</td>
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<td>Hawkins, Daniel</td>
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<td>Haygood, Mark</td>
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<td>Hengstenberg, Ernie</td>
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<td>Henderson, Elizabeth</td>
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<td>Hendriksen, Debby</td>
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<td>Holiday, Kathy</td>
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<td>Iovine, Eric</td>
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<td>Kane, Ruth</td>
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<td>Kamm, Schuyler</td>
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<td>Kassaut, Timothy</td>
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<td>Lewis, Tyler</td>
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<td>Lynn, Mark W</td>
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<td>Mankin, Todd</td>
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### Members Suspended

**For non-payment of 2nd quarter dues, updated through 7/21/17**

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<tr>
<th>Name</th>
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<tr>
<td>Austin, Arthur</td>
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<td>Baum, Marc Hampton</td>
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<td>Bays, Tiffany</td>
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<td>Bowers, David D</td>
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<td>Brockenbrey, Art</td>
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<td>Burns, Lisa Anne</td>
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<td>Carlson, Douglas S</td>
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<td>Cash, Nicole</td>
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<td>Chua, Christine</td>
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<td>Diaz, Arunaka</td>
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### Members To Be Dropped

**For non-payment of 1st quarter dues, updated through 7/21/17**

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<tr>
<th>Name</th>
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<tr>
<td>Scheelar, Earl A</td>
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<td>Turner, Edgar D</td>
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<td>Hoening, Thomas D</td>
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<td>Levenger, Lowell</td>
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<td>Tapareda, Leslie</td>
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<td>Adler, Mark</td>
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<td>Aird, David</td>
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<td>Alkins, Stephen</td>
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<td>Bagwell, Alex</td>
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<td>Baidis, Robert</td>
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<td>Baliste, Larry</td>
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<td>Bebbers, Christian L</td>
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### Resignations

**Updated through 7/21/17**

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<td>Chanos, Frances Regis</td>
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<td>Groan, Alise</td>
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<td>Frost, Amy</td>
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<td>George, Marilyn</td>
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### Music is the greatest communication in the world.

*Even if people don’t understand the language that you’re singing in, they still know good music when they hear it.* — Lou Rawls

### Join us on Facebook and Twitter

Here at AFM Local 6 we value our community of almost 2,000 Bay Area musicians. We want to know all about your lives, your triumphs, and the struggles you face pursuing a life in music making! Luckily, social media affords us the opportunity to connect with each other in a shared public forum, where we can discuss the many important issues facing musicians today. And we want to hear from you! Like us on Facebook and follow us on Twitter to join the conversation.

**Facebook**

facebook.com/afmlocal6

**Twitter**

twitter.com/afm6

**Wrigglesworth, Jerry**

wrigglesworth, jerry@afmlocal6.org 415.296.1850

**Wright, Kimberly**

wright_kim@afmlocal6.org 415.296.1850

**Wyatt, Kim**

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**Yokas, Michael**

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**Zarroski, Amy**

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**Wrigglesworth, Jerry, Richard**

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**Wright, Kimberly, Richard**

wright_kim@afmlocal6.org 415.296.1850
Carol Panofsky, Oboe: Making Music Her Way by Alex Walsh

Carol Panofsky is an oboist, pianist, teacher, contractor, graphic artist, and former board member of Local 346 (Santa Cruz). A Bay Area native, Carol was born in Oakland, grew up in Los Altos, and currently lives in Santa Cruz where she happily makes music and feeds the birds on her back patio.

Carol Panofsky began playing the oboe when she was 10. She actually started with the flute, but had to return it at the end of fifth grade because there was a waiting list. When Carol asked, “What am I going to do now?” Her teacher pointed to an instrument in the corner and said she could have it for as long as she was in the district. “It was an oboe. No one else was interested so I took it. I really liked it because it wasn’t as competitive as the flute.”

As a toddler, Carol was told that she would often sit at the family piano and make noise. “When I was a little older I had grand fantasies about playing for large audiences. I don’t know where that came from since I don’t remember being taken to concerts at that age.” Her parents soon gave her piano lessons.

Carol says her mother was not musically inclined, but later in life she found out that her father had a nice-singing voice. Carol’s father was a Professor of Physics at Stanford University. His family fled Germany in the 1930s and settled in Princeton, NJ. He met her mother while doing research with his collaborator, Lars Johannessohn, Baroque flute, Carol Panofsky, Director, Joel Schaefer, Baroque cello, Johnathan Salzedo, harpsichord and organ, Lars Johannesen, Baroque flute, Carol Panofsky, Baroque oboe.

Santa Cruz Chamber Players, 1987
Back row: Robert Fernnick, Bill Matheson, unidentified singer, Debra Spencer, Andy Cornell, unidentified bassoonist, Mary Badarik. Middle row: Carol Panofsky. Front row: Luciana Lombardi, Gene Lewis, Mary Jane Cope.

By 1980, Carol was working hard to re-establish herself on the freelance scene. She joined the Santa Cruz Chamber Players, a cooperative that presented concerts in the public library, and Albany Consort, an early music group. During this time, she met and married her husband, Stanley Williamson. Carol’s modern oboe career was tragically cut short due to health issues. “I had trouble staying pregnant. The doctor finally decided that it was the oboe playing that was causing me to lose babies, because the more oboe I played the quicker I lost them. For one of those pregnancies I had just finished dress rehearsals. During the two-hour break before the concert I went into labor. I’m sitting there in the car thinking, ‘How am I supposed to go play?’ But I did.”

During this time Carol became fascinated with early music. “I got to college and started to think about orchestration and composition and the fact that composers wrote their music with a certain sound in their heads, therefore playing transcriptions never did justice to the music. If you played violin solos on the oboe you were never going to get to the place that the composer wanted. I realized I needed to play on the instruments they wrote the music for. I became pretty zealous about that idea. I then realized playing baroque music on modern instruments was just as inadequate.”

Carol decided to go to the New England Conservatory to study performance practice and early music. She started playing Baroque music primarily, as well as recorder, sackbut and shawm. When Carol returned to teach at UC Santa Cruz she found that everything had changed. Her orchestra chair was filled and her grand ideas about playing early music did not materialize. At the same time, Carol discovered the gamelan, which was taught at UCSC. “Being a sucker for odd and weird instruments, I plunged into the gamelan with the same enthusiasm I had for oboe. When the teacher had to go back to Indonesia for a semester I would substitute, so I was also teaching it.”

By 1989, Carol was working hard to re-establish herself on the freelance scene. She joined the Santa Cruz Chamber Players, a cooperative that presented concerts in the public library, and Albany Consort, an early music group. During this time, she met and married her husband, Stanley Williamson. Carol’s modern oboe career was tragically cut short due to health issues. “I had trouble staying pregnant. The doctor finally decided that it was the oboe playing that was causing me to lose babies, because the more oboe I played the quicker I lost them. For one of those pregnancies I had just finished dress rehearsals. During the two-hour break before the concert I went into labor. I’m sitting there in the car thinking, ‘How am I supposed to go play?’ But I did.”

Carol Panofsky, Oboe: Making Music Her Way by Alex Walsh

Serving on the board was an education for Carol. “In board meetings, they were very concerned to make sure you put in the contract that the band gets to eat, which was not relevant in the circles I traveled in. This changed the way I contracted weddings. I started putting in the contract that the band was going to eat, even though we were working recorders.”

“Remember one of the big controversies at the time was there was a shopping mall that wanted an orchestra to play in the center of the mall. When they found out what it was going to cost they went to the youth symphony and got some kids to play for nothing. It was very upsetting to the Union.”

During this time Carol was heavily involved with the Santa Cruz Chamber Players. What started as a cooperative playing in the Santa Cruz library had developed to the point where Carol decided to learn computers so she could provide them with nice programs and posters. “We packed the place and got to the point where many of the players had gotten professional enough where...
developed a music theory curriculum for children which makes it fun to learn. Today Carol serves as Theory Director for the Ragazzi Boys Chorus, about 200 kids. Her job is to help them to read music. "How many adults have you met that say, 'Oh, I used to play the piano (flute, violin...), but I hated the theory?' That is very common, and it breaks my heart. So the big thing is not only to teach theory so that they actually learn and understand, but also to teach it in a way that is enjoyable. I got frustrated with available theory methods and wrote my own. By now, probably 1000 kids have gone through the program, so it has been tested and rewritten as necessary!"

Five years ago, Carol was hospitalized with pneumonia. When she was released she found she couldn’t make a sound on any wind instrument. When she complained to her doctor he told her to play the piano. "I said, 'But I don’t play the piano.' So, I got a piano teacher and now I practice 2, 3, 4, 6, 10 hours a day. I’m getting somewhere and it’s wonderful. And I can now play the oboe again."

In 2007 Carol started a concert series, Munching With Mozart, because she was angry. She saw how difficult it was for musicians to find venues and how expensive it could be for audiences to experience live music. She wanted to bridge that gulf so she could bring the music to audiences to experience live music.

In her home studio, 2005

Carol performs often in the series, on both oboe and piano. "I make a nice program for the audience and kids get to come. People bring their lunches."

UNION YES! Though Carol does not play as many union gigs as she used to, she continues to be a proud AFM member.

"I think the union is making a huge difference on the ability to travel with instruments, and the ability to make money on it. I’m going to the UK to gig in December—but that oboe is not going with me, unfortunately."

"My son plays the cello. There was one flight where they didn’t want him to fly because he had an end pin—as if he was going to kill somebody with his endpin! I know that the union is working very, very hard on these issues. When I get notifications from the union my answer is always, ‘Yes!!!’"

Munching with Mozart is now celebrating its 10th anniversary. Carol performs often in the series, on both oboe and piano. "I make a nice program for the audience and kids get to come. People bring their lunches."

Santa Cruz public library. "Most creative things in life happen because you’re angry. I just thought, ‘This isn’t working for me. Playing music for people needs to be easier. It’s so hard to get the concerts set up and to get the people to come.’ Then, I thought, ‘Well, Santa Cruz Chamber Players started in the library, so let’s go back to the library.’"

Interacting with the next generation, giving an oboe demo with “Nancy’s Kids” in her home studio, 2005

Forrest Byram, Local 6 Board Member

Musicians provide a safety net of critical assistance for music people in times of need. Musicians’ services and resources cover a wide range of financial, medical and personal emergencies, and each case is treated with integrity and confidentiality. MusiCares also focuses the resources and attention of the music industry on human service issues that directly impact the health and welfare of the music community. MusiCares provides a safety net of critical assistance for music people in times of need. Musicians’ services and resources cover a wide range of financial, medical and personal emergencies, and each case is treated with integrity and confidentiality. MusiCares also focuses the resources and attention of the music industry on human service issues that directly impact the health and welfare of the music community.

Know Your Weingarten Rights by Forrest Byram, Local 6 Board Member

Abraham Lincoln never actually said, "It is better to remain silent and be thought a fool than to open your mouth and remove all doubt," but it is still a good reminder that there are times to remain silent. I frequently hear about cases where musicians would have been better off not offering an opinion. The one that tops the list is when musicians don’t assert their Weingarten Rights.

Weingarten Rights When management calls you in for a discussion that could affect your employment status, you have the right to have a union representative present. Always make use of this right. I have had many musicians approach me after they have already spoken with management, and they wonder what to do next because they are worried. A lot of this could have been avoided by having a union representative with them. If a conductor asks you to his dressing room to discuss bowings, but then starts to ask you questions about how much you practiced the part, assert your Weingarten Rights immediately. Even when they say you are not entitled to assert these rights, tell them that you need to consult a union representative to confirm that situation. When in doubt, assert your Weingarten Rights. In case you haven’t noticed, asserting Weingarten Rights in bold, because everyone needs to remember them all the time.

Another time to remain silent is when speaking with management about other musician’s abilities. We should never speak badly of another. There are review processes in most CBA’s. If management has a problem with someone’s playing, they may initiate the process. If the case reaches the review committee, the musicians are expected to give relevant and honest feedback. When conductors want to get rid of someone, they often try to line up all sorts of negative feedback. Management uses the same divide and conquer method in contract negotiations. Please don’t try to get people fired. Who knows, the day may come when you’re on the receiving end of this sort of thing. (You may have heard of this referred to as the Music Police.)

A third time to remain silent is when you have an opinion about how to improve it. Never discuss this with management. I recently received a call from an orchestra manager. They think they should be able to get subs to commit to half the season in order to be offered sub work. The CBA clearly states that this is to be done on a set by set basis, following the official sub list. It turns out that a musician, honestly meaning well, mentioned to the conductor that it would be good to have more consistency in our subs, and wondered if there was a way to require a bigger commitment from them. This example is not a big deal, but management will now have the idea that some musicians feel this way, and may use it against us in our next negotiations.

Incidentally, I think it is safe to say that all the Freeway Philharmonic conductors want to see the same musicians in the same seats at every performance. Fortunately, we have all stuck together to keep absence policies workable, especially when it comes to rehearsal absences.

One more time to remain silent, or almost silent, is when the stage crew tells you to do something. Their number one concern is our safety. When one of them asks you to move, the only thing you need to say is “Okay,” and then do it. They are there to help us, and we need to be there to help them. Common courtesy should always be shown on the job. From a purely selfish and self-serving point of view, the stage crew’s union, IATSE, is our very good friend. A few years ago, a ballet company in another jurisdiction decided to use recorded music, instead of the orchestra they had used for years. Our picket line would not stop the performance. However, when IATSE honored our picket line, there could be no show. The musicians returned to the pit. When unions and workers stick together, we can all improve one another’s lives.
The office of governmental politics is working with AFM Reps to initiate the next phase of the TEMPO Campaign. The Legislative Office team is calling Locals in the first phase of the program. Our AFM keeps working with McSally Office and must find a way to engage and educate military commanders, and civilian musicians with an eye toward a compromise on this matter.

The US Senate. Though it did not get included in the FY '17 Defense Appropriation, instructions were left for base commanders and combatant commanders to keep an eye on military musical units.

Members of Congress to help egress the difficult terrain while looking out for the rights of civilian and military musicians as well. Recently, Rep. Martha McSally (R-AZ) created an amendment in the US Senate. The Senate bill was released last Thursday with deep cuts to Medicaid, an end to mandate under Obamacare for mandatory insurance, ending Obamacare maternity care, emergency services and performance royalties. These payments are tiered accordingly to small AM/FM radio stations with annual revenues with budgets below $1 million only need to pay $500 per year, while public-college and other noncommercial stations pay only $100.00 per year. Religious, talk radio and similar platforms will pay nothing.

Broadcasters and musicFIRST representatives are now in negotiations under the watchful eye of Representatives Nadler, Goodlatte and Conyers. Congressional members are expecting a deal. Trish Polach, Esq. represents the AFM at negotiations. Congressman Doug Collins(R-GA) is watching from the outside. He wants to introduce his own music bill. MF continues to build bipartisan support for FPFP. Broadcasters continue to build support for their resolution. AFM and musicFIRST are working toward building a comprehensive copyright package which includes: copyright office reform, possibly the Promote Act by Rep. Darryl Issa. Issa’s PROMOTE Act prohibits broadcasters from playing sound recordings without the copyright owner’s permission.

NAFTA

The AFM Worked with SAG-AFTRA to incorporate stronger intellectual property rights in new treaty. AFM legislative director A. Pollard spoke with AFM VP Alan Willaert, who gave Canada's priorities. As members of the Labor Action Committee of the AFL-CIO, Hair and Pollard work with AFL-CIO affiliates and the US Trade Representative on trade issues.

Healthcare

Principal concerns came from Republicans who believed that the bill should include provisions that provided coverage for people with pre-existing conditions, those with employer based health insurance and cuts to Planned Parenthood (for a year). Democrats flatly reject the bill saying it hurts too many elderly and poor Americans. After a month of wrangling, the bill was withdrawn from the floor due to moderates and conservatives who threatened not to vote for it until these issues were resolved.

In the House, the CBO score was not released until after the bill passed. The eventual nonpartisan score showed that more than 23 million Americans could lose their healthcare benefits by 2026, more than if Obamacare remained intact. After House passage, the bill moved to the Senate. Senators agreed to disagree with the content of the House bill and decided to totally rewrite it. As the House moved as quickly as it could to put a bill in place, the Senate is working behind closed doors with 13 Republican Senators drafting a revised bill. There was also major concern over the bill being drafted not having a congressional Budget office score analyzing its cost. The Senate decided to delay releasing its bill until all the pieces are in place.

Democrats protested because the bill was not subjected to committee hearings or debate on the floor. Democrats also complain the bill may cause unnecessary spikes in premiums for low-income families, older Americans, and those with pre-existing conditions. The Senate bill was released last Thursday with deep cuts to Medicaid, an end to mandate under Obamacare for mandatory insurance, ending Obamacare maternity care, emergency services and mental health treatment.

As of this writing, the Senate is moving toward a full vote in the chamber now that the July 4th holiday recess has ended. Four Senators will oppose it: Rand Paul (KY), Ted Cruz (TX), Mike Lee (UT) and Ron Johnson (WI). Ted Cruz has introduced his own amendment that is now under consideration. Many senators are not happy with the revised CBO score which came out just prior to the July 4th recess. President Trump and Mitch McConnell are negotiating hard to move toward a vote which could come any day. Failure could mean that no bill would pass this year leaving the Affordable Care Act, which is now the “law of the land” in place.

Military Bands

The American Federation of Musicians is proud of the men and women in uniform who serve our country and serve the union as well. We thank them for their leadership and musicianship as well. Over the years great care has been taken to prevent the displacement of civilian musicians in the public workplace. Recently, there have been circumstances where military units have come off base and performed, displacing civilian musicians in contravention to DOD Directives. This does not include performances during DOD sponsored tours. The AFM has been working with Local Officers and members of Congress to help egress the difficult terrain while looking out for the rights of civilian and military musicians as well. Recently, Rep. Martha McSally (R-AZ) created an amendment in FY 2017 Defense Authorization bill. The former A-10 Pilot was exposed and objected to military musicians performing at base parties. Her amendment passed the House by Voice Vote, but failed in the US Senate. Though it did not get included in the FY ’17 Defense Appropriation, instructions were left for base commanders and combatant commanders to keep an eye on military musical units. AFM keeps working with McSally Office and must find a way to engage and educate military commanders, and civilian musicians with an eye toward a compromise on this matter.

TEMPO

The office of governmental politics is working with AFM Reps to initiate the next phase of the TEMPO Campaign. The Legislative Office team is calling Locals in the first phase of the program. Our objective is to get all board members and Local Officers into the Signature Club (LA, Washington, DC and San Francisco boards are all in place). It is important to get members to clearly connect Legislative efforts in Washington with TEMPO giving. After Local boards are in place, the next phase of the plan is to reach out to individual members to create a larger class of leaders.
Why Should You Become a Member of the AFM TEMPO Club?

Why Should You Become a Member of the AFM TEMPO Club?
With a one-time donation of $52, the AFM can make a meaningful and significant contributions to our allies in Congress.

These donations will help to re-elect our allies and keep musicians’ issues on the agenda. Additionally, these funds will work to maintain a number of issues such as performance rights, the NEA, the pension system, and copyright enforcement.

AFM TEMPO CLUB PERSONAL BENEFITS

- Initial membership gift
- Special invitation to the annual AFM Legislative Political Conference in Washington, DC
- 10% discount on new TEMPO gear
- Complimentary entry into upcoming National TEMPO Giveaway

AFM TEMPO may accept contributions only from members of the American Federation of Musicians of the United States and Canada, executive and professional staff of AFM and its affiliates, and their immediate families living in the same household. Contributions to TEMPO are NOT tax deductible. Your decision to give is strictly voluntary and is NOT a requirement of membership in the union.

SIGNATURE TEMPO CLUB MEMBERS

Armenta, Mark
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Cummings, Kale
DiVirgilio, Roger
Dorman, Diana
Duckworth, Andrienne
Duckworth, Tom
Elliott, Gretchen
Fisher, John N
Gray, Josephine
Hanson, Steve
Hunt, John
Klingelhofer, William
Lan, Andrew
Lancelle, Jonathan
Malone, Wally
Parks, Gay Nell
Paulson, Stephen
Peterson, Charles
Price, Virginia
Rizzotto, Jay
Rodriguez, Jose A
Rodriguez, Lori F
Schillace, Angela
Schoenbrun, David
Schuman, Allan
Wagner, Melissa
Watson, Benny
Zaro, Beth

Tweets from the #thoughtfulmusician

How can you practice solidarity when you think no one is listening? #thoughtfulmusician

I wonder if anyone has written a piece that is only 140 notes long #thoughtfulmusician

What is so social about social media? I mean, I am talking all alone in my room, it is sort of like practicing #thoughtfulmusician

Do you think our next president will use better to communicate with the membership? I hope so. #thoughtfulmusician

APPLICATION FORM

TOTAL FEE PER PERSON MUST BE INCLUDED WITH SIGN-UP BY August 14th

Fill in name(s) of golfers. Separate applications for golfers in your group may be submitted, in which case, enter the names of those golfers in parentheses. They must then pay the required fees with their applications.

Golfer: ___________________________ GHIN Index*: _________
Phone Number:__________________ Amount enclosed**:__________
List golfers you wish to be paired with:
Golfer #1: ___________________________________________
Golfer #2: ___________________________________________
Golfer #3: ___________________________________________
Golfer #4: ___________________________________________

*Unsure of your index? Scores from last three rounds: __________________, ________________, ________________
**Call the office if you wish to pay by credit card.

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SYMPHONY SILICON VALLEY

Symphony Silicon Valley Auditions September 2017
Open Positions
Principal Cello, Assistant Principal Cello – Sept 19th
Principal Flute - Sept 20th
Viola: 1 section opening - Sept 21st

Per-service AFM contract applies with annual services ranging from 50-80 services. If an advertised position is won by a current member of the orchestra the vacated position will become the open chair. The winning candidate will be interviewed with the orchestra in December of 2017 or at a mutually agreed upon time.

To receive an information packet and repertoire list, qualified applicants should send a one-page resume and cover letter to:
Audition Coordinator
Symphony Silicon Valley
P.O. Box 790
San Jose, CA 95106-0790

Or via e-mail: auditions@symphonysiliconvalley.org

Deadline: Monday, August 28, 2017
Auditions held in San Jose’s California Theatre.

e-mail: auditions@symphonysiliconvalley.org
For more information visit our web site: www.symphonysiliconvalley.org

Candidates: please be advised that second-round auditions will be held the same day.

Please send resume and refundable $35 deposit to:
Stockton Symphony Association
4629 Quail Lakes Drive
Stockton, CA 95207

Audition excerpts will be sent to qualified candidates as soon as available, following submission of resume and refundable fee. However, most excerpts are easily available online or in print versions through various music publishers; notification of scheduled audition times will be by telephone or email at least 48 hours prior to auditions.

Application deadline: August 22, 2017

Audition repertoire is listed on our website: www.stocktonsymphony.org

Audition excerpts will be sent to qualified candidates as soon as available, following submission of resume and refundable fee. However, most excerpts are easily available online or in print versions through various music publishers; notification of scheduled audition times will be by telephone or email at least 48 hours prior to auditions.

Application deadline: August 22, 2017

Audition repertoire is listed on our website: www.stocktonsymphony.org

Body Mapping for Musicians: What Every Musician Needs to Know About the Body® presented by Amy Likar

This workshop is an opportunity for performers and teachers to learn the fundamentals of Body Mapping, known for enhancing performance efficiency, reducing performance stress, and increasing each performer’s capacity for expression.

Body Mapping illuminates the accurate anatomical design of movement as it relates to music-making. Workshop topics will include: optimizing attention and the music-making senses, balance for sitting and standing, breathing, and arm and hand movement. Each section of the class includes strategies to integrate into practice and performance.

With the help of Body Mapping, you can learn how to optimize ease, fluidity, confidence and expression in your music making. Plus the workshop will also include some strategies for how to make commuting more comfortable!

Two Monday night sessions
September 11 & September 18
6 - 9pm
Location: Musicians Union Local 6, 116 Ninth Street, SF
$75 Local 6 members, $100 non-members
Cost is for both evenings. You will want to attend both sessions.
To purchase tickets visit: https://www.eventbrite.com/e/body-mapping-for-musicians-what-every-musician-needs-to-know-about-the-body-tickets-36372169137

Amy Likar is a San Francisco Bay Area based performing and teaching artist and Local 6 member. For twenty years she has been an innovator and educator for musicians’ wellness as a teacher of Body Mapping and the Alexander Technique. She is the Director of Training for Andover Educators, a not for profit organization of music educators committed to saving, securing, and enhancing musical careers by providing accurate information about the body in movement. www.amylikar.com. For questions contact Amy at info@amylikar.com