Musical News

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Glenn Fischthal, Trumpet: The Right Man For The Job

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Musicians Union Local 6
116 - 9th Street
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Union Insecurity

by David Schoenbrun, Local 6 President

Local 6 has a wealth of unbelievably talented musicians. As a result, we are able to populate our many symphony orchestras, pit orchestras, chamber ensembles, jazz and pop groups with a dazzling array of musical artists that seldom fail to impress and inspire audiences, critics and, for that matter, each other. The downside of this wealth, of course, is that our communities have trouble providing sufficient philanthropic funding for everyone to have as much work as they would like. Underemployment among our members is therefore rampant, and it seems to be getting worse with each passing year. New generations of music consumers bring with them new preferences for consumption, and these changing habits challenge our musical organizations to balance waning philanthropy with adequate earned income to grow their seasons.

Many of us remember the "good old days" when theatre orchestras regularly used 20 or more musicians for a show that ran more than 4 weeks, when hotel and show bands thrived, and when even regional orchestras had enough of a season to provide some semblance of a living wage. We've all had to adjust – we have "straight" jobs, teach more students, join the Freeway Philharmonic driving for dollars, and play far more non-union jobs that pay far less than we would like.

One of the prime directives for any union, and certainly Local 6, is to protect our members' work, and for the very reasons I've outlined above – there's precious little of it for most of us to sustain a reasonable lifestyle. How do we protect you? We oversee high-profile venues to ensure that it is OUR members who are employed, we seek to target new employers for organization under union contracts, and we employ contractual language in our collective bargaining agreements that provide further protections.

Chief among the protective language is the "Union Security" clause, which requires that any musician who works for an employer beyond 30 days from their first day of employment join the Union, with some very limited exceptions. It's what we call a "closed shop" and legally is only allowed in non-right-to-work states like California. It's a simple, elegant way of preserving work under our CBAs for our Local members since it ensures that anyone seeking that work will have to join the Union. For the Union, however, a problem lies in that 30-day grace period that Mr. Taft and Mr. Hartley saw fit to write into the law, and it is this catch-22 that requires our constant vigilance.

Employers regularly seek to hire non-union musicians and/or musicians from outside of our jurisdiction for short-term engagements, sometimes out of convenience, sometimes ignorance, and sometimes as a result of a particular music director's passing knowledge of such a musician and lack of knowledge about who's available locally. The Union makes every effort to track such hiring and educate employers about the limited employment opportunities that exist for our members, to the extent we can and to the extent they are willing to be educated. Still, the result is a displacement of local musicians for such employment, which unfortunately supports our members' chronic condition of underemployment. It is alarming how often this situation occurs, despite the fact that almost always a perfectly qualified and suitable local musician can fill the particular substitute or extra role that exists. From time to time we are able to include legally-binding residency requirements in our contracts to counter employers' frivolous use of non-local musicians, but even that is of limited value.

So, to some extent we are at the mercy of employers in trying to stem the tide of use non-Local 6 musicians in these substitute and extra roles that regularly come available. However, there are certain situations in which the choice of hiring subs and extras is deferred to the Principal Musicians or other musicians in a particular group, and that, my friends and colleagues, is where you, our members, can make a significant difference.

I hope that our members who are vested with this hiring discretion will take this small but significant piece of responsibility for the well-being of our larger Local 6 community of musicians to heart. We should all seek to put aside the various temptations that lead to non-Local hiring and instead honor and help sustain the talent within our jurisdiction, with the understanding that it is those musicians who, in turn, honor and sustain you.

Change is a' Comin'

by Jon Lancelle, Local 6 Convention Delegate

The Calfed Legislative Conference held in Sacramento this past April did not disappoint in its ability to educate attendees on the merits of organizing. Many large unions were present, and the most common theme had to do with the concept of right to work…or better yet the threat of right to work coming to California. Some other concerns expressed parallel the current woes of our own union… pension issues. The public education teachers are quite concerned about their pension. They have similar issues with the baby boomer generation beginning their journey through retirement.

One thing is certain - there is change in the air. From the shenanigans of Washington DC to the strained budgets of state workers, industry going off-shore for labor to ICE rousting illegal immigrants, and business constantly trying to eliminate our abilities to organize as workers – change is upon us. We have only two choices at this juncture – lie down and get bulldozed over or try to capitalize on the commotion.

In the instance of our own union, the recent revelations about the AFM pension possibly heading towards a dramatic lowering of our retirement benefits has many, if not most of us running around like the proverbial chicken. Some of us point fingers, others want settlement through the

Multiemployer Pension Reform Act of 2014 for security, and yet most of us also look for ways to help our AFM leadership keep the pension solvent as it stands now. Yikes! Where to start, what to do? It has even gotten to the point where a person talks of moving somewhere cheap, like Bali or the southern border of Mexico.

So…my trip to Sacramento has fired me up to personally get organized enough to suggest possible solutions to the issue most compelling to our own union - the AFM pension. I have decided to try and validate a hypothesis of mine regarding the current model of media distribution through digital streaming services (DSS). The rapidly growing revenues these services are generating need to address institutions like the AFM pension fund. Without musicians, be they union or not, the Pandora and Spotify business models would not exist. The revenue they are now increasingly generating needs to be tapped as unallocated contribution to our pension fund. We make them successful, they need to keep us working. Simple.

Consider this article Part One of a two-part series. To be explored for use in developing a potential plan of action for saving our pension words and phrases such as:

transparent, reading into the Congressional Record, inequity of revenue distribution, locating valid data, introducing legislation, demanding accountability from elected officials, communicating with respected property rights lawyers and economists, licensing company, digital streaming service, performance rights organization

will be reported in Part Two.

Bottom line…lying down for a bulldozer does not sound like fun to me. Stay tuned (up!)

Musical News

Official Bulletin of
Musicians Union Local 6
American Federation of Musicians

Beth Zare, Editor
Alex Walsh, Managing Editor

The Musical News is published bi-monthly by Musicians Union Local 6, AFM. Any notice appearing herein shall be considered to be an official notice to the membership. The appearance herein of an article or an advertisement does not imply an endorsement by the editors.

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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
July 31, 2017 1:00 pm

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

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 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.

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;

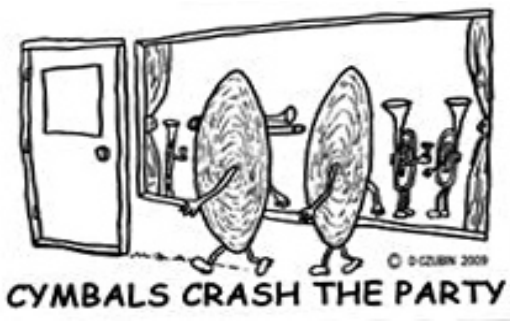
2) nominees must be U.S. citizens;

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

RESOLUTIONS & AMENDMENTS: proposed amendments to the Constitution or Bylaws of Local 6 must be submitted in writing on the proper form (available at Local 6), accompanied by signatures of 25 or more members in good standing, to the Secretary-Treasurer's office no later than **4:00 p.m. on Monday, July 10, 2017**, so that they may be transmitted to the Law & Legislative Committee by **July 17, 2017**, as required by the Bylaws.

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.



SILLY STRING QUARTET

Your Trusted Servants...

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

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

President Emeritus
Melinda Wagner

Staff
Tony Orbasido - Recording, Reception (x301)
Lori Ponton Rodriguez - Treasury (x304)
Joe Rodriguez - Casuals (x306)
Cheryl Fippen - MPTF, Death Benefits (x307)
Alex Walsh - Member Services (x308)

Area-Wide Casual Wage Scale Committee
Lisa Sanchez, Chair
Ray Buyco
Gigi Dang
Michael Hatfield
Jeanette Isenberg
Rob Gibson
Jim Zimmerman

Finance Committee
Melinda Wagner, Chair
Steven D'Amico
Peter Wahrhaftig

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

Recording Committee
Jon Lancelle
David Ridge
Nanci Severance
Peter Wahrhaftig

Labor Council Representatives
Alameda Labor Council – William Harvey
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 – Meg Eldridge
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

New & Reinstated Members

Changes In Member Contact Information

Edited For Web

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Cesar Chavez Breakfast Inspires *by Jo Gray, Local 6 Board Member*

Former Vice President John Fisher and I attended the Cesar Chavez breakfast on Friday 3/31/17 which was held appropriately in the Mission District to honor Chavez's life and legacy. Mayor Ed Lee opened the event quoting Chavez with "Si se puede" and we sang a prayer before eating a hearty traditional Mexican breakfast. Before posing for pictures we had the honor of meeting Mark Leno who achieved so much in his term in the California State Senate.

Reflecting on Chavez's life, in which he went on three hunger strikes, helped organize the largest farm workers' strike (the Salad Bowl) in the early 70's, advocated for workers and immigrants' rights, I was struck how important it is to honor his public service and determination and continue the fight, now more than ever.

There were other community leaders honored at the breakfast, but of those who were honored, the one whose service impressed me the most was Josh Williams, who passed away at age 83 last June 2016 and was a member of Local 10 ILWU (Longshoreman's Union). John Fisher knew him personally and had visited his home where he was surrounded by union memorabilia. He fought tirelessly to improve pay and benefits.

I quote from his biography, "In 1965, Williams invented a new kind of 'drill team' that would blend union solidarity themes with military drills and some slick dance moves. The following year they showcased the Local 10 Drill Team's unique style at a mass march down Market Street to honor Cesar Chavez and his newly organized farmworker campaign. In 1967, they performed when Dr. Martin Luther King, Jr. visited Local 10, and continued performing at social justice events both large and small – in the Bay Area and across the country – including massive anti-war protests, May Day demonstrations, parades, receptions and ceremonies of all kinds."

Both Williams and Chavez embodied a fearless and courageous struggle to improve all workers' conditions and lives. They paved the way for us to continue fighting.

State Senator Mark Leno and Local 6 Board Member Jo Gray

Glenn Fischthal, Trumpet: The Right Man For The Job

by Beth Zare and Alex Walsh

Glenn Fischthal is the former principal trumpet of the San Francisco Symphony (SFS). Prior to his time in San Francisco he performed with many orchestras including the Cleveland Orchestra, Kansas City Philharmonic, and the Israel Philharmonic. He recently sat down with our Secretary-Treasurer, Beth Zare, for a conversation.

Beth: I know you were principal trumpet for many years in the Symphony but what made you choose San Francisco?
Glenn: I played principal for 24 years and then 8 as the Associate. Years ago Peter Pastreich, the [SFS] Executive Director, had his secretary call to ask me to audition for Edo de Waart. He'd heard about my performances in Europe with the Israel Philharmonic. I had just come back to the States from Israel to play with the San Diego Symphony. I was happy as punch in San Diego; the orchestra was good and the schedule was easy; sometimes we only had 3 concerts a week. It was like summer camp compared to the Israel Philharmonic. I was loving it because all my college buddies played in San Diego but San Francisco paid 3 times as much so I only got to play in San Diego for one short year.

Beth: What was it like playing in the Israel Philharmonic?
Glenn: It was amazing because they would bring in the top European conductors every two weeks. We did six concerts a week. The only time off we had was Friday night because of the Shabbat. Even then, we would rehearse Friday morning and then have a concert Saturday night, so it wasn't even a full day off. When Zubin Mehta was in town we were recording or getting ready for tours. That experience of performing and traveling, and working with all the great guest conductors--Leonard Bernstein, Carlo Maria Giulini, Daniel Barenboim--gave me the confidence that I could play principal in America.

Beth: So you weren't always a principal player?
Glenn: San Antonio Symphony was my first gig and I was 2nd / Utility. After the first season, I didn't want to go back to Texas for another year so I ended up playing with a big band in Toronto. On the gig I met this bass trombonist who was dating the prima ballerina for the National Ballet of Canada. He said I sounded great and the Ballet was going on the road and was looking for trumpets. I played some excerpts from memory for the music director, and they again gave me a 2nd trumpet position. I was delighted to take the gig. It was all Tchaikovsky. We did over 100 performances each of Sleeping Beauty and Swan Lake, and two weeks of Nutcracker.

Glenn with Jeff Biancalana in Davies Symphony Hall

The good news was Rudolph Nureyev was the guest artist. He was still dancing in the 1970s. I was not familiar with the ballet repertoire at all. I played there for a couple years and then thought, 'I can do better than this.'

I heard about a vacancy with the Hong Kong Philharmonic and while the Ballet was touring New York I played for Dr. Zipper, who was their American agent. I went over to the Mayflower Hotel played some excerpts in his room, and was awarded a contract for 2nd trumpet.

Beth: So you went from playing in Canada to China. That seems like a pretty big change.
Glenn: When I was 17 my dad, who was a professor of biology at Binghamton University in upstate New York, got a Fulbright Scholarship to teach in West Africa. I graduated early so I could go with the whole family to Ghana. Living abroad for a year probably made it seem less strange to travel to far off places, and you have to go where the opportunities are.

Beth: Did you have fun playing in Hong Kong?
Glenn: Actually, it was a terrible experience. The orchestra was pretty bad and the conductor was a tyrant. What I didn't know when I took the job was that this was their first professional season. Also, the guy they hired to play principal trumpet had very little orchestral training, so I ended up sitting principal under a 2nd trumpet contract. I just took the available salary and never renegotiated. Although I did get to perform the Haydn Trumpet Concerto, I couldn't take it anymore. After playing for 6 months I had to get out of there.

Beth: Did you go straight to Israel from there?
Glenn: No, I flew back to the States and won an audition for 2nd / Utility in Kansas City. I stayed there for two years. My teacher Tom Stevens recommended I audition for the Israel Philharmonic. Zubin Mehta was the conductor of both the Los Angeles Philharmonic and the Israel Philharmonic and they had a vacancy in Tel Aviv. I played for Zubin at the LA Civic Center. This time there were only two candidates and I was offered the job for principal. Zubin was taking a chance on me because I was a 2nd in Kansas City, not a principal player. I accepted the job and played in Israel for 3 years.

Beth: What was the best thing about playing with Zubin Meta?
Glenn: Zubin liked to play pranks.

He was one of the few conductors that enjoyed playing pranks. One of the pranks he played was on Isaac Stern. He was performing the Tchaikovsky Violin Concerto with us. At intermission I hear on the PA, "Glenn Fischthal to the Maestro's room." Usually that means I messed up. I'm thinking, 'Oh God, what did I do?' When I knocked on the door Zubin said, "Oh Glenn, I want to play a joke on Isaac Stern and I need your help." Much relieved I said, 'Great! What do I do?' He said, "You know the bassoon solo in the third movement? I want you to play it instead of the bassoon." So, the next night we are playing the concerto and Zubin starts to smirk about 5 minutes before we even get there because he knows what's coming up and he can't contain himself. We get to the spot and I play it instead of the bassoon. Issac Stern responds by turning around and glaring at me. Zubin's on his podium laughing.

Beth: Did you ever prank Zubin?
Glenn: I did. One night when we were playing the Beethoven Leonore Overture, which has an offstage trumpet solo. Usually conductors don't bring out the trumpeter for a bow because the solo happens midway through the piece. This time he summons for me and I'm standing backstage with another American percussionist who looks sort of like me. I thrust my trumpet into his hands and say, 'Ken, go take the bow.' He walks out and Zubin looks over and his eyes light up.

Beth: Do you think trumpet players are natural born pranksters?
Glenn: I know we were seen as trouble makers in San Francisco. We were yacking all the time and the horns and woodwinds would always turn around and tell us to shut up. Chris Bogios and I were always talking. I was pretty loose on the stand. That came from my days in Israel. Because we had so many services, the Israel Philharmonic rehearsals were kind of like adult day care. We fooled around a lot, and I brought that with me to SF.

Glenn arriving at the Cleveland Institute of Music. "I am grateful to my parents for being so supportive. They always sent me to summer camps, like Aspen, Meadow Brook Music Festival and Music Academy of the West because they didn't want me bagging groceries."

"It was 1980. Here I am, new job, new city, brand new Symphony Hall. I had been looking for a better symphony and I found it."

One of our personnel managers did not appreciate it at all. I used to get letters all the time about my lack of discipline.

Beth: But succeeding at music takes some sort of discipline. Was that instilled from an early age?
Glenn: My mother had a music degree from the University of Michigan but she didn't force me to play. I actually started on cornet which isn't really done anymore. My parents were very supportive but they said, "If you are serious about playing an instrument, you need to take private lessons, and you've got to practice." They found me a teacher who came to our house. I played cornet all through high school. My mother asked me, "When you finish high school, what do you think you'd like to do?" I said, 'I enjoy playing the cornet, it's inspiring when people come up and tell me they enjoy my playing.' She asked, "Why don't you apply to some conservatories?"

Beth: Where did you end up going to school?
Glenn: Remember I started at the University of Ghana. They didn't have a cornet instructor so I studied with a Hungarian clarinetist who spoke no English. In the one year I was there I got to perform on local television with a couple of different groups. It got me into performing. I had been waiting and waiting to hear from one of the conservatories to accept me. Finally, Bernie Adelstein, the Principal Trumpet for the Cleveland Orchestra, heard my tape and I was accepted into the Cleveland Institute of Music. I was very naïve. I thought I could just major in cornet. They wrote back and said I would have to switch to trumpet because they didn't have cornet majors.

Recieving a Distinguished Alumni Award

Beth: You mean you got into music school and you had never played a trumpet?
Glenn: My parents bought me a trumpet that had a light weight bell because we didn't know any better. The university had a 500 seat auditorium and it sounded glorious when I played mezzo forte, so I got away with it. It took a couple years for my teacher to get me to move enough air through the horn. He just kept yelling at me, "Blow! Blow!" My approach had always been like that of a cornetist--easy air, sweet tone. I couldn't quite get what it took to be an orchestral player which requires a lot of volume and air.

Beth: What did you do after school?
Glenn: James Levine was our university orchestra conductor because he was George Szell's assistant across the street at the Cleveland Orchestra. In 1970, just a week before my graduation, Levine asked me to sub on a piece he was conducting for Cleveland. The orchestra was scheduled to depart on tour shortly after that. Because I had just subbed, I was fortunate enough to get hired as a sub on the tour, as well. Here I am, right out of school, and I'm on the road with the Cleveland Orchestra. I was so thrilled. I thought 'Wow, listen to this orchestra, they're incredible!' Sometimes I would miss entrances because I was so excited. The tour lasted 3 weeks. We went to Seattle, Japan, Korea, and Anchorage on the way back. Those were the last concerts that George Szell conducted because he died right after we got back to the States. Pretty amazing that I got to participate in them.

Beth: What brought you to CA?
Glenn: When we got back from tour I didn't have a job. Walt Disney was just opening the new Cal Arts campus in California. My teacher arranged for me to get a full scholarship because they needed students for the music school. I went to Cal Arts as a masters candidate. At that time, the LA Brass Quintet was in residence there and that is when I started studying with Tom Stevens.

One summer at the Music Academy of the West, we did an all Stravinsky program and the word got out that I was available. The San Antonio Symphony was looking for a trumpeter at that time so they sent their assistant concertmaster and principal trumpeter to come hear the Stravinsky concert. The next morning I was going to audition for them in my apartment. We'd had an all-night party and there were people sleeping in the living room. I got up and had to nudge them and say, 'Hey, I've got some people coming over for this audition. Go to the back bedroom if you want to keep sleeping.' I lived right on the beach. When the guys from San Antonio got there I opened the big bay windows and played some excerpts overlooking the Pacific Ocean. They had a contract in their pocket ready to go. That was the start of my professional career.

Beth: I know things are different now but do you have any advice for people taking auditions today?
Glenn: Times have changed. They don't have invitations or single auditions anymore. It's a cattle call. There's just so many qualified players, so many kids coming out of school that are well trained and looking for work. It is very, very difficult but if you persevere you can get better at taking auditions.

You can't just sit at home and practice the repertoire. You could probably sound great at home in your room. You've got to figure out how to manage yourself and your nerves at auditions. You need to know what to eat to fuel yourself. I remember one audition I forgot to eat and I got a little shaky towards the end. You learn all these things, including what repertoire you have problems with, where your weaknesses are by doing it. To produce an audition that the committee is going to be impressed with you just need to be confident that you're the man or woman for the job.

The San Francisco Symphony Trumpet Section in 2004. From left: Laurie McGaw, Don Reinberg, Chris Bogios, Glenn Fischthal."

"The principal brass contributed to the San Francisco Symphony sound concept. Dave (Krehbiel), Mark (Lawrence) and myself were the leading brass players at the time. We had a unified sound and a lyrical approach yet it was strong. We got a lot of recognition with our earlier recordings like the Mathis Der Maler and people started listening to our brass sound on the West Coast. That became defined as its own sound, it wasn't Chicago, it wasn't LA, it was its own thing."

Beth: Has anything unexpected ever happened to you during a concert?
Glenn: I was on tour once with the Israel Philharmonic at the Lucerne Festival and we started with the Forza del Destino Overture which has these big E-major brass chords at the beginning. My second slide was loose and as soon as I start to blow it pops out of my horn and goes flying across the stage and bounces around. Zubin, who conducted those chords with his eyes closed heard the dropped note and opens his eyes to see what looks like a mouse running around. It was my slide. The good news was that during intermission I was able to lock down that second slide to make sure it wouldn't pop out on the solo opening of the Mahler 5. In a way, I was lucky it came out on the overture.

Funny thing is it was Bob Ward [principal horn in SFS] who taught me how to fix a loose slide. He said, "You know how to keep a slide in, don't you?" 'How?' I asked. "A hair." I said, 'Really, a hair?' So I took the slide out, put the hair on it and pushed it in. Sure enough, it locked right in there. Who knew? Bob Ward -- the hair remedy.

Beth: Do you still play?
Glenn: A little bit. I've been asked to play assistant principal next month for the San Diego Symphony. Adam Luftman, the principal in the SF Opera calls me to play some backstage stuff. Last season I did Aida for 11 performances. When I left the SF Symphony I was looking for new adventures, having mostly played symphonic music all my life. I thought here's a chance to do operatic repertoire which I'm not that familiar with. Also, I still play with The Bay Brass.

Beth: How did you know when to retire?
Glenn: Playing principal for 24 year in SF was a lot of pressure and eventually it got to me. I wanted less of the hot seat. When the Associate Principal position opened up I thought it would be a good fit. That's what I played the last eight years. I would usually play the first half of the program and the principal would come out and do the *tour de force* piece. I was much relieved. I had already done it all and so I was happy to step down to in a lesser position and still play the first parts, but not the *go for it* glamour parts.

I didn't want to be one of those guys hanging on and people saying, "Is he still here?" I wanted to leave at the top of my game, make them want more. I have no regrets about leaving. I think it was the right time for me. I enjoy retirement a lot.

The Bay Brass formed in 1995. Glenn Fischthal (far left) was one of its charter members.

"In this business you can't really pick and choose. You have to go to where the opportunities are."

UPCOMING EVENTS

18th Annual

Life Member Luncheon

Wednesday, August 9
1pm - 3pm
Nick's Restaurant

100 Rockaway Beach Ave.
Pacifica, CA

We are pleased to announce that our 18th Annual Life Member Luncheon will be held on **Wednesday, August 9th** at Nick's Restaurant in Pacifica, CA. As in years past, only life members in good standing will receive an invitation to this popular event. Invitations are mailed in early July. To be included in the mailing, if you are one of the more than 50 life members whose name appears on the suspended list printed in this newsletter, please pay your dues as soon as possible. Space is limited and will be filled on a first come, first serve basis.

Giants Union Night!!!

Monday, August 21st

Giants vs Brewers – First Pitch: 7:15 PM
Ticket: $20 per ticket – Deadline: August 4
R.S.V.P. to Alex Walsh - alex@afm6.org

Musicians Union Local 6 Annual

WAYNE ALLEN MEMORIAL GOLF TOURNAMENT

Monday, August 28
Monarch Bay Golf Course
13800 Monarch Bay Dr
San Leandro, CA 94577

Tee-offs begin at 10:00 AM
Prizes and trophies awarded for high net score, closest to the hole, longest drive, and lowest gross. NCGA/USGA Handicap System will be used. Green fee, per person, including one two-person cart, bucket of balls, buffet following play: $60. Make your checks out to "Local 6 Golf" and mail to: Local 6, 116 Ninth Street, San Francisco, CA 94103

DEADLINE: August 11th.
R.S.V.P. to Alex Walsh - alex@afm6.org

8th ANNUAL

Local 6 Picnic
Monday, September 4
(Labor Day)

2 - 6pM
McNear's Beach, Area 8
201 Cantera Way San Rafael, CA 94901
$10 parking fee

South Bay transportation available upon request
R.S.V.P. to Alex Walsh: alex@afm6.org

Is Your Beneficiary Card Up To Date? *by Cheryl Fippen, Local 6 Benefits Clerk*

Here is a likely example of an out- of-date beneficiary card: Imagine that you die suddenly and unexpectedly, and a couple of weeks later your spouse calls Local 6 to collect the $2,000 Death Benefit that they assume they're entitled to, only to be told that their name is not on the beneficiary card. Oops, you forgot to update your beneficiary card a few years ago when you re-married, so it's actually your FORMER spouse who will receive the Death Benefit. Don't let this happen to your loved ones!

One of my duties at Local 6 is to assist beneficiaries of members with processing Death Benefit claims. Every Local 6 member (except those aged 50 and over who have waived the benefit) is entitled to designate a beneficiary who will receive a payment of $2,000 upon the member's death. Currently our Local is "self-insuring" the Death Benefit, meaning that it comes directly from our operating funds. This means that we can pay claims without the long wait that might be necessary when dealing with an insurance company.

I've noticed in looking through the files that many of the beneficiary cards were filled out 20 and even 30 years ago. During that length of time it's quite possible that your life circumstances have changed, making the information on your card obsolete, and potentially leading to the scenario outlined above. The easiest way to insure that your beneficiary information is current is to call me at the office (415-575-0777 X307) and I can check it for you. This is a simple precaution that can prevent delay or disappointment for your heirs when the time comes.

And while you're checking on your Local 6 beneficiary, I recommend contacting the AFM Pension Fund to also update that beneficiary information. The AFM-EPF is a completely different entity from Local 6 with its own rules and requirements for beneficiaries. You can reach them at www.afm-epf.org or call: 800-833-8065 x1311.

Thanks for your interest and I look forward to helping with your questions.

Musicians Without A Beneficiary Card On File

Abbe, Xander
Adler, Lincoln
Adler, Mark
Alexander, Zoe
Amador, Jenny
Amaral, Michel
Anderson, Vijay
Andress, William
Anka, Paul
Antipa, Corinne
Armenante, Clare
Armendariz, Esther
Armstrong, Nigel
Averett, Janet
Avery, Robert
Bailey, Steven
Bailis, Robert
Banker, Georgeanne
Barrett, Jesse
Barragline-Chirgwin, Elizabeth
Bedner, Alexander
Berry Jr, Robert
Biancaniello, Michael A.
Blandino, Stephanie
Bliss, Neil
Bluhm, Timothy
Bonomo, Sarah
Botel, Emily
Bradbury, Cara
Brennan, James
Brezina, Philip
Brill, Ken
Brown, Meredith
Brown, Susan
Bryson, Kent
Buchignani, Su
Busteed, Alan
Buttemer, Evan
Carlsen, Douglas C.
Carrasco, Shain
Cass, Jennifer
Chanco, Aileen
Chanon, Francois
Chapman, Allegra
Chauncey, Daniel
Chazin, Sara
Chin, Douglas
Choi, Christine
Chung, Wen-Liang
Churchwell, John
Clickard, Todd
Cockman, Gregory
Coleman, Katie
Collins, Cindy
Craig, Gloria
Crawford, Anthony
Curran, Kathryn
Cushing, Michael
Dagg, Robin
Daniel-Barker, Monica
Davis, Wendy
Dayeh, Peter
De Baca, James
DeCray, Marcella
De Lisle, Paul
Deaconoff, Cyril
Di Scala, Nick
Dietrich, Mark
Dietz, Duane
Dildine, Shirley
Doing, John
Douglas, Allen
Dyer, Tamara
Ebisuzaki, Matthew
Edelberg, Joseph
Edrees, Basma
Elliott, Jack
Ewan, Alise
Eyssallenne, Lydia
Fankuchen, Jory
Fellows, Jessica
Feltman, Joshua
Ferreira, Catarina
Fiene, Sarah
Fisher, Priscilla
Fitzgerald-Cherry, Irene
Foote, Amy
Ford, Drew
Frew-Onyett, Theresa
Furuta, Ray
Galamba, Joseph
Galvin, Patrick
Garbeff, Kristin
Gaynon, Laura
Gehrke, Rodney
Ginn, James
Godwin, Jack
Goggans, Neal
Goldberg, Brianna
Graves, Tyler
Gregg, Miika
Grekov, Zlata
Hamlin, Justine
Hampton, Bonnie
Hanlon, Christian
Hanson, Cynthia B.
Hartman, Rachel
Harvey, Steven
Hawkins, Daniel
Hayes, David
Hayes, George
Haygood, Mark
Heath, Jason
Heid, Beth
Hemingway, Dee
Henderson, Elizabeth
Henning, Michael
Hernacki, Christopher
Hernlem, Sohrab
Hettel, John
Higgins, Timothy
Hinkle, Alexx
Hoexter, Robert
Hofer, John
Homer, Lily
Hosler, Jay
Howe, Donald
Hsieh, Mon Yun
Huala, Astrid
Hudiyev, Eldar
Hull, Barbara
Hull, Naomi
Humphrey, Myron
Igarashi, Jessica
Irvine, Erin
Irving, Donald
Izotov, Eugene
Jarzembak, Madeline
Javaheri, Juliette
Jensen, Lori
Jiang, Wentao
Johnston, Brian
Johnston, Tom
Jones, Shawn
Kahn, Ruth
Kalinkos, Bill
Kaltinger, Chad
Karr, Schuyler
Kassis, James
Kearns, Adelle Akiko
Keigwin, Jon
Kelley, William
Kennedy, Patrick
Khalikulov, Vladimir
Kim, Heidi
Kim, Jihee
Kim, Nancy
Kmetko, Judith
Kobrinsky, Michael
Kofler, Ivelina
Kono, Kevin
Kovatch, Timothy
Kreutzman, William
Kufchak, Meredith
Kuntz, Michael
Kvam, Nancy
Kwark, Jiwon
La Deur, Jeffrey
Lack, Lori
Lai-Tong, Brendan
Lan, Andrew
Lan, Tiantian
Lanzone, Emily
Lassi, Miles
Leder, Rick
Lee, Chag-Hee
Lee, Junghee
Lee, Sarah
Leem, Alexandra
Lehning, Steven
Lemoine, Carmen
Lenicheck, Lucinda
Lenicheck, Robert
Lent, Michael
Lerner-Wright, Anne
Lev, Eliot
Levin, David
Lewis Jr, Calvin
Lewis, Jason
Lewis, Phil
Lhee, Lisa
Lipscomb, John D.
Loehmann, Kiri
Logoteta, Steven
Loiacono, Gregory
Lotter, Marcia
Loudin, Thomas
Love, Robinson
Loveland, Audra
Lubguban, Donald
Luftman, Adam
Lunetta, Larry
Lunn, Douglas
Lynch, Janet
Lynn, Mark
Macy, Susan
Malan, Polly
Malley, Adrienne
Mandel, Rene
Manganaro, James
Marmarou, Michael
Martin, David
Martinez, Ruthanne
Masters, Randolph
Mastromonaco, Alicia
Matson, Kevin
Matthiesen, Nicholas
May, Robin
McCracken, Deborah
McDermott, John
McGuire, Rachel
McKee, Barbara
McMillan, Steven
McSherry, Caitlin
Meeks, Leslie
Merks, Cordula
Messa, Gregory
Michael, Julie
Miller, Alexandra
Mo, Chunming
Molinari, Rebecca
Mollicone, Robert
Montmorency, Krisha
Moore, Laurie
Morgan, Fred
Morozow, Lina
Morton, Douglas
Morton, Victoria
Nakayama, Midori
Nash, Curtis
Nee, Alexander
Newby, Helen
Nguyen, Rochelle
Nied, Linda
Olivet, Don
Ordaz, Joseph
Orfaly, Alex
Orland, Michael
Orozco, Teresa
Ortiz, Francisco
Packard, Emily
Panofsky, Carol
Paoletti, James
Pascucci, Crystal
Patrick, Rachel
Pavkovic, Nicholas
Payne, Stephanie
Paysen, Benjamin
Peabody, Mark
Perez, Franco
Perry, Linda
Peterson, Michael
Phillips, Daniel
Phillips, Marcus
Picard-Dunietz, Shelly
Piccoli, Holly
Pickard, Antony
Platoff, Nicholas
Poll, Jessica
Poundstone, Leroy
Powell, Heather
Price, John L.
Price, Paul
Pukhachevskaya, Frida
Pytko, James
Racusin, Rebecca
Randolph, Joyce
Rankin, Wiley
Rapalyea, Eugene
Rathke, Sarah
Reiss, Ronald
Revelli, Paul
Reynolds, Kathleen
Reynolds, Rick
Richmond-Rakerd, Saul
Rivard, Kevin
Roberts, Judy
Rodriguez, Tony
Rodseth, James
Rogers, Roy
Roland, Barbara
Roland, Kevin
Rose, Alisa
Rosen, Stewart
Rosh, Stuart
Rosselet, Frederic
Rowan, Doug
Rudin, Dahna
Ruppenthal, Stephen
Russell, John
Ryther, David
Rzad, Paul
Sakakeeny, Gabriel
Salzedo, Jonathan
Sanchez, Amy
Sandwick, Andrew
Satterford, Robert
Sazer, Irene
Scaggs, William
Schantz, Marcella
Schmidt, Debbie
Schuman, Allan
Scow, Adam
Scully, Bernhard
Sego, David
Seiberlich, Jonathan
Selburn, Gail
Sengpiehl, Adrienne
Seo, Yulee
Sepos, Charles
Severance, Michael
Shanks, Eric
Shaul, Aaron
Shaw, Franklin
Shelly, Jane
Sheu, Danny
Siegel, Joel
Simoni, Joseph
Smiley, Dagenais
Smith, Aletta
Smith, Greg
Smith, Justin
Smith, Robert M.
Smith, Robyn
Snellings, Ben
Snyder, Jerry
Snyder, Robin
Solomon, Wayne
Song, Hee Guen
Sorkin, Scott
Spalding, James
St. John, Kyle
Stafford, Scot
Stein, Susan
Stephens, Greg
Stephenson, Kenneth
Stewart, Kevin
Streeter, Linda
Strom, Kristen
Stroud, Stephanie
Styles, Sara
Sugarman, David
Suminski, Steven
Szemela, Matthew
Telling, Elizabeth
Thenell, John
Theurer, William
Thomas, Alan
Thomas, Daniel
Thomas, Ilana
Thornton, Scott
Tingle, Chip
Tirados, Windermere
Totzke, Jason
Trombetta, John
Trono, Tatiana
Troxell, Mark
Tsoi, Alena
Turner, Barbara Day
Tyshuk, Antony
Udolf, David
Upton, Francis
Urbano, Rosi
Vahur, Brenda
Van Dyke, Karen
Vance, Brian
Varley, Tess
Vast, Carl
Vast, Kathryn
Velikov, Plamen
Vera, Andres
Volkert, Jan
Volkert, Mark
Volonts, Alexander
Volonts, Tingting
Votapek, Emma
Votapek, Mark
Waite, Alicia
Walden, Narada
Walker, Rachel
Walsh, Mary
Walter, Katrina
Walter, Kenneth
Wang, Qin
Wei, Sharon
Weis, Andrew
Wemusa, Akil
Whitwell, Craig
Wickett, Helene
Wilhite, Christopher
Wilson, Jeffrey
Wineglass, John
Wirick, Christopher
Wishnia, Rebecca
Wood, Jake
Wood, Sarah
Woolman, Lila
Worley, Mickey
Wright, Robert
Wu, Stephanie
Wunsch, Gabrielle
Wyant, Frank
Yamin, Shelby
Yee, Thomas
Yenney, Kris
Yih, Derick
Yo, Ming Shiu
Young, Sarah
Zenobi, Ivy
Zhou, Yi
Zwahlen, Ryan

If your name is on this list, or you would like to update an existing card, please fill out this form and return it to Cheryl at the office.

Musicians Union Local 6
DESIGNATION OF BENEFICIARY

MEMBER

	LAST NAME	FIRST NAME	MIDDLE NAME
LEGAL NAME			
PROFESSIONAL NAME			

MAILING ADDRESS	NUMBER AND STREET	CITY, TOWN OR VILLAGE	STATE	ZIP CODE

DATE OF BIRTH: DAY | MONTH | YEAR
CHECK ONE: MALE ☐ FEMALE ☐
SOCIAL SECURITY NUMBER

I HEREBY DESIGNATE MY BENEFICIARY (USE FULL NAME-EXAMPLE: DOE MARY A.) | RELATIONSHIP TO YOU | AGE

BENEFICIARY

BENEFICIARY'S ADDRESS	NUMBER AND STREET	CITY, TOWN OR VILLAGE	STATE	ZIP CODE

IF THE ABOVE NAMED PERSON SHOULD PRE-DECEASE ME, MY BENEFICIARY SHALL BE:
ALTERNATE BENEFICIARY'S NAME: LAST | FIRST | MIDDLE

ALTERNATE BENEFICIARY'S ADDRESS		RELATIONSHIP OF ALTERNATE BENEFICIARY
DATE CARD SIGNED	MEMBER'S SIGNATURE - USE FULL LEGAL NAME	

Certified Public Accountants
THIELEN & ASSOCIATES, INC.
people • planet • profit

INDEPENDENT ACCOUNTANT'S REVIEW REPORT

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

We have reviewed the accompanying financial statements of the American Federation of Musicians Union Local 6 (a nonprofit organization), which comprise the statement of assets, liabilities, and net assets—cash basis as of December 31, 2016, and the related statement of revenues, expenses, and changes in net assets—cash basis for the year then ended, and the related notes to the financial statements. A review includes primarily applying analytical procedures to management's financial data and making inquiries of company management. A review is substantially less in scope than an audit, the objective of which is the expression of an opinion regarding the financial statements as a whole. Accordingly, we do not express such an opinion.

Management's Responsibility for the Financial Statements

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

Accountant's Responsibility

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

Accountant's Conclusion

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

Basis of Accounting

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

Thielen & Associates

Campbell, CA
February 15, 2017

591 West Hamilton Avenue, Suite 201 • Campbell, CA 95008 • (408) 871-5900 • (408) 871-5905 Facsimile
www.thielenassociates.com • www.thielenfinancial.com

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

ASSETS	2016
Current Assets:	
Cash and equivalents	$ 338,583
Other receivables	115
Investments with maturities of less than one year	197,000
Total Current Assets	535,698
Fixed Assets, at cost:	
Office equipment and furniture	107,980
Buildings and improvements	746,044
Land	151,742
Less: accumulated depreciation	(417,238)
Total Fixed Assets	588,528
Other Assets:	
Investments with maturities of more than one year	1,734,000
Total Assets	$ 2,858,226
LIABILITIES AND NET ASSETS	
Current Liabilities:	
Withholding taxes payable	$ 1,931
Deferred dues revenue	41,868
Advances and deposits	212,065
	255,864
Total Liabilities	255,864
Net Assets:	
Unrestricted	1,236,990
Designated for death benefits	841,535
Designated for labor actions	523,837
Total Net Assets	2,602,362
Total Liabilities and Net Assets	$ 2,858,226

See accompanying notes and independent accountant's review report.

AMERICAN FEDERATION OF MUSICIANS
MUSICIANS UNION LOCAL 6
STATEMENT OF REVENUES, EXPENSES, AND OTHER CHANGES IN NET ASSETS

	2016
Revenue - Schedule 1	
Dues and admissions	$ 1,008,255
Fines and fees	3,458
Designated funds	108,089
Hall rental	4,758
Other revenues	11,754
Total Revenue	1,136,314
Operating expenses - Schedule 2	
Salaries and wages	348,034
Employer payroll expense	172,364
Dues and assessments	123,419
Special delegates	23,535
Office expenses	22,143
Administrative expenses	101,063
Membership services	13,759
Special projects	5,536
Building and occupancy	24,347
Designated activities	70,000
	904,200
Income (loss) from operations	232,114
Other income	
Interest income	36,421
Other expense	
Depreciation	28,515
Net income (loss)	240,020
Net assets - beginning of period	2,362,342
Net assets - end of period	$ 2,602,362

See accompanying notes and independent accountant's review report.

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

Cash Flows Used for Operating Activities:	2016
Excess Revenues (Expenses)	$ 240,020
Adjustments to reconcile change in unrestricted net assets to net cash used for operating activities:	
Depreciation	28,515
(Increase) Decrease in receivables	205
Increase (Decrease) in payables	(1,046)
Increase (Decrease) in deferred revenue	(8,330)
Increase (Decrease) in advances	3,556
Net cash provided by (used for) operating activities	262,920
Cash Flows Used for Investing Activities:	
(Increase) Decrease in fixed assets	(44,652)
(Increase) Decrease in investments	(167,000)
Net cash provided by (used for) investing activities	(211,652)
Net Increase (Decrease) in Cash and Equivalents	51,268
Cash and Equivalents, Beginning of Period	287,315
Cash and Equivalents, End of Period	$ 338,583

See accompanying notes and independent accountant's review report.

Schedule 1

AMERICAN FEDERATION OF MUSICIANS
MUSICIANS UNION LOCAL 6
SCHEDULE OF REVENUE

	2016
Dues and admissions	
Dues	$ 234,596
Work dues	755,358
Admissions	18,301
	1,008,255
Fines and fees	
Fines	3,008
Agency fees	450
	3,458
Designated funds	
Death benefit fund	89,929
Labor action fund	18,160
	108,089
Hall rental	4,758
Other revenues	
Merchant fees	4,436
Miscellaneous	5,883
Advertising	1,435
	11,754

See accompanying notes and independent accountant's review report.

Schedule 2

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

	2016
Salaries and wages	
Officers	$ 126,194
Board of Directors	12,703
Assistants and others	209,137
	348,034
Employer payroll expense	
Payroll taxes	33,300
Pension contributions	38,069
Workers compensation	2,188
Health insurance	58,195
Employee benefits	40,612
	172,364
Dues and assessments	
American Federation of Musicians	113,673
San Francisco Labor Council	3,360
State Federation of Labor	4,200
Other local councils	2,186
	123,419
Special delegates	
AFM convention and negotiations	11,721
Other meetings	11,814
	23,535
Office expenses	
Repairs and maintenance	3,825
Supplies and services	7,704
Telecommunications	4,738
Postage and shipping	3,705
Miscellaneous	2,171
	22,143

See accompanying notes and independent accountant's review report.

Schedule 2

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

	2016
Administrative expenses	
Education and training	$ 2,810
Legal fees	55,825
Accounting and review	9,200
Stewards	10,746
Insurance	2,259
Donations and gifts	1,400
Organizing and recruitment	1,870
Committees	6,386
Merchant fees	2,608
Miscellaneous	7,959
	101,063
Membership services	
Musical News and mailings	13,759
	13,759
Special projects	
Luncheons and picnics	5,536
	5,536
Building and occupancy	
Property taxes	9,264
Utilities	5,909
Insurance	3,786
Maintenance	4,649
Supplies	739
	24,347
Designated activities	
Death benefit fund	70,000
	70,000

See accompanying notes and independent accountant's review report.

MUSICIANS UNION LOCAL 6
NOTES TO FINANCIAL STATEMENTS

Note 1 – Summary of Significant Accounting Policies

Nature of Operations

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

Basis of Accounting

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

Use of Estimates

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

Cash and Equivalents

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

Investments

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

Depreciation

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

Why Paying Your Dues On Time Matters

by Lori Ponton Rodriguez, Assistant Secretary, and Beth Zare, Secretary-Treasurer

Sometimes we get questions from members about their membership dues, and this article is meant to answer some basic questions about why paying dues on time matters.

You may not realize that a significant part of your membership fee goes to the International office of the AFM. Each quarter we are obligated to send the AFM per capita dues based on a headcount of our members. This is one way we maintain our charter.

If your membership lapses due to non-payment we keep you in our database for two additional quarters before termination. This means we are still paying per capita dues to the AFM even though you haven't paid dues to Local 6. It is important to note that the rules regarding membership and expulsion are all governed by the bylaws of the AFM, and we are required to follow the process set out in those bylaws.

We understand that life can be distracting and it is easy to get behind in paying your dues. That is why we send a courtesy email reminder prior to the end of each quarter. But we can only do so if we have a current email address for you, so please inform the office each time your email address changes.

If your dues are late, we send you a notice reminding you that you've missed a deadline and informing as to how much you owe. We also try to remind you through our newsletter when non-payment may result in suspended membership – the dreaded "Members to be Dropped" list. Also, if you miss paying your dues for two quarters, we are required to expel you, per AFM Bylaws. Whenever possible we try to personally contact each member who is in danger of being expelled to help them avoid the extra reinstatement fee they will owe when they rejoin after being dropped from membership.

Of course, the best thing is to renew your membership before the renewal deadline, to avoid suspension or incurring any extra fees. Even better, pay for the entire year in advance prior to the end of January and save $15 (if you are a Regular Member). Either strategy will help Local 6 to work more efficiently by not having to spend time chasing down members who are in arears with their membership dues payments.

Dues are considered on time if paid by the end of each quarter in which they are due -- the 3rd, 6th, 9th, and 12th months of the year. After that, a late fee is added.

We hope this clarifies a few things about your membership dues. We value all of our members, and the staff and Board of Local 6 do our best to work on your behalf. We welcome your questions, and if you have concerns, confusion, or problems with paying your membership dues, we hope you will reach out to the office or to a board member so that we can help you individually.

Casual Job Reports

Listed are the casual leaders who have made work dues payments between 1/24/17 - 5/16/17 and the dates of the jobs. If any of your engagements are not listed, it is possible that the leader/contractor has not remitted either work dues or pension contributions on your behalf. In this case, please contact the union for assistance.

10/01/17	Carpenter, Mary Chapin	01/15/17	Botti, Chris	03/01/17	Eulberg, Steven	04/06/17	Crawford, Ken
10/02/16	Harris, Emmylou	01/19/17	Lovano, Joe	03/02/17	Kenny G	04/08/17	Gibson, Rob
11/25/16	Constancio Jr, Manuel	01/19/17	Kronos Quartet	03/10/17	Through	04/16/17	Klein, Carole
12/04/16	Eulberg, Steven	02/02/17	Through	03/18/17	Russo, Mark	04/29/17	Sanchez, Lisa
12/08/16	Old Dominion	02/04/17	Kronos Quartet	03/12/17	Eulberg, Steven		
12/10/16	Eulberg, Steven	02/04/17	Klein, Carole	03/22/17	Gibson, Rob		
12/11/16	Eulberg, Steven	02/08/17	Wreede, Katrina	03/25/17	Concus, Marian		
12/24/16	Setzer, Brian	02/14/17	Gibson, Rob	03/26/17	Concus, Marian		
01/04/17	Klein, Carole	02/28/17	Duke, Richard	03/29/17	Ketchum, Janet		
01/06/17	Bertetta, Tom	02/28/17	Eulberg, Steven	03/31/17	Through		
01/10/17	Through	03/01/17	Eulberg, Steven	04/02/17	Schuur, Diane		

AFM GoProHosting
AMERICAN FEDERATION OF MUSICIANS
Professional Web Hosting Services

The plan starts at $19.00 a year and you get the domain name for $11.95 a year. You can see examples of the finished product by clicking on Testimonials. Click on Hosting Plans and FAQ for more detailed information.

www.goprohosting.com

Note 1 – Summary of Significant Accounting Policies (continued)

Income Taxes

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

Date of Management's Review

Management has evaluated subsequent events through February 15, 2017, the date on which the financial statements were available to be issued.

Note 2 – Certificates of Deposit

The Union acquires certificates of deposit with the most favorable rates available at the time of purchase through its securities broker or through direct purchase from banks. The Union held $50,000 in certificates of deposit with maturities less than 90 days and $197,000 greater than 90 days but less than one year.

The Union also held $1,734,000 in certificates of deposit with maturities greater than one year. Most maturity dates on the certificates of deposit which will be held to maturity are between 2018 and 2026.

Certificate of deposit values change with the underlying market interest rates. Therefore at any given time prior to maturity the market values of the certificates will vary from the original purchase cost. In the event the Union would need to access the funds held in certificates prior to maturity, the Union would recognize a gain or loss of principal based on the market rate change. As of December 31, 2016, the Union had net unrealized gains of $5,543 on the certificates of deposit held through its broker.

Note 3 – Fixed Assets

Fixed assets listed at cost consist of the following:

		2016
Building and improvements		$746,044
Land		151,742
Furniture and equipment		107,980
	Subtotal	1,005,766
Less: accumulated depreciation		(417,238)
	Net fixed assets	$588,528

Note 4 – Deferred Member Dues

Member dues collected in advance as of December 31, 2016 are:

General Fund	$28,472
Death Benefit Fund	11,092
Defense Fund	2,304
Total	$41,868

Note 5 – Earthquake Insurance

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

Note 6 – Death Benefit Arrangements

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

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

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

Note 7 – Payroll Audits

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

Note 8 – Retirement Plans

For the year ended December 31, 2016, the Union contributed $38,069 on behalf of employee members of the Musicians Union to a defined benefit plan sponsored by the American Federation of Musicians. The plan is a multi-employer plan. In April 2011, there was an increase from 10.4% to 10.9% in the American Federation of Musicians employer contribution rate. Declining investment earnings on accumulated funds in these plans have been partially offset by the increased contribution rates and reductions in projected benefits to future retirees.

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

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Note 9 – Health Reimbursement Arrangement

Beginning in 2007, the Board of Directors adopted a Health Reimbursement Arrangement (HRA) to provide health benefits to Union staff. During 2016, eligible single individuals were allowed $700 of monthly credits and staff with families were allowed $1,450 of monthly credits. These amounts are credited to memo book 'accounts' for health insurance and qualified medical expenses.

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

At the end of a calendar year, employees may carry forward up to $1,000 of unused credits to the following year. The total amounts carried forward as of December 31, 2016 were $1,475. At the discretion of the Board of Directors, the plan permits participants suffering catastrophic illness to have limited access to unused credits from the previous five calendar years. The assets designated for this plan are not segregated from operations, and except for catastrophic illness, cannot exceed the credited 'book' balances.

There are no post-employment benefits.

Note 10 – Unpaid Expenses

As of December 31, 2016, the Union had no significant unpaid expenses other than the 'per capita' dues of $29,169 for the quarter ended December 31, 2016. Four quarters of payments were made during 2016, but the change in reporting periods several years ago required the Union to pay for members in good standing through calendar quarter ends. Therefore the membership census cannot be completed until after the quarter end, resulting in the payment in the following period.

Note 11 – Concentration of Credit Risk

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

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

Minutes

BOARD OF DIRECTORS MEETING – March 9, 2017

Meeting called to order at 10:38 by President Schoenbrun.
Present: Zare, Cumings, Elliott, Goff, and Hanson. Excused: Byram and Gray

The minutes of the meeting of February 21, 2017 were accepted as amended.

NEW MEMBERS:
Lincoln Adler – soprano, alto, tenor, baritone saxophones – 3/9/17
John Doing – drums, percussion, synth, piano, mallets – 3/9/17
Franklin Shaw - viola – 3/9/17

GENERAL BUSINESS:
The following items were discussed:

- Proposed terms of a 3-year collective bargaining agreement between Local 6 and Festival Opera: M/S/C to approve pending ratification by the musicians.
- Proposed terms of a 1-year pre-hire collective bargaining agreement between Local 6 and People in Plazas: M/S/C to approve.
- A request from the 10 musicians of the Oakland Muni Band to donate their services: M/S/C to approve the request for a benefit concert for Anne Woodell.
- Expenditures for the month of February 2017: M/S/C to approve.
- The 8/12/04 decision of the Board of Directors to self-insure the Local 6 death benefit: two deaths were reported in the month of February: M/S/C to continue to self-insure, with monthly Board oversight
- Discussion of the March 21st Rally for the Arts.

REPORT OF OFFICERS:

Secretary-Treasurer Zare reported on the February credit card report.

VP 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, Lamplighters, SF Ballet, SF Opera, SF Symphony, Santa Cruz Symphony, Stern Grove, Symphony Silicon Valley and Woodminster.

Information regarding the AFM-EPF Pension Meeting in Los Angeles on 3/8 and upcoming in SF on 3/23.

Meeting adjourned at 12:13 in memory of Robert Barris.
Submitted by Beth Zare, Secretary-Treasurer

* * *

BOARD OF DIRECTORS MEETING – March 23, 2017

Meeting called to order at 10:31 by Vice President Cumings.
Present: Zare, Byram, Elliott, Goff, Gray, and Hanson. Excused: Schoenbrun.

The minutes of the meeting of March 9, 2017 were accepted as amended.

NEW MEMBERS:
Madeline Jarzembak - harp – 3/23/17
Sarah Lee – viola, violin – 3/23/17
Rochelle Nguyen - violin – 3/23/17

REINSTATED TO MEMBERSHIP:
Daniel Kristianson - violin, viola, piano– 3/13/17

GENERAL BUSINESS:
The following items were discussed:

- A request from Representative John Fisher to attend the SF Labor Council COPE Dinner: M/S/C to purchase one ticket for $250.
- Proposed terms of a pre-hire collective bargaining agreement between Local 6 and Steve Trudell for an engagement on March 28 at the San Jose Civic Auditorium for 50 musicians to accompany Il Divo: M/S/C to approve.

REPORT OF OFFICERS:

Secretary-Treasurer Zare reported on the progress of the Labor Report (LM2) due later this month.

Vice President Cumings reported on the following:
Activities and information regarding negotiations and contract maintenance for collective bargaining agreements with: American Bach, Berkeley Rep, Carmel Bach, 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 AFM-EPF Pension Meeting in San Francisco later today. Meeting with South Bay Fair Trade musicians.

Director Gray reported on attending the Arts Advocacy Rally at City Hall along with other Musicians Indivisible SF members.

Meeting adjourned at 11:40 in memory of Chuck Berry and James Cotton.
Submitted by Beth Zare, Secretary-Treasurer

* * *

BOARD OF DIRECTORS MEETING – April 4, 2017

Meeting called to order at 10:36 by President Schoenbrun.
Present: Zare, Byram, Cumings, Goff, Gray, and Hanson. Excused: Elliott

The minutes of the meeting of March 23, 2017 were accepted as amended.

REINSTATED TO MEMBERSHIP:
Stewart Rosen - acoustic Bass, electric Bass– 3/24/17

GENERAL BUSINESS:
The following items were discussed:

- Proposed terms of a one-year extension letter to the current collective bargaining agreement between Local 6 and Woodminster: M/S/C to approve, subject to ratification by the musicians.
- Proposed terms of a one-time, pre-hire agreement between Local 6 and Music Paradigm for an engagement taking place in April which uses 25 union musicians: M/S/C to approve.
- Local 6 budget for 2017: M/S/C to approve a provisional budget as submitted, pending a wage increase in accordance with Local 6 Bylaws capping the raise at the CPI increase for 2016 (3.0%)
- The feasibility of implementing a raise in pay for Local 6 officers and staff, to be computed in accordance with the Local 6 Bylaws, to take effect 7/1/17: TABLED until May 11, 2017 when all board members are next present to vote.
- A request from the Santa Cruz Symphony 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.)
- From the Musicians Indivisible SF requesting a donation to support its program that promotes political activism: M/S/C to donate $100.

REPORT OF OFFICERS:

Secretary-Treasurer Zare reported on the March credit card report, CD investments Local 6 currently holds, and submission of the annual report on the union's finances (LM-2) as required by the Department of Labor with much help from staff member Cheryl Fippen.

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

Information regarding the MPTF allocations, upcoming Sacramento Legislative Conference, update on meeting in SF on 3/23 with the AFM-EPF Pension Fund, Musical Fund Society, and the California Labor Federation 5-point plan.

Director Gray reported on attending the Cesar Chavez Breakfast along with John Fisher.

Meeting adjourned at 11:43.
Submitted by Beth Zare, Secretary-Treasurer

* * *

BOARD OF DIRECTORS MEETING – April 24, 2017

Meeting called to order at 10:38 by President Schoenbrun.
Present: Zare, Byram, Elliott, Gray, and Hanson. Excused: Cumings and Goff

The minutes of the meeting of April 4, 2017 were accepted as amended.
NEW MEMBERS:
Clare Armenante - violin – 4/24/17
Amy Foote - vocals – 4/24/17
John David Lipscomb – electric bass, acoustic bass, acoustic guitar, synth keyboard – 4/24/17
Kevin Matson - violin – 4/24/17
Paul Schrage - piano, conductor – 4/24/17
Yulee Seo - violin – 4/24/17
Shelby Yamin - violin – 4/24/17

REINSTATED TO MEMBERSHIP:
Andrew Lan - violin, viola – 4/13/17
Emily Laurance - piano, harp – 4/13/17
Francisco Ortiz - drums, mallets, timbales, piano, organ – 4/13/17
Audra Loveland - horn, violin – 4/14/17
Francois Regis Chanon - cello – 4/18/17

GENERAL BUSINESS:
The following items were discussed:

- Proposed terms of a pre-hire collective bargaining agreement between Local 6 and Golden Gate Opera covering wages and working conditions for 13 musicians to be employed for its production of The Boy Who Grew Too Fast on April 30th: M/S/C to approve.
- Proposed terms of a pre-hire collective bargaining agreement between Local 6 and ACT covering wages and working conditions for 8 musicians to be employed for its production of A Night with Janis Joplin, which will appear at the Geary Theater from June 21st to July 22nd: M/S/C to approve.
- Proposed terms of a one-year extension letter to the current collective bargaining agreement between Local 6 and San Mateo County Fair: M/S/C to approve.
- Expenditures for the month of March 2017: M/S/C to approve.
- The 8/12/04 decision of the Board of Directors to self-insure the Local 6 death benefit: no death were reported in the month of March: M/S/C to continue to self-insure, with monthly Board oversight
- Discussion of increasing labor council remuneration as requested by Representative Fisher: TABLED until next year.

REPORT OF OFFICERS:

Secretary-Treasurer Zare reported on Labor Day Picnic. Event details the same as last year. South Bay transportation to be provided by Tony Clements.

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

Information regarding the Sacramento Legislative Conference, update on the AFM-EPF Pension Fund.

Meeting adjourned in memory of William Bell at 11:54.
Submitted by Beth Zare, Secretary-Treasurer

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Members Suspended (for non-payment of 1st quarter dues, updated through 5/18/17)

Adler, Mark
Alvarez Jr, Santos
Arend, David
Atkin, Stephen
Avery, Robert
Bagwell, Alex
Bailis, Robert
Balich Sr, Steve
Batiste, Larry
Behrens, Christian L
Bell, David
Benjamin, Alice
Benjamin, William H
Berube, Liana
Bien, Nancy
Bliss, Neil
Bloch, Robert
Blumenstock, Elizabeth A
Bonnell, Robin
Botel, Emily
Brokaw, Roberta
Burke, Claire
Burke, Richard A
Burkert, Gene
Buttemer, Evan
Buyco, Raymond
Calonico, Robert M
Calonico, Sharon Lyons
Camp, Mckenzie
Camphouse, Alex
Cann, David A
Capobianco, John F
Cespedes, Howard
Choi, Minsun
Churchwell, John
Cockman, Gregory Ryan
Cohen, Jeffrey E
Collins, Cindy
Colyer, Wayne A
Cooke, India M
Dalrymple, James M
Daly, John
D'Ambrosio, Marco G
De Baca, James
Deaconoff, Cyril G
Dessler, Ellen K
Diaz, Amalia
Dildine, Shirley
Dillon, Kevin
Donovan, Dennis L
Douglas, John P
Dunlap, Larry
Eastburn, Paul
Einem, Jolianne
Elliott, Jack
Elliott, Thomas L
Engelkes II, John R
Eyssallenne, Lydia
Fankuchen, Jory
Fasman, Kelly Z
Fasman, Louis Adam
Fath, Philip
Fels, Gordon A
Fish, Mark Eric
Flanagan, Dan
Fukawa, Doris M
Fukshansky, Roman
Furuta, Ray
Galamba, Joseph
Gaudi, Christopher
Gerling, Michael R
Gesin, Leonid J
Gianola-Norris, Daniel
Gold, Raphael
Golding, Margot
Gordon, Joan
Graber, Miles
Gregg, Miika
Gruber, Monika
Grunberg, Peter
Guarneri, Mario F
Hall, Elizabeth
Harrison, Kenneth
Hayes, George
Hemingway, Dee
Herschkorn Jr, John
Hervig, Jonna I
Hettel, John Douglas
Higgins, Timothy
Hollander, Esther
Horner, Karen E
Howard, Robert
Hull, Barbara
Ingvardsen, Dale
Jamason, Corey
Jekowsky, Barry
Jette, Susan
Kadarauch, Katie
Kenley, Mcdowell E
Kim, Jonah
Kim, Nancy
Kinchen, Lucy L
King, Kristopher
Kinney, John T
Kreston, Elaine M
Krinitsky, David
La Deur, Jeffrey
Lack, Lori
Latimer, Michelle
Lawrence, Keith
Leaf, Christopher
Lewis, Laurie
Love, Robinson
Maestre, Janet
Makhijani, Natasha
Malan, Roy
McFadden, Schuyler
McIntosh, Carolyn
McKee, Barbara
McKinley, Joseph
McMillan, Steven
Meier, Herbert
Merks, Cordula
Miescke, Gretchen Elese
Miranda, Erika
Mok, Gwendolyn K
Mollicone, Henry
Mu, Myron
Nakayama, Midori
Neuman, David
Newby, Helen
Niebolt, Henry C
Obidinski, Alexander
Oneill, Barbara P
Park, Jason
Perkins, William F 'Bill'
Philip, Lee J
Phillips, Daniel
Picard-Dunietz, Shelly
Porter, Carl
Poundstone, Leroy Bajo
Psomas, Jeannie
Pynchon, William E
Revelo, Dean D
Rioth, Douglas
Ritz, James H
Rizzetto, Jay
Rojas, Roland
Roland, Kevin
Rose, Alisa
Rowan, Doug
Salzedo, Jonathan
Sanders, Ellen D
Saunders, Tony
Sazer, Irene
Schoening, John E
Schoening, Lucy
Schroder, Donn
Scow, Adam
Selak, William C
Shaul, Aaron
Sheu, Danny
Shieh, Megan
Siegel, Joel
Smeltz, Jamison
Stafford, Scot B
Stephens, Greg
Stewart, Kevin J
Styles, Sara
Sugarman, David
Tagorda, Leslie
Taubl, Annabelle Irene
Thielen, Peter
Thompson, Chester
Tingle, Chip
Vance, Brian R
Veligan, Igor
Vera, Andres D
Viets, Henry Mitchell
Volonts, Alexander
Von Goethe, Diane M
Weick, Carrie J
Weinman, Todd
Welch, Nicole J
Wemusa, Akil
Wiley, Colby
Wilson, Jeffrey
Wohlmacher, William G
Woolman, Lila J
Worley, Mickey
Wright, Kimberly M
Wyands, Richard F
Wyatt III, James Lee
Yano, Asuka Annie
Yokas, Michael Scott
Zanrosso, Amy

Members Dropped (for non-payment of 4th quarter dues, updated through 5/18/17)

Edrees, Basma
Ertz, Ashley Nicole
Fedronic, Mark
Henning, Michael
Hornig, Thomas D
Ishii, Maki
Martinez, Ruthanne
Adams
Mikasa, Kent
Murtagh, Catherine
Simbre, C J
Starr, Atiba J
Stern, Kay Lyn
Wenhardt, Colin M
Zema, Greg

Resignations (updated through 5/18/17)

Bartold, Warren
Cancino, Cesar
England, Mary B
Epperson, Ronald W
Haslim, Krista
Kristianson, Daniel
Lan, Andrew
Lindquist, Noah
Machado-Wyant, Diane
Medeiros, Claudio
Gamboa
O'Niall, Sineidin
Petrasek, Joseph
Strauss, Victoria
Unsworth, Adam

TEMPO (donations)

Anderson, Kristina
Fischthal, Glenn
Gallardo, Antonio
Griffiths, Laura
McCracken, Deborah
Oliver, Sarn
Rokeach, David
Russell, John
Thompson, Marilyn
Tramontozzi, Stephan
Vandivier, Richard
Wahrhaftig, Peter

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Byram, Forrest
Cumings, Kale
DiVirgilio, Roger
Dorman, Diane
Duckworth, Andrienne
Duckworth, Tom
Elliott, Gretchen
Fisher, John N
Gray, Josephine
Hanson, Steve
Hunt, John
Klingelhoffer, William
Lan, Andrew
Lancelle, Jonathan
Malone, Wally
Parks, Gay Nell
Paulson, Stephen
Perry, Cyrle
Peterson, Charles
Price, Virginia
Rodriguez, Jose A
Rodriguez, Lori P
Schillace, Angela
Schoenbrun, David
Schuman, Allan
Wagner, Melinda
Watson, Benny
Zare, Beth

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- **August 26th 8:00 AM-12:00 PM**

To apply for an audition young musicians should email the following information to manager@byoweb.org, and write 2017-2018 Season Audition Request on the subject line.

- Musician's Name
- Age
- Grade
- Instrument
- Years Playing
- Parent's or Guardian's Name
- Parent's or Guardian's Email Address
- Parent's or Guardian's Phone number
- Preferred Audition Date

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MARIN SYMPHONY

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

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.

Opera San José

Joseph Marcheso, Music Director

Announces auditions for the following vacancies:

Assistant Principal Cello (46 services)
Per service rate for the 2017-18 Season is $214.07

Section Viola (46 services)
Per service rate for the 2017-18 Season is $186.14

Auditions will be held in September.

Highly qualified applicants should mail or email a one-page resume by Friday, August 25th, 2017 to:

Mark Veregge, OSJ Orchestra Personnel Manager
6176 Calle Del Conejo, San Jose, CA 95120

email: markveregge@comcast.net
(no phone calls please)

A list of the audition repertoire and other relevant information will be sent to the candidate upon the receipt and acceptance of their resume.

SANTA CRUZ SYMPHONY AUDITIONS

Daniel Stewart – Music Director

June 10, 2017
Asst. Principal Second Violin
Section First Violin [1 chair]

New contract is being negotiated. Current section scale is $94.00 per service, assistant principal scale is $103.40 per service and principal scale is $114.68 per service. 35 services are planned. Additionally, all musicians receive a daily travel allowance, pension contribution and housing option.

Musicians with previous professional orchestral experience may apply by submitting their résumé and a $50.00 audition deposit refundable at the time of audition. Applications may be sent to:

Norman C. Peck, Personnel Manager
Santa Cruz Symphony
1860 Price Way; San Leandro, CA 94577

Applications must be received no later than two weeks before the date of the audition. Candidates will be sent repertoire and other details after review and acceptance of their application. Employment to begin in October 2017 or the candidate's earliest availability thereafter.

SANTA CRUZ SYMPHONY AUDITIONS

Daniel Stewart – Music Director

June 11, 2017
Principal Trumpet
Principal Trombone

New contract is being negotiated. Current section scale is $94.00 per service, assistant principal scale is $103.40 per service and principal scale is $114.68 per service. 35 services are planned. Additionally, all musicians receive a daily travel allowance, pension contribution and housing option.

Musicians with previous professional orchestral experience may apply by submitting their résumé and a $50.00 audition deposit refundable at the time of audition. Applications may be sent to:

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