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More From The Pension Front by David Schoenbrun, Local 6 President

Our Pension Fund continues to be first and foremost in many AFM members’ minds, especially among those of us who have been counting on receiving a certain retirement benefit after 30 or 40 (or more!) years of contributions by employers on our behalves. The Fund trustees have seen fit, after some cajoling from officers of the larger Locals, to “go on the road” and hold meetings with Local memberships in order to present in person a picture of the current state of the Fund and the prospects for its future. Perhaps the most important focus will be the very real possibility that a reduction of benefits might be instituted in order to maintain the Fund’s solvency through the years of our retirements and those of generations of participant musicians to come.

Unfortunately, we were only recently able to confirm the date of the San Francisco meeting with the Fund, so for those of you reading this, that meeting date (March 23rd) has already passed. Hopefully the many notifications that went out found their way into our members’ already-cluttered minds and schedules, and the meeting enjoyed a good turnout and even proved useful to those attending.

For those of you who did not attend, I’d like to present a nutshell version of what happened to bring the Fund to this unhappy place, what’s going on now, and what we might expect. As you can imagine, I’ve been on the receiving end of many anxious and angry questions, so maybe I can anticipate what is most pressing among your needs to know. Also, please understand that the AFM-EPF is a wholly separate entity from Union, so my understanding of much of this is only slightly more current and informed than any other Fund participant.

How did we get here? By “here” I mean having a pension fund with \$1.7B in assets, \$2.9B in liabilities, a funding percentage of 59%, and the dubious official label of “critical” and perhaps soon “critical and declining.” And by “we” I mean all of us: Fund participants, trustees and the experts that are hired to serve the Fund.

Those of us who don’t mince words regard the depression of 2007-2009 as the main catalyst, with the real culprit being Wall St. investor/manipulators who took advantage of human frailties, hopes, dreams, greed, and lack of sufficient regulatory oversight to steal a full 60% of the total value of this nation’s pension funds. Our pension fund was fortunate, if you can call only a 29.3% loss of asset value between 2008-2009 “fortunate.” And this was the 2nd of a 1-2 punch, the first being losses of investment assets as a result of the bursting of the dot.com bubble in 2002, from which the Fund had just recovered.

But there were also pre-existing structural problems with the Fund that have only recently come to light. In the mid to late 1990s the “multiplier,” the number used to compute pension benefits, was raised by the trustees to what the experts now know to be an unreasonable and unsustainable level of \$4.65 (per \$100 of contributions, paid monthly). To add insult to injury, it was applied retroactively to all earnings since the inception of the Fund in the late



1950s. It was a very popular decision at the time, as you might imagine. But the participants who earned money during this period are now starting to retire, and they are the “baby boomers,” so there are great numbers of them. So, a very large bill has come due, and for an already weakened fund that was (and is) especially bad news, especially as the Fund looks actuarially into the future and determines how much money it needs to continue to pay all those obligations.

On top of that we have the demographics of an aging fund – more and more retirees receiving benefits, and fewer and fewer participants whose employers are contributing to the Fund. And they are all living longer. Damn modern medicine, exercise, healthy eating and reduced drinking and drug use among our members! I recommend at least taking up a dangerous hobby... for all of our sakes.

Then there are the variables that are open for what will no doubt be some lengthy debate: How were the Fund’s assets invested before, during and since the depression? Were they adequately diversified? Too risky? Not risky enough? Did our trustees get bad advice, or exercised poor judgment, or both? Were the costs of our asset investment management way too high? Ditto other Fund expenses, like staff salaries, rent and other costs of operation.

Of these criticisms, which qualify as reasonable, cautionary tales from which the Fund can learn and, in so doing, avoid repeating. And which are simply a reflection of plain angry and frustrated Monday morning quarterbacking?

Now that you have a sense of the large, steaming pot of “how did we get here,” a few mentions of what has been done to rectify the matter,

albeit probably not sufficiently. For starters, soon after the dot.com bust the multiplier began to drop, pausing at various levels until it reached \$1.00 – as low as it can go – on January 1, 2010. Also during that time many of the previously installed benefit enhancements, like inflated early retirement, surviving spouse and working retiree benefits, were eliminated. The Rehabilitation Plan was put into effect, requiring employers to pay 1% extra into the fund on top of their negotiated rates. The Fund changed its investment managers and its investment advisor, and redistributed asset allocations in order to take advantage of previously unexplored but potentially lucrative markets. It also sought to reduce its expenses via a physical move to reduce rent substantially and other belt-tightening measures.

All of these things helped, but still our pension fund finds itself, by the very nature of its demographics, too close for comfort from the edge of the abyss.

So, what happens now? At least for a few months, we wait. At the end of March the Fund will take a snapshot of its financial position, and the actuaries employed by the Fund will crunch those numbers in accordance with the law and standard actuarial assumptions. Then, sometime in June, a report will be issued which will tell us a lot more about what has happened in the past year – has the health of the Fund improved, or does its outlook continue to deteriorate, with the key question being: might the Fund face insolvency in fewer than 20 years if no serious steps are taken to shore it up. If it improves, then we’ve all dodged a bullet for the time being. If not and the 20-year test is not met, then the trustees will likely seriously consider applying to the US Department of the Treasury for permission to reduce benefits -- an action that all participants will be able to vote upon if approved by the DOT.

And with that I’ve reached a point in this update where I could delve into my new and extremely limited understanding of MPRA (Multiemployer Pension Reform Act), the federal law of 2014 that governs how such benefit reductions can be made, and the PBGC (Pension Benefit Guaranty Corporation), the federal pension guarantee fund that is itself in danger of failing and unlikely to be bailed out by the current Congress and administration. Or, perhaps more wisely, save that for the next installment, as this very anxious issue continues to unfold.

Until then, let’s remember to be kind and patient with each other. We’re all in this together, and there is every reason to continue to maintain hope that a workable solution to this problem will be found.

Life Members

Steven D’Amico
Brent Herhold
Deborah Tandoc

In Memoriam

Benny Barth
Edward Williams

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Beth Zare, Editor
Alex Walsh, Managing Editor

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Office Hours

Monday - Friday
10:00 am - 4:00 pm

Schedule

Holiday Schedule

Office Will Be Closed:

New Year's Day
Martin Luther King Jr. Day
Presidents' Day
Memorial Day
Independence Day
Labor Day
Columbus Day
Veterans Day
Thanksgiving Day (and day after)
Christmas (and day after)

Meetings Schedule

General Membership
April 24, 2017 1:00 pm

Board Of Directors

Bi-weekly board meetings are open to the membership. Call for meeting schedules.

Dues

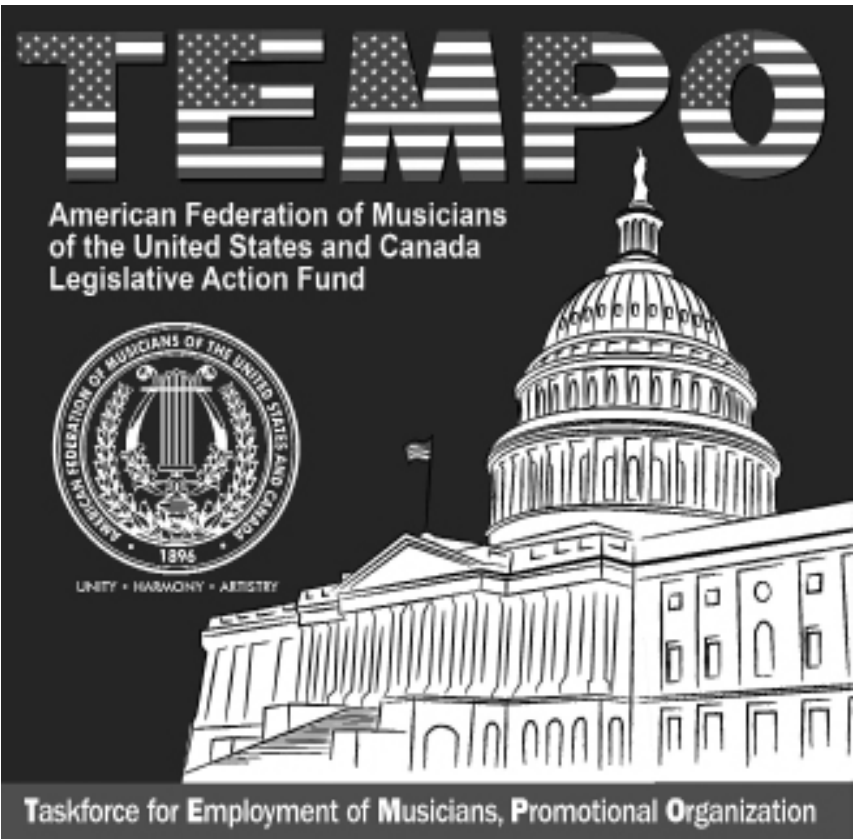
2016 Membership Dues

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 Petrillo 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 e-newsletter.



Why Should You Become a Member of the AFM TEMPO Club?
With a \$1 dollar per week donation, 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
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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.

Join Signature TEMPO Club with a donation of \$1/week. Send the application and your \$52 check to Local 6.



THE AMERICAN FEDERATION OF MUSICIANS NATIONAL
Signature TEMPO Club
MEMBERSHIP APPLICATION

Name (print) _____ Date _____


Address: _____

City _____ State _____ Zip _____

Employer: _____

Local No. _____ Job Title _____

E-Mail: _____ Telephone No. _____



Tier 1 (Club TEMPO) \$1.00 Weekly CAP \$ 52.00 Annual

IMPORTANT: Forward your payment "only" (please include your local number) directly to:
American Federation of Musicians - TEMPO
Attn: Michelle Ledgister - 1501 Broadway – Ste. 600 New York, NY 10036-5501

Return the completed application and a COPY of your check to:
AFM National TEMPO Club
5335 Wisconsin Ave NW – Ste. 440
Washington, DC 20015

AFM TEMPO PAC 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. Only United States citizens and lawful permanent United States residents may contribute. AFM TEMPO PAC makes contributions and expenditures in federal, state and local elections. All contributions are voluntary and an individual may refuse to contribute without any reprisal. Any guideline contribution amount is merely a suggestion and an individual is free to contribute more or less and AFM will not favor or disadvantage the individual by reason of the amount of a contribution or a decision not to contribute. Federal law requires us to use our best efforts to collect and report the name, mailing address, occupation and name of employer of individuals whose contributions exceed \$200 in a calendar year.

Contribution or gifts to the American Federation of Musicians of the United States and Canada TEMPO Political Action Committee are not tax deductible as charitable contributions for federal income tax purposes. Donations must be made from a personal bank account or by money order. **Corporation or company checks are prohibited.**

For Office Use Only

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North Bay Labor Council – Jeanette 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

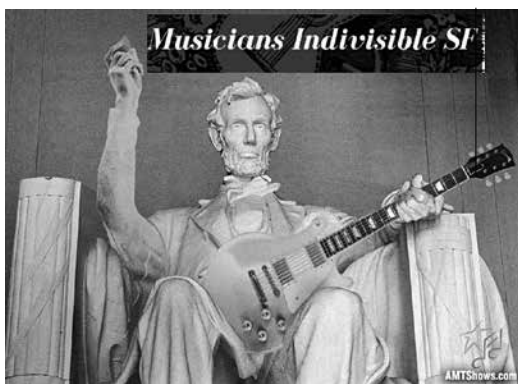
Union Stewards

Berkeley Symphony – Alden Cohen
California Symphony – William Harvey
Carmel Bach Festival – vacant
Festival Opera – Betsy London
Fremont Symphony – Forrest Byram
Golden Gate Park Band – Mark Nemoyten
Lamplighters – William Harvey
Marin Symphony – Claudia Fountain
Midsummer Mozart – Kelleen Boyer
Monterey 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 Witharm
West Bay Opera – Diane Ryan

Musicians Indivisible SF *by Barbara Bogatin, Local 6 & San Francisco Symphony Symphony Member*

“...Indivisible, with liberty and justice for all,” a phrase we have all spoken countless times since we mindlessly memorized the Pledge of Allegiance in elementary school. These words have taken on new meaning since the 2016 election, as many of us feel our essential American principles of tolerance and equal protection under the law are being undermined by the policies of the new administration. Our community of musicians has a long, proud history of welcoming diversity and multi-culturalism, connecting through our common bonds of personal expression and creativity. When we sing or play music together there is no “other”---there is only the joy that comes with playing our hearts out.

Watching the news lately has become a daily barrage---perhaps you’ve been raging at your screen as the latest round of blows to the Affordable Care Act and the National Endowment



for the Arts is announced, or have railed against harsh new travel and immigration restrictions. It’s easy to feel powerless in the face of these troubling decisions made at the highest levels of government. Now there is a path forward.

Shortly after the election, a group of former congressional staffers got together and created the Indivisible Guide, a practical guide for resisting the Trump agenda and making

Congress listen (www.indivisibleguide.com). This grassroots movement now has over 6000 chapters in every state in the nation, and the guide has been downloaded over a million times. Inspired by a group from Local 802 who formed Musicians Indivisible in New York, and taking advantage of newfound freedom now that my kids are out of the house, I recently gathered together some friends to start our own Musicians Indivisible SF.

Each Indivisible group is independently organized and determines its own priorities. Our Mission Statement asserts, “As musicians, we focus on protecting the arts and cultural institutions that truly make America great. Music knows no boundaries, no religion, no ethnicity, nor economic status—it speaks to each of us in its own way, giving

voice to our deepest emotions and reminding us of our shared humanity. We stand up for the importance of funding for the arts and humanities, protection of our fellow artists from persecution, and the pursuit of a safe workplace and a healthy life. We join together to make our voices heard in ways that empower all citizens in our democracy.”

Musicians Indivisible SF welcomes the active participation of all musicians around the Bay Area, as we begin to take positive actions that support our goals. Our first Call to Action will be joining the Rally for the Arts at City Hall on March 21.

We currently have over 300 members in our Facebook group, and you can find our Facebook page at facebook.com/musiciansindivisibleSF. Please like us, join us, and help us advocate for the arts and social justice!

Stay Informed, Organize and Resist! *by John Fisher, Local 6 SF Central Labor Council Representative*

Last month Local 6 attorney Mr. David Rosenfeld made a presentation to the San Francisco Labor Council. The informational program was a discussion regarding the Trump attacks on Workers’ rights. Rosenfeld opened the meeting referencing one of the most effective organizing campaigns in history which was the Writers Guild of America in the 1940’s. This model of union organizing was wrenched a decade later during the “witch hunts” of the McCarthy era. Rosenfeld pointed out that it was no co-incidence that Trump visited the Boeing plant in South Carolina just one day after the workers voted down union representation.

Rosenfeld informed us that the National Labor Relations Board (NLRB) makes decisions based on a 3 to 2 majority. President Trump will soon appoint 2 new members due to term limits. This will impact future NLRB decisions concerning labor and rights of Unions. Last year the NLRB upheld a decision by The Circuit Court which struck down the Lancaster Symphony’s argument that the musicians were independent contractors. As employees they had the right to bargain with union

representation. We must ask ourselves if a Trump friendly NLRB would have made the same decision.

The following labor friendly Executive Orders are in jeopardy under the Trump Administration:

[Executive Order 13665](#), April 8, 2014, prohibiting retaliation against any contract employee or applicant who “has inquired about, discussed, or disclosed the compensation of the employee or applicant or another employee or applicant.”

[Executive Order 13495](#), Jan. 30, 2009, protecting the employment of contract employees when a “follow-on contract” succeeds one that expired.

[Executive Order 13502](#), Feb. 6, 2009, encouraging executive agencies to consider “project labor agreements in connection with large-scale construction projects in order to promote economy and efficiency in Federal procurement.”

[Executive Order 13658](#), Feb. 12, 2014, establishing a \$10.10 hourly minimum wage for contractors and allowing for annual increases.

[Executive Order 13672](#), July 21, 2014, “prohibiting discrimination based on sexual orientation and gender identity”.

[Executive Order 13673](#), July 31, 2014, the Fair Pay and Safe Workplace directive “to require prospective federal contractors to disclose labor law violations and give agencies guidance on how to consider labor violations when awarding federal contracts.

If there was any optimism presented, it was that a lot of these changes will not come easy for the Trump administration. In some cases, he is working with a ‘two-edged sword.’ One example is that Wal-mart’s manager salaries increased from \$21000 to \$47000 under one of Obama’s executive orders involving overtime for all workers. (Prior to Dec 1, 2016 Wal-mart was hardly paying any overtime to managers). If Trump

reverses the Executive Order how will managers react when their pay is cut back to \$21000 a year? People are flooding town hall meetings and demanding that their legislators defend worker’s rights and healthcare.



Ocean Beach, San Francisco

What can we as Musicians do? Rosenfeld urged us to: stay informed, ORGANIZE and Resist—Get Angry and Ready to Fight!

...And I would add: “Keep the Music Alive.”

David Borough: “Cool!” by Alex Walsh

David Borough is a songwriter, guitarist, fiddle player, devoted Dead Head, radio DJ, and Local 6 Member. He joined Local 153 (San Jose) in 1979 and continues to play around the Bay Area and beyond.

David Borough decided to become a songwriter under a peppercorn tree in front of the Music Department building at San Jose State University in 1967. He was just coming out of the business school and was on his way to get his motorcycle when he heard a musician named Bing Jensen singing the Phil Ochs song ‘Crucifixion’. Transfixed, he sat for hours and talked with Bing about songs and songwriting. Up until that time he had dabbled with folk music, but now he was hooked.

David migrated west from South Bend, Indiana, after seeing a photo of the Grateful Dead playing in Golden Gate Park in a Time magazine article. His older brother had already made the move to San Jose so David thought, “Why not?” His plan was to crash with his brother for a little while and then return home. After a few weeks in San Jose, David borrowed his brother’s car and headed for San Francisco’s Haight Ashbury district, picking up a few hitchhikers along the way. When they asked him where he was going he said he didn’t know exactly. “I had short hair and I was driving my brother’s ‘65 Thunderbird. They said, ‘Why don’t you come with us?’ They brought me to Marx Meadow in Golden Gate Park where the Sons of Champlin were playing. There were hundreds of people just hanging out and having a good time. I thought it was amazing. I knew right then I wasn’t going home.”

A few weeks later, David saw his first Grateful Dead show at the Fillmore in San Francisco. After that he became a dedicated Dead Head. “Where would I be without that band and what they did? They replaced my birth family. When my dad died in 1972 the Grateful Dead community was my emotional support network. It was very nurturing.”

After college, David worked as a letter carrier for the post office and as a surveyor for the Federal Highway Administration. He says it never occurred to him that he could pursue music as a profession. “Musicians were people you saw on TV or heard on the radio. There was this insane process to get there that I didn’t know anything about. For me it just happened organically which I think happens to a lot of us. We’re drawn to music and then somebody offers us money to play a wedding.”

Music was part of everyday life when David was growing up. His grandfather played the fiddle and his father, a doctor in the army, played piano and organ. His mother was a dancer. She passed away when he was nine.

In grade school David played trumpet. In high school he played the accordion but switched to guitar when he went to college. He started at community college in Corpus Christi, Texas, and in 1965 returned home where he enrolled in Indiana University, South Bend.

For the next two years he put music aside and devoted all of his spare time to Go Kart racing. David bought a Go Kart from a local builder and began racing three nights a week on local Go Kart tracks. “Eventually the Go Kart scene developed to where we were racing on sports car tracks at 100mph. I left racing because someone stole my Go Kart, and I was going to California.”



David at 11

When he transferred to San Jose State in 1967, David was studying marketing at the Business School, but after his musical epiphany under the peppercorn tree he switched to the Art Department and eventually graduated with an Art degree. During the 1970s he immersed himself in

the counter culture and worked on his music.

In December 1979, David was hired to play his first New Year’s Eve gig. He needed a bass player so he called Local 153 where he was encouraged to join by then President Don Houge. “I was already a union man, working on private crews in the South Bay with Operating Engineers Local 3, so it made sense to join.” Don referred him to a bass player named Tito dal Porto. They hit it off and decided to form a country band called *Maker’s Mark*. “The scene in San Jose was really jumping. There were a lot of dance halls, bars, and malls that had country music.”

In the early 1980s David joined the South Bay Songwriters Association



David Borough and Jackie Loken



David in 1980. Photo: Don Day

(which later became the West Coast Songwriters Association). He won free studio time at a song competition and was able to make a few recordings. The studio owner, Hewlett Crist, was also a DJ on the now defunct KFAT radio station. He liked David’s music and asked him to come by the station to play a few songs. Through this experience, David became interested in radio and began volunteering at KKUP. “Someone asked me to sit in, I think it was a jazz show, at some ungodly hour, like 3:00 in the morning. The program director liked what I was playing and offered me a shift. That started my radio career.”

During this time David released two 45s and a cassette of his music. A few years later he made a trek to Nashville to see if anyone would be interested in his songs. “My family invited me to join them at the Kentucky Derby so I went back and as part of my trip I got on a bus and went to Nashville. I walked up and down Music Row knocking on doors. I finally met a publisher who told me what they were looking for—early Eagles. So I spent a good amount of time trying to write songs like the early Eagles.”

David felt enlightened a few years later when another publisher told him point blank that he was not a country songwriter; that he wrote folk songs. “That’s

when I realized I had to get my music out there by myself rather than trying to pitch my songs to other people.”

In the late 1980s David started a folk duo with a singer named Lisa Burns. They called themselves *BurnsBorough* and played folk clubs and retirement homes. He also pursued performing as a solo artist. During this time he developed his photography skills and took promo pictures for local musicians. For a few years he was able to supplement his income by providing photos for corporate newsletters. This work dried up with the advent of digital cameras.

In the mid-90s David formed a folk/ country band with bassist Jackie Loken called *Radio Rail*. They came up with the name because they were hired by the CA State Railroad Museum to play for their Railfest. “We were riding up and down the Sacramento River on trains. It was lots of fun. Then we got this idea to commemorate the completion of the Transcontinental Railroad. We put together a program at the Eagle Theater in Sacramento and Jackie and I opened the show. We sold out the theater for a couple nights.”

Radio Rail released a CD in 1997. For the next 15 years, in various forms, David and Jackie performed with *Radio Rail* every Labor Day in Sacramento for Gold Rush Days. “They took all the cars out of Old Town and everyone dressed in costume. They hired musicians to play in the street and on sidewalks. Originally it was great. They’d give us hotels. That went on for quite a while,

“My first time in the Fillmore, I walk up to the top of the steps and there’s Bill Graham. Everybody’s walking by and he’s looking at people—I’m sure just to see who’s going to be a troublemaker. I walked up to him, shook his hand and said, ‘Hey Bill, thanks for all the music!’ He looked at me and said, ‘You’re...welcome?’ Like no one had ever thanked him for it! It was so cool. I went in to see the Dead and I was blown away.”



The O'Davey's Irish Band: David Borough and David Winters. They released a CD, "Raw", in 2005

up until 2013. Now they don't have a budget for music so we don't do it anymore."

In the late 90s David took a staff position at Local 153 and was soon elected as Secretary of the Local. "I learned so much about the symphonic world, working under CBAs and how different it was from working in a bar. I loved the conventions, Western Conferences, and regional meetings where we worked to better the lives of all working musicians. I was especially interested in helping those in the freelance scene."

Though he voted for the merger with Local 6, David was heartbroken when Local 153 closed. "It was a big change and took a lot of adjustment. I found myself with an abrupt end to my daily structure." David was pleasantly surprised when members continued to call him with questions about contracts, scales, and benefits. "It felt great to still be in the loop. I would always refer calls to the Local 6 office, or to the website. Because Local 6 is so large geographically, I think it would be useful if there was a satellite office or something in the South Bay."

For many years David has been a member of AFM Local 1000, the traveling musicians union which helps singles, duos, and small folk ensembles tour the country. "Over the years I've used Local 1000 contracts and scales for working up in Gold Country with a group called *Wind Horse*. We play benefits for causes

such as saving wild horses and honoring those who lost their lives working in gold mines."

In 2001, David formed *Cassady's Hammer*, a rock trio where he plays guitar and sings. Inspired by beat icon Neal Cassady and his twirling hammer, they play roadhouses and bars, doing long extended jams and then breaking down to read Jack Kerouac excerpts.

David was honored when Neal Cassady's son, John Allen Cassady, joined them for a few gigs.

In 2004, David formed an Irish duo with Local 153 Treasurer David Winters called *The O'Davey's Irish Band*. They mainly played Irish Pubs in San Francisco. One St. Patrick's Day David recalls playing at Harrington's Pub at the corner of Turk & Larkin during the parade. "It was packed. We loaded in and started our usual set. People were really drunk and falling out. The bartender walks across the bar, fighting the crowd, and comes up to us and tells us to play reels. In other words, 'Stop fooling around with these ballads and hit it!' We start pounding out reels and all of a sudden the crowd parts and we see these teenage girls, about nine of them in rows, in their dance costumes. One of them looks around and smiles at us, waits for the downbeat and then says 'Go!' And they start stepdancing. It was amazing."

Sadly, David Winters passed away unexpectedly in 2014. "I was devastated. We had all these gigs booked. I gave away the work as I simply couldn't bring myself to do it without him. We worked together at Local 153 for fifteen years and played in the *O'Davey's* for ten years. David was a great friend and a wonderful human being."

Up until recently, David played electric fiddle with *O'Craven*, a Celtic/

Pirate punk band based in San Jose. It was David's first exposure to the punk scene. "It was a revival of 90s punk. *O'Craven* drove the scene along with a few other bands. It was very cooperative. If somebody needed an amp you gave them an amp. I remember one time a fellow was playing string bass in a rockabilly band and the bridge popped out. He kept singing and our guys ran in the back, grabbed an electric bass, strapped it on him, plugged it in and he finished the song. That kind of community spirit is fantastic."

Now past age 70, David continues to perform and write songs. He sits on the Board of KKUP and fills in as a DJ on occasion. Every December he

produces the Grateful Dead Marathon which helps raise money for KKUP. Even in this current political climate, David is hopeful about the future. As a proud AFM Member, he believes that now is the time for musicians to work together and organize.

"What gets me up in the morning is live performing, collaborating with other musicians, and making that musical connection with the audience. When I'm performing at a farmer's market or some other venue and someone stops to listen and smiles because they get it—that makes it all worth it."



In 2013, David helped form the group Son Patricio: David Borough, fiddle, Jackie Loken, bass, Isidro Jimenez, guitar, Tomas Montoya, Jarana Jarocho

"When the Irish came to America in the mid part of the 19th century, pre-civil war, they were often pressed to serve in the army where the officers were of English descent. During the Mexican American war, when the Irish soldiers would get into battle with the Mexican army, they felt they had more in common with the Mexican soldiers, who were Catholic, than with the English officers, who were Protestant. So they changed sides and became the San Patricio's (Saint Patrick's Battalion). When they lost the war, many of the San Patricio soldiers were executed for treason. Today there are commemorative statues in Mexico City and Dublin.

My interest in Irish music led to the formation of a project called *Son Patricio* which highlights the connection between Ireland and Mexico. With our group *Son Patricio* we do Mexican and Irish songs. We do a few events around St. Patrick's Day and Cinco De Mayo. The Irish Mexican association hires us for their annual dinner. We wear costumes for that. A lot of things have gotten theatrical where you bring more to it than just the music. It's more work but it pays off with the audience."

"As a participant in our amazing downtown San Jose music scene, I feel that organizing Freelance musicians will prove to be a fruitful area for Local 6 activity. Such organizing will mobilize progressive thinking and activity, create an air of solidarity, and build community. I believe such outreach is imperative, and we simply must undertake this."

Air Travel Tips For Musical Instruments

In 2015, the United States Department of Transportation finally set official rules that standardized policy for flying with musical instruments across all US airlines. Here is a tip sheet:

1. Insure your instrument.
2. Measure the size and weight, including the case.
3. Study airline carry-on and checked baggage musical instrument policies before selecting an airline.
4. While booking your reservation, tell the agent you will be traveling with a musical instrument. Ask to speak to customer service to ask questions.

5. Request/purchase priority boarding in advance, and keep copies of receipts.
6. Carry a copy of the DOT rule as outlined in the Federal Register or the DOT website, as well as a copy of the airline's policies.
7. Limit carry-on items to one musical instrument, plus a personal item.
8. There's a possibility that your instrument will not be allowed in the cabin with you; be sure to have a proper travel case to avoid damage, if the instrument must be stowed.
9. Remove all extraneous items from your instrument's case and carefully secure the instrument inside the case. Place identification inside and outside the case.

10. Have an alternate, back-up transportation in mind.
11. *Do not argue with flight crews!* Calmly ask to speak with a customer service supervisor.
12. Examine your instrument for possible damage before you leave the destination airport.
13. Report any violation of airline policy or damage to airline customer service before you leave the airport.
14. If you believe the airline has violated its written policies, first file a complaint with the airline. Also file a direct complaint with the Department of Transportation.

<https://www.transportation.gov/airconsumer/air-travel-musical-instruments>

Minutes

BOARD OF DIRECTORS MEETING – January 10, 2017

Meeting called to order at 10:37 by President Schoenbrun.
Present: Zare, Byram, Cumings, Elliott, Goff, Gray, Hanson
Guest: Meredith Brown

The minutes of the meeting of December 6, 2016 were accepted as amended.

NEW MEMBERS:
Daniel Hawkins – horn – 1/10/17
Jihee Kim - cello – 1/10/17
Daniel A Nebel – horn, organ, piano – 1/10/17
Debbie Schmidt – horn – 1/10/17
Christopher Wirick - oboe, English horn – 1/10/17

REINSTATED TO MEMBERSHIP:
Junghae Kim – harpsichord – 12/7/16
Jeanelle Meyer – viola, violin – 12/7/16
Jack Dorsey – drums, electric percussion – 12/8/16
Gene Burkert – clarinets, flutes, saxophones – 12/12/16

- GENERAL BUSINESS:
The following items were discussed:
- M/S/C to approve the Resolution Against Confiscation of Musical Instruments by Police be sent to the SFCLC.
 - Expenditures for the month of November, 2016: M/S/C to approve.
 - Expenditures for the month of December, 2016: M/S/C to approve.
 - The 8/12/04 decision of the Board of Directors to self-insure the Local 6 death benefit: 0 deaths were reported in the month of December: M/S/C to continue to self-insure, with monthly Board oversight
 - A request from Alicia Telford that members of her brass quintet be permitted to donate services for a benefit concert to support Berkeley High School: M/S/C to approve.
 - From the AFL-CIO Community Services Program of the San Mateo Central Labor Council thanking us for our contribution of \$150 to support of its Union Food, Toy and Hardship Drive.
 - From the Labor Archives and Research Center at SF State University thanking us for our contribution of \$100 in support of its ongoing efforts to preserve and make accessible the labor history of the SF Bay Area.
 - A request from Jack Dorsey for membership continuity: M/S/C to approve the request upon receipt of all applicable dues and fees.

REPORT OF OFFICERS:

Secretary-Treasurer Zare reported on the annual work dues for 2016 and the Panoramic MicroPad moving from our parking lot.

VP Cumings reported on the California Labor Federation's Emergency Meeting, an update of his upcoming trip to Seattle for negotiating training and Fair Trade conversations with Local 76-493 and an update on negotiations with Carmel Bach.

President Schoenbrun reported on the following:
Activities and information regarding negotiations and contract maintenance for collective bargaining agreements with: Curran Theatre, Festival Opera, Fremont Symphony, Monterey Symphony, Oakland Symphony, SF Ballet, SF Boys Chorus, SF Opera, SF Symphony, and Stern Grove.

Information regarding the Recording Committee Report, SF Conservatory issues, AWCWS Meeting and the Annual AFM-EPF report.

Meeting adjourned at 12:58 in memory of Michael Corino and the members of the Allendroff Ensemble.
Submitted by Beth Zare, Secretary-Treasurer

BOARD OF DIRECTORS MEETING – January 30, 2017

Meeting called to order at 10:44 by President Schoenbrun.
Present: Zare, Byram, Elliott, Goff, Gray, and Hanson. Excused: Cumings

The minutes of the meeting of January 10, 2017 were accepted.

NEW MEMBERS:
Mark Haygood – percussion – 1/30/17
Elizabeth Henderson - oboe, English horn – 1/30/17
Stuart Langsam - percussion, tympani, drums – 1/30/17
Frederic Rosselet - cello, Baroque cello, viola da gamba – 1/30/17
Jake Wood - drums, percussion – 1/30/17

REINSTATED TO MEMBERSHIP:
Bill Kalinkos - clarinets, saxophones – 1/6/17
Elizabeth Merrill Telling - oboe, English horn – 1/10/17
Joseph Petrasek – percussion – 1/17/17
Matthew Ebisuzaki - cornet, flugelhorn, trumpets – 1/24/17

- GENERAL BUSINESS:
The following items were discussed:
- Proposed terms of a pre-hire collective bargaining agreement between Local 6 and Curran Theatre covering wages and working conditions for two musicians to be employed for one production, Fun Home: M/S/C to approve.
 - A request from the 5 musicians of Pocket Opera to donate their services: M/S/C to approve the request for their Gala Fundraiser.
 - A motion to decline Panoramic’s request to reduce their rent from \$2000 to \$1000 for the lease of 1/3 of our parking lot for their MicroPad:: M/S/C to refuse their offer.
 - A request from Shanna Carlson for membership continuity: M/S/C to approve the request upon receipt of all applicable dues and fees.
 - A request from Jill Cohen for membership continuity: M/S/C to approve the request upon receipt of all applicable dues and fees.
 - A request from Francis Elissetche for membership continuity: M/S/C to approve the request upon receipt of all applicable dues and fees.
 - A request from Joseph Miseli for membership continuity: M/S/C to approve the request upon receipt of all applicable dues and fees.

REPORT OF OFFICERS:

Secretary-Treasurer Zare reported on the January credit card report, opening night at the newly re-opened Curran Theatre.

Director Gray reported on the San Francisco CLC MLK Day Breakfast and a meeting with the Entertainment Commission.

President Schoenbrun reported on the following:
Activities and information regarding negotiations and contract maintenance for collective bargaining agreements with: Carmel Bach, Curran Theatre, Fremont Symphony, Midsummer Mozart, Monterey Symphony, Oakland Symphony, Philharmonia Baroque, SF Ballet, SF Opera, SF Symphony, Stern Grove, and Symphony Silicon Valley

Information regarding the AWCWS Committee recommendations, Annual casual work report, and the Annual AFM-EPF report.

Meeting adjourned at 12:08.
Submitted by Beth Zare, Secretary-Treasurer

BOARD OF DIRECTORS MEETING – February 8, 2017

Meeting called to order at 10:55 by President Schoenbrun.
Present: Cumings, Elliott, Goff, Gray, and Hanson. Excused: Byram and Zare

The minutes of the meeting of January 30, 2017 were accepted as amended.

NEW MEMBERS:
Phil Lewis - Guitar – 2/8/17

REINSTATED TO MEMBERSHIP:
Jason Thomas Sherbundy - composer, conductor, piano – 1/31/17
Alicia Michele Waite - horn – 1/10/17

- GENERAL BUSINESS:
The following items were discussed:
- Minutes of the General Meeting of January 30, 2017: M/S/C to accept as amended.
 - Proposed terms of a pre-hire collective bargaining agreement between Local 6 and Berkeley Rep covering wages and working conditions for seven musicians to be employed for one production, Monsoon Wedding: M/S/C to approve.
 - A request from the Symphony Silicon Valley that Local 6 retain the services of the AFM Symphonic Services Division's financial analyst Bob Zagozda to assist them in their upcoming negotiations: M/S/C to approve the request at a cost to Local 6 of \$375. (The AFM provided prior approval, and splits the total cost of \$750 with the local.)
 - A request from Local 6 Pension Committee that representatives be sent to Los Angeles on March 6, 2017 to attend a meeting at Local 47 with AFM-EPF representatives: M/S/C to cover the expenses to send up to 3 representatives including President Schoenbrun.

REPORT OF OFFICERS:

Vice President Cumings reported on negotiations with the Carmel Bach Festival, FMCS negotiating conference in Seattle and meetings with Local 76-493 (Seattle, WA) to discuss Fair Trade Music.

Director Gray reported on a meeting with the Entertainment Commission regarding the SF Nightlife Summit.

President Schoenbrun reported on the following:
Activities and information regarding negotiations and contract maintenance for collective bargaining agreements with: Curran Theatre, Festival Opera, Midsummer Mozart, Monterey Symphony, Oakland Symphony, Philharmonia Baroque, SF Ballet, SF Opera, SF Symphony, Stern Grove, and Symphony Silicon Valley

Information regarding the creation of a Local 6 Pension Committee.

Meeting adjourned at 12:27 in memory of Chris Hellman and democracy.
Submitted by Beth Zare, Secretary-Treasurer

BOARD OF DIRECTORS MEETING – February 21, 2017

Meeting called to order at 10:42 by President Schoenbrun.
Present: Zare, Byram, Cumings, Elliott, Goff, Gray, and Hanson.

The minutes of the meeting of February 8, 2017 were accepted as amended.

NEW MEMBERS:
Allegra Chapman - piano, harpsichord, celeste – 2/21/17
David Moschler - conductor, piano, tuba, bass – 2/21/17
Bethanne Walker - flute, piccolo, alto, bass & Baroque flutes – 2/21/17

REINSTATED TO MEMBERSHIP:
Brian Johnston - viola, violin – 2/10/17
Stephanie Rickard Stroud - horn, Wagner Tuba – 2/10/17
Andrew Lan - viola, violin – 2/13/17

- GENERAL BUSINESS:
The following items were discussed:
- Yearly dues sale for 2017: 747 of the 1252 Local 6 musicians who were eligible - those in our Regular membership category - took advantage of the \$15 discount.
 - From Local 802 members asking that we help support the Pension Rights Center in Washington DC: M/S/C to donate \$200 with the possibility of future donations.
 - M/S/C to approve the following measure intended to be supportive of individual activism:

Staff members will be allowed to attend sanctioned demonstrations and/or rallies during business hours that take place within Local 6 jurisdiction without loss of pay, provided:
 - 1. That there is sufficient staff for office coverage, and
 - 2. That the staff person secures approval in advance from an officer.
 - Expenditures for the month of January, 2017: M/S/C to approve.
 - The 8/12/04 decision of the Board of Directors to self-insure the Local 6 death benefit: 1 death was reported in the month of January: M/S/C to continue to self-insure, with monthly Board oversight
 - From the Cesar Chavez Day requesting we purchase tickets to its Holiday Breakfast on March 31: M/S/C to purchase up to three tickets at a cost of \$65 each to send Zare, Gray and Fisher.

REPORT OF OFFICERS:

Secretary-Treasurer Zare reported on the total TEMPO contributions made during the dues sale amounted to \$2329.69. We also have 25 Local 6 Members in the TEMPO SIGNATURE CLUB.

Vice President Cumings reported on negotiations with the Carmel Bach Festival.

President Schoenbrun reported on the following:
Activities and information regarding negotiations and contract maintenance for collective bargaining agreements with: American Bach, Berkeley Rep, Curran Theatre, Festival Opera, Lamplighters, People in Plazas, SF Opera, SF Symphony, Santa Cruz Symphony, Stern Grove, Symphony Silicon Valley and Woodminster.

Information regarding the creation of a Local 6 Pension Committee and Musicians Indivisible SF.

Meeting adjourned at 12:21 in memory of Benny Barth, Edward Williams, John Vlahos and Al Jarreau.
Submitted by Beth Zare, Secretary-Treasurer

BYLAWS MEETING, CASUAL WAGE SCALE MEETING – January 30, 2017

Meeting called to order at 1:06 by President Schoenbrun.
 BOD Members Present: Zare, Byram, Elliott, Goff, Gray, and Hanson.
 Excused: Cumings
 80 members were in attendance, 36 in excess of the required quorum of 44.

- GENERAL BUSINESS:
 The following items were discussed:
- Replacement language for Standing Resolution 12: M/S/C to approve as follows:
 - Contingent upon passage of the accompanying resolution to amend Article II, Section 2 of the Local 6 Bylaws, the following rates of pay for Local 6 employees will take effect on January 1, 2017 ~~March 1, 2005~~:
 - The hourly wage rate for all Local 6 member employees shall be \$31.45 (currently \$28.59). ~~equivalent to the hourly wage rate earned by employee members of OPE Local 3:~~

- b. The annual wage for the President and for the Secretary-Treasurer shall be \$72,587 (currently \$65,988). ~~equal, effective May 1, 2013:~~
 - c. The hourly wage rate for duties required of the Vice President in addition to attending Board of Directors meetings shall be equivalent to 90% of the hourly rate earned by the President and the Secretary-Treasurer. ~~(also effective 5/1/13)~~
 - d. The compensation for a member of the Board of Directors for each meeting attended shall be \$128.11 (currently \$116.46).~~\$90.00"~~
- Update wages to Casual Dance, Casual Club and Casual Lounge rates to the AWCWS: M/S/C to approve as follows:
 - Section 11 – Casual Dance
 - 2 hours -- ~~\$170~~ \$175.00
 - 3 hours -- ~~\$200~~ \$225.00

- 4 hours -- \$225 \$250.00
- Section 12 – Casual Shows
 - 3 hours -- \$265 \$270.00
 - 3 hours + 2-hour rehearsal -- \$365 \$370.00
- Section 26 – Clubs/Lounges
 - Change “A” (Neighborhood bar/lounge) to \$20-\$25.00 per hour
- Discussion of the Annual AFM-EPF report. Motion to request a member meeting by the AFM Pension Trustees in Local 6 jurisdiction to answer questions about the Fund: M/S/C to approve.

Meeting adjourned at 2:28.
 Submitted by Beth Zare, Secretary-Treasurer

Members To Be Dropped (for non-payment of 4th quarter dues, updated through 3/15/17)

Anderson, Vijay	Everett, William J	Henning, Michael	Martinez, Ruthanne Adams	Shanks, Eric H	Tagorda, Leslie
Austin, Arthur	Fedronic, Mark	Hornig, Thomas D	McGuire, Rachel M	Shepherd, Berisford 'Shep'	Tellez, Nel
Bates, Susan	Fishler, Kenneth L	Kanouse, Monroe	Mikasa, Kent	Shuster, Richard J	Todd, Robert
Bonnell, Robin	Foster-Dodson, Dawn	Kuster, Nicolasa	Morozow, Lina	Simbre, C J	Turner, Edgar D
Campbell, Katharine	Gaynon, Laura	Levinger, Lowell	Murtagh, Catherine	Starr, Atiba J	Wenhardt, Colin M
Carroll, Donald H	Gomez, Vincent E	Lunn, Douglas W	Phelps, Timothy W	Stern, Kay Lyn	White, Archie
Edrees, Basma	Grunberg, Peter	Martell, David	Randolph, Joyce H	Sudmeier, Gregory Van	Willis, S Allen
Ertz, Ashley Nicole	Hall, Alan Miguel	Martella, Marilyn J	Scheelar, Earl A	Sugarman, David	Zema, Greg

Members Dropped (for non-payment of 3rd quarter dues, updated through 3/15/17)

Berry, Simon C	Hendricks, Wil	Montoya, Aaron C	Ridout, Jennifer	Theobald, Karl Thomas
Bogiages, Christina Marie	Imbler, Stephen	Pate, De Wayne	Rosen, Stewart	Theriault, Eugene M
Faridany, Lucy	Machiz, Douglas	Renzi, Matthew P	Said, Deanna	

TEMPO/CODA Contributions (*Signature TEMPO Club)

Banner, Daniel	Bryson, Kent	Chou, Yueh	Gray, Darlene	Lan, Andrew*	Robinson, Billy
Bedner, Alexander	Bryson, Melanie	D'Andrea, Daria	Hadeishi, Joan	Lane, Ruth	Rose, Tom
Bogatin, Barbara	Burgardt, John	Dorman, Diana	Hale, Paul	Lemberg, Peter	Rossevelt, Mary N
Borough, David	Carl, Carolyn	Douglass, Jenny	Hansen, Robin	Levintow, Stephan	Ryan, Michael
Bradetich, Rhonda	Chernyavsky, David	Farrell, Patricia	Hasbun, Oscar	Likar, Amy	Sanderson, Candace
Brindel, Jill	Chisholm, John	Ferreira, Dan	Heater, Katherine	Mack, Tyler	Schillace, Angela*
			Heid, Beth	MacNab, Dave	Schuman, Allan*
			Heller, Patricia	Matovich, Catherine	Severance, Nanci
			Henry, Stephen	McCarty, Brian	Sharp, Robin
			Hiraga, Amy	McCorkle, Andrew	Simas, Jerome
			Hollander, Max	Milne, Elizabeth	Sklower, Keith
			Holsinger, Carol Beth	Nishi, Toshiya	Tayerle, Loren
			Hutchinson, Karen	Parks, Gay Nell*	Taylor, Loretta
			Jackson, Audrey	Patzner, Kurt	Teel, Stephanie
			Jacobson, Roxann	Payne, Catherine	Tobey, Marta
			Jang, In Sun	Pearce, Kelly Leon	Wahrhaftig, Marc
			Kaye, Anthony	Pearson, John	Warchol, Monika
			Kearns, Adelle-Akiko	Phillips, Dana	Welcomer, Paul
			Keller, Melanie	Picchi, Carla	Wishnia, David
			Kleinbart, Melissa	Pritchard, Melvin	Woodams, Janet
			Kmetko, Judith	Redlawsk, Jeff	Wyrick, Peter
			Kutsch, Carol	Reyna, Lyn	
			Kyme, Katherine	Rice, Carol	

Expenditures

The Board of Directors approved the expenditures listed below for the month of January 2017.

Gross Salaries	
President	4,991.40
Vice President	116.46
Secretary-Treasurer	4,991.40
Assistants	15,745.94
Board of Directors	<u>582.30</u>
Total	\$ 26,427.50

Other Expenses	
Employer Payroll Taxes	3,271.69
Employer Pension	2,880.60
Health Insurance	6,687.73
Reimbursed Med. Exp.	2,206.31
Commuter Checks	2,067.30
AFM Per Capita Dues	29,169.00
SF Labor Council Dues	280.00
State Federation of Labor Dues	350.00
North Bay Labor Council	42.00
San Mateo Labor Council	36.50
Western Conference Dues	150.00
South Bay Labor Council	155.49
California Conference Dues	100.00
Stationery & Printing	95.56
Postage	1,317.46
Supplies & Services	549.87
Telephone	316.17
Office Equipment & Rental	10.50
Repairs & Maintenance	464.37
Miscellaneous Stewards	675.00
Entertainment	1,068.45
Officers' Expense	234.46
Officers Liability Insurance	2,250.60
Legal Retainer	1,200.00
Legal - Negotiations	2,275.00
Payroll Fees	143.00
Organizing & Recruitment	1,227.05
Western Conference 2015	626.20
Labor Council Delegates / State Fed	362.98
Building Repairs & Upkeep	140.00
Building Outside Services	317.50
Utilities	456.82
Death Benefits	<u>1,974.75</u>
Total	\$ 63,102.36

The Board of Directors approved the expenditures listed below for the month of February 2017.

Gross Salaries	
President	5,955.84
Vice President	139.76
Secretary-Treasurer	5,583.60
Assistants	18,052.69
Board of Directors	<u>1,211.24</u>
Total	\$ 30,943.13

Other Expenses	
Employer Payroll Taxes	2,316.71
Employer Pension	3,372.80
Workers Compensation	287.00
Health Insurance	5,721.92
Reimbursed Med. Exp.	3,482.60
SF Labor Council Dues	560.00
State Federation of Labor Dues	700.00
North Bay Labor Council	42.00
San Mateo Labor Council	73.00
Postage	123.53
Supplies & Services	687.49
Telephone	319.71
Office Equipment & Rental	21.00
Repairs & Maintenance	223.11
Miscellaneous Stewards	700.00
Officers' Expense	324.19
Credit Card Fees	5.15
Bank Charges	18.00
Legal Retainer	2,400.00
Legal - Negotiations	6,550.00
Negotiations - Committees	375.00
Payroll Fees	125.00
Website	125.00
Organizing & Recruitment	1,712.27
Western Conference 2015	73.83
Labor Council Delegates / State Fed	100.00
Musical News	1,644.00
Property Taxes	4,382.19
Building Insurance	3,252.00
Building Outside Services	317.50
Piano Tuning	180.00
Utilities	445.78
Death Benefits	<u>2,000.00</u>
Total	\$ 42,660.78

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alex@afm6.org

West Bay Opera

West Bay Opera will be holding auditions for open tenurable positions in its orchestra

Principal Viola

Section Viola

Section Cello

Principal French Horn

Audition Date
Monday, April 10
between 10 a.m. and 5 p.m.

Repertoire, contact and registration procedure information and other details are available on the West Bay Opera website:
www.wbopera.org

California Symphony

Donato Cabrera, Music Director
Announces the following vacancy:

2nd Clarinet

- \$138.00 per service
-20 services guaranteed
-AFM Pension Plan

Audition Date:

Monday, June 12th, 2017

Highly qualified applicants should email a one-page resume by Friday, May 19th, 2017 to:

opm@californiasymphony.org

All applicants must also mail a \$50 check deposit made out to California Symphony.

Please mail checks to:

Mark Veregge
6176 Calle Del Conejo
San Jose, CA 95120

Resumes received after the above deadline may not be considered. A list of the audition repertoire and other relevant information will be sent to invited candidates upon receipt of the deposit. The Audition Committee reserves the right to dismiss any candidate not meeting the highest professional standards at these auditions.

California Symphony

Donato Cabrera, Music Director
Announces the following vacancy:

Principal Timpani

- \$172.50 per service
-20 services guaranteed
-AFM Pension Plan

Audition Date:

Monday, June 12th, 2017

Highly qualified applicants should email a one-page resume by Friday, May 19th, 2017 to:

forrestbyram@att.net

All applicants must also mail a \$50 check deposit made out to California Symphony.

Please mail checks to:

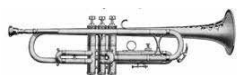
Forrest Byram
2250 24th St. #431
San Francisco, CA 94107

Resumes received after the above deadline may not be considered. A list of the audition repertoire and other relevant information will be sent to invited candidates upon receipt of the deposit. The Audition Committee reserves the right to dismiss any candidate not meeting the highest professional standards at these auditions.

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Alasdair Neale, Music Director

ANNOUNCES AUDITIONS FOR

Principal Cello

Monday, June 12, 2017

At the San Domenico School, San Anselmo

Deadline for Application: Monday, May 29, 2017

Interested applicants should send or email a one-page resume and letter of inquiry to:

Marin Symphony
Craig McAmis, Orchestra Personnel Manager
6306 Roanoke Rd,
Oakland, CA 94618
craigbone@aol.com

Please note: Depending on response, resumes may be screened

Upon acceptance of resume, a \$50 audition deposit will be required no later than June 5th. Deposit checks will be returned at audition check-in. Repertoire and other information will be sent by email and will also be available on the Marin Symphony web site at www.marinsymphony.org



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