Union Insecurity
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 phlegm and drive 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 pressures to consumption, and these changing habits challenge our musical organizations to balance waning philanthropy with adequately earned income to grow their seasons.

Many of us remember the “good old days” when the four 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’ve straightened out of convenience, 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’
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 paralleled 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 collective bargaining process, and some want to address institutions like the AFM pension fund. Without musicians, they see union and that, my friends and colleagues, is the result is a displacement of local musicians and 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.

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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.
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.
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 Fasbretch, 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.

The good news was Rudolph Nurreyev was the guest artist. He was still dancing in the 1990s. 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 guys 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 Hong Kong?

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 smile 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. Isaac 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 trumpet 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.’

Glenn with Jeff Biancalana in Davies Symphony Hall

‘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, “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 washing dishes 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 nervous. 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.

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 anything about trumpet. The university had a 300 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 Europe 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 trumpet 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 rudge 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.

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 chording 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 theMahler 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?” 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 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 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.”

“In this business you can’t really pick and choose. You have to go to where the opportunities are.”
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

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.

UPCOMING EVENTS

18th Annual
Life Member Luncheon
Wednesday, August 9
1pm - 3pm
Nick’s Restaurant
100 Rockaway Beach Ave.
Pacifica, CA

18th Annual
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

18th Annual
Wayne Allen Memorial Golf Tournament
Monday, August 28
Monarch Bay Golf Course
13800 Monarch Bay Dr
San Leandro, CA 94577

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
Is Your Beneficiary Card Up To Date?

by Cheryl Fippens, 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 few years later a spouse of yours calls Local 6 to find out how much Death Benefit you have accumulated.

Death Benefit that they assume you're entitled to, only to be told that their name is not on the beneficiary card. One of the duties of Local 6 is to assist beneficiaries of members who die while active members of AFM Local 6 to receive the benefits due them. 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 a "self-insuring" the Death Benefit, meaning that it pays directly out of its 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 or 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 invalidating the scenario outlined above. The easiest way to insure that your beneficiary information is current is to call me at the office (415-575-7430) 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 x1111.

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

Musicians Without A Beneficiary Card On File

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.
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 how much you owe. We also try to help you individually.

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 to work more efficiently by not having to spend time chasing down members who are in arrears 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.

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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.

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

MusiCares West Region and MAP Fund

3030 Olympic Blvd.
Santa Monica, CA 90404
Ph: 310.392.3777, Fax: 310.392.2187
Toll-free Help Line: 1.800.687.4227

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Toll-free Help Line: 1.800.687.4227
NEW MEMBERS:
- Lincoln Adler - soprano, alto, tenor, baritone saxophones – 3/19/17
- John Doe – drums, percussion, synth, piano, mallets – 3/19/17
- Franklin Shaw – viola – 3/19/17

GENERAL BUSINESS:
The following items were discussed:
- Proposed terms of a 3-year pre-hire 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 Places: M/S/C to approve.
- A request from the 10 musicians of the Oakland Musi 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. Submitted by Beth Zare, Secretary-Treasurer

President Schoenbrun reported on the following:
- Information regarding the AFM EPF Pension Meeting in Los Angeles on 3/9 and upcoming in SF on 3/23.
- Meeting adjourned at 12:13 in memory of Robert Harris. Submitted by Beth Zare, Secretary-Treasurer

BOARD OF DIRECTORS MEETING – March 3, 2017
Meeting called to order at 10:31 by President Schoenbrun. Present: Zare, Byram, Elliott, Goff, Gray, and Hanson. Excused: Byram.

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

NEW MEMBERS:
- Madelaine Jarabitz - harp – 3/12/17
- Sarah Lee - viola, violin – 3/23/17
- Rochelle Nguyen - violin – 3/23/17

REINSTATED TO MEMBERSHIP:
- Daniel Kristianson - violin, viola, piano– 3/13/17
- Rochelle Nguyen - violin – 3/23/17
- Kevin Matson - violin – 4/24/17
- John David Lipscomb – electric bass, acoustic bass, acoustic guitar, synth keyboard – 4/24/17
- Amy Foote - vocals – 4/24/17

REPORT OF OFFICERS:
- Secretary-Treasurer Zare reported on the progress of the Labor Report (LM2) due later this month.
- President Schoenbrun reported on the following:
  - 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

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BOARD OF DIRECTORS MEETING – April 4, 2017
Meeting called to order at 10:36 by President Schoenbrun. Present: Zare, Byram, Cummings, Goff, Gray, and Hanson. Excused: Elliott.

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

REINSTATED TO MEMBERSHIP:
- Stuart 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 physicians.
- 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 2017 (3.0%).
- The feasibility of implementing a raise in pay for Local 6 office staff and 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 $525. (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. Expenditures for the month of March 2017: M/S/C to approve.
- 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 physicians.
- 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 $525. (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.

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.

NEW MEMBERS:
- Andrew Lan - violin, viola – 4/13/17
- Emily Lawrence – piano, harp – 4/13/17
- Francisco Ortiz – drums, mallets, timbales, piano, organ – 4/13/17
- Audra Loveless horn, violin – 4/14/17
- Francois Regis Chasan - cello – 4/18/17

REINSTATED TO MEMBERSHIP:
- 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 Clemens.
- President Schoenbrun reported on the following:
  - Discussion of increasing labor council remuneration as requested by Representative Fisher. Tabled until next year.

REPORT OF OFFICERS:
- Secretary-Treasurer Zare reported on the March credit card report. Expenditures for the month of March 2017: M/S/C to approve.
- 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 physicians.
- 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 $525. (The AFM provided prior approval, and splits the total cost of $750 with the local.)
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Help your elected officers and reelect our allies in Congress. Contributions to TEMPO are NOT tax deductible.
BERKELEY YOUTH ORCHESTRA
(Jay Lehrmann, Artistic Director)
Announces its upcoming summer auditions:
- June 20th, 21st, and 22nd from 10:15 AM - 11:45 AM
- August 26th 9:00 AM - 12:00 PM

To apply for an audition young musicians should email the following information to management@byo.org, and write 2017-2018 Season Audition Request on the subject line:
- Musician’s Name
- Age
- Grade
- Instrument
- Year Playing
- Parent’s or Guardian’s Name
- Parent’s or Guardian’s Email Address
- Parent’s or Guardian’s Phone number
- Preferred Audition Date

BYO auditions take place at Laney College on 900 Foothill Street, across from Laney College, one block from Lake Merritt Bart, where our rehearsals are held.

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

Mark Veregge, OSJ Orchestra Personnel Manager

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

Marin Symphony
Craig McNamara, Orchestra Personnel Manager
6306 Razoake Rd, Oakland, CA 94616
craigbone@adm.com

SANTA CRUZ SYMPHONY
Auditions
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.

HORN FOR SALE
3 Valves, CONN, Silver
Soft Case $400
(415) 863-4400

Performance Feldenkrais
$40 for individual sessions
$20 for students
David Rowland
245 Eureka St.
San Francisco, CA 94114
415-264-2199

California Symphony
Donato Cabrera, Music Director
Announces the following vacancy:
2nd Clarinet
- $438.00 per service
-20 services guaranteed
- AFM Pension Plan

Audition Date:
Monday, June 12th, 2017

Highly qualified applicants should submit their applications by Friday, May 19th, 2017 to:
opm@californiasymphony.org

All applications 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

Upon acceptance of resume, a $50 audition deposit 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

SANTA CRUZ SYMPHONY
Auditions
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 résumés and a $50.00 audition deposit refundable at the time of audition. Applications may be sent to:

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Santa Cruz Symphony
1860 Price Way; San Leandro, CA 94577

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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 McNamara, Orchestra Personnel Manager
6306 Razoake Rd, Oakland, CA 94616
craigbone@adm.com

California Symphony
Donato Cabrera, Music Director
Announces the following vacancy:
Principal Timpani
- $172.30 per service
-20 services guaranteed
- AFM Pension Plan

Audition Date:
Monday, June 12th, 2017

Highly qualified applicants should submit their applications by Friday, May 19th, 2017 to:
forestbyram@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

Audition Committee reserves the right to dismiss any candidate not meeting the highest professional standards at these auditions.

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 McNamara, Orchestra Personnel Manager
6306 Razoake Rd, Oakland, CA 94616
craigbone@adm.com

***Please note: Depending on response, resumes may be screened***

Upon acceptance of resume, a $50 audition deposit 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