The State of Our Pension Fund
by David Schoenbrun, Local 6 President

Last summer all participants in the American Federation of Musicians Employers Pension Fund (“the Fund”) received a report entitled “Annual Funding Notice.” It is a notice required to be distributed annually to all participants and intended to inform them (you) about the health of the Fund, focusing on questions such as:

- What is the current funding percentage? This is the number revealing the general financial health of the fund – currently 81.4%, down from 85.7% the previous year, to be reevaluated April 2017.
- What was the year-end market value of the Fund’s assets? As of April 2016 it was $1,704,000, down from $1,818,000 the previous year.
- What is the legal status of the Fund? It is currently considered “critical,” worse than “endangered,” but better than “critical and declining.” The status is maintained not because it takes all of the current financial information, including future obligations of the Fund (benefits to participants), and distills it into a label. This label has far-reaching consequences, and, among others, legally dictated the necessity of the Fund’s implementation of its 2010 Rehabilitation Plan. This Plan was and is intended to help bring the Fund back into financial health (the “green zone”) by reducing some benefits, eliminating others, and requiring an additional 1% (or 0.9%) contribution by employers over and above their negotiated rates in order to bolster Fund assets.

Many members who read this report when it was distributed in July, including me, understood immediately that the Fund was in some trouble and wrote to Fund Executive Director, Maureen Kilkeley in August, asking questions intended to elicit more information about the health of the Fund and prospects for its future. The Fund finally responded to my and others’ questions in first week of January in the form of a formal letter that was sent to all Fund participants and is published below in its entirety.

While this well-crafted document does provide much important information by way of historical background and context regarding the decline of the Fund’s assets because of the recession, it has also, perhaps inevitably, raised many more questions. They range from technical “how and whys” regarding the Fund’s asset allocations, investments and operational costs, to very personal concerns about whether members could completely rely on what they thought to be rock-solid guarantees of their current or projected retirement benefits.

As a Local AFM officer, I think it’s fair to say that I know more than most members about the workings of our pension benefits, but I freely admit that I am ill-equipped to serve as a proxy Fund representative, especially given the complexity of its financial mechanisms and the gravity of our members’ questions about its future. As a result, I wrote to Ray Hair, AFM President and Union-side co-chair of the Fund, on behalf of all eight California AFM Locals, asking that meetings between members and Fund representatives be convened in each Local so that members could ask questions and express their concerns directly. As of this writing I’ve heard back that the request is being considered by the Fund’s Trustees. In the meantime, President Hair suggests that we encourage participants to visit http://www.musiciansfund.org (a list of frequently asked questions that essentially reiterate information contained in the letter below) or call the Fund office at (800) 833-8065 with additional questions.

As required by law, we put a rehabilitation plan in place look at each of the five plan years that followed the recession and showed some recovery. Starting in plan year ending March 31, 2010, the Fund experienced gross annual returns of 32.0%, 12.8%, 2.2%, 8.8%, and 8.3% for an annual average of 12.8%. This meant we had a $500 million increase in the market value of our assets (money coming in) as of plan year ending March 31, 2014. However, the amount of our liabilities (or money needed to go out to pay future benefits) also increased in that time period from $2.1 billion to $2.4 billion, as we expected.

The past two plan years have not been as kind as the market value of assets was further dampened by lower returns with a 5.2% return for the plan year ending March 31, 2015 and an essentially flat return (0.1%) for the plan year ending March 31, 2016.

Making Up the Shortfall

For many decades, pension plans have had the good fortune of using strong investment returns as an adequate source of income, which has been particularly useful to strengthen plans such as ours where the number of people receiving a benefit has increased, while the number of active participants (money coming into the plan) has slowly declined. For last year, the $122 million shortfall had to be pulled directly from our existing assets since money going out exceeded money coming in and our investment earnings for the year...
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.

Why Should You Become a Member of the AFM TEMPO Club? With a $1 dollar per week donation, the AFM can make a meaningful and significant contributions to our allies in Congress.

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

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

AFM TEMPO may accept contributions only from members of the American Federation of Musicians of the United States and Canada, executive and professional staff of AFM and its affiliates, and their immediate families living in the same household. Contributions to TEMPO are NOT tax deductible.

Your decision to give is strictly voluntary and is NOT a requirement of membership in the union.

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

Dues

<table>
<thead>
<tr>
<th>Membership</th>
<th>Regular Dues 2016</th>
<th>Life Membership 2016</th>
</tr>
</thead>
<tbody>
<tr>
<td>Regular Membership</td>
<td>$25.50/Quarter</td>
<td>$25.25/Quarter</td>
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<tr>
<td>Life Membership</td>
<td>$25.25/Quarter</td>
<td>$24.75/Quarter</td>
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<tr>
<td>70/20 Year Membership</td>
<td>$29.25/Quarter</td>
<td>$28.75/Quarter</td>
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<tr>
<td>Late Charge</td>
<td>$5.00</td>
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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 newsletter.

**Board of Directors**

- James Zare, President
- Beth Zare, Vice President
- Alex Walsh, Secretary-Treasurer

**Local 6 Officers**

- David Schoenbrun, President
- Kate Cummings, Vice-President
- Beth Zare, Secretary-Treasurer

**Contact Us**

Musicians Union Local 6
116 – 9th Street
San Francisco, CA 94103
Phone: (415) 863-0777
Fax: (415) 863-6173
info@afm6.org
www.afm6.org

**Holiday Schedule**

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

**Meetings Schedule**

- General Membership
  - April 24, 2017: 7:00 pm

**Recording Committee**

- Jon Lance
- David Ridge
- Nanci Severance
- Peter Walaftt

**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 – vacant
- Festival Opera – Betsy London
- Fremont Symphony – Forrest Byram
- Golden Gate Park Band – Mark Nemoyten
- Lamplighters – William Harvey
- Marin Symphony – Claudia Fountain
- Midsummer Mozart – Kelleen Boyer
- Monterey Symphony – Owen Miyoshi
- New Century Chamber Orchestra – Robin Bonnell
- Oakland East Bay Symphony – Alice Telford
- Opera San Jose – Mary Hargrove
- Philharmonia Baroque – Maria Caswell
- SFCO Orchestra – rotating
- SF Opera Center Orchestra – Diana Dorman
- SF Opera – Thalia Moore
- SF Symphony – rotating
- Santa Cruz Symphony – vacant
- Santa Rosa Symphony – Bob Williams
- Symphony Silicon Valley – Janet Witharm
- West Bay Opera – Diane Ryan

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**AFM TEMPO FUND**

- The American Federation of Musicians National Short-Term Emergency Fund

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afm6.org 415-863-0777
For the last 25 years, our average planning necessary for reasonable It allows us to do the kind of financial rate of return for our asset allocation. of research to determine the expected consultant use a significant amount and with the Fund's investment assumption is reviewed periodically a lengthy time period of 30+ years, a cumulative annual average over and every year, but is intended as

The Fund currently uses 25 across different types of investments. The goal is to attempt to devise an asset allocation that maximizes returns and minimizes risks. Our current asset allocation includes the following: equities (domestic, international developed, emerging markets, private equity); bonds (investment grade, high yield and emerging market debt); treasury inflation-protected securities (TIPS); real estate, natural resources and infrastructure. Our domestic equities include large-cap, mid-cap, small-cap, and micro-cap classes. Trustees, as plan fiduciaries, are required to prudently invest assets. One of the measures of investing prudently is diversifying across different types of investments. So the Trustees generally cannot simply put all of the Fund's assets in one basket such as stocks. The Fund currently uses 25 professional investment managers with proven long-term track records to manage these assets. To facilitate its oversight of investments, the:

1. There is no guaranteed return on investments.
2. The Fund's investment performance may not match the performance of similar diversified plans.
3. The Fund is not insured and is not guaranteed by the federal government.

Investment Return Assumptions Participants have asked about the 7.5% investment return assumption. They voice concern that it's too high and that it's not aligned with the performance of similar diversified plans. The Fund's actuaries set a 7.5% investment return assumption because it is commonly used by other pension plans and is considered a reasonable expectation for long-term investment performance. This assumption helps the Fund ensure that it has enough assets to meet its obligations to beneficiaries.

So Where Are We Today? The Fund has now been in critical status for six years and is projected to remain so for the foreseeable future. Since we cannot increase benefits at this time, the one-dollar benefit multiplier will continue going forward. We currently have a plan that incorporates reasonable measures available under the law to address our situation. This time, we are reliant on the Fund's investment performance and to a much lesser extent employer contributions.

In December 2014, legislation passed by Congress created a new "critical and declining" funding status, which is applicable to a fund that is critical and is also projected to be insolvent and unable to pay benefits within a 15 to 20 year period. The law provides that plans that are critical and declining may submit an application to the Treasury Department that, if approved, would, with certain restrictions, allow the reduction of benefits already earned in order to better secure the long-term financial solvency of the plan. These unprecedented reductions could apply to many participants, including some currently receiving pensions and those not yet in pay status. Any such cuts would have to be the minimum needed to avoid insolvency.

While we are not yet in critical and declining status and therefore these measures don’t apply at present, the Board has discussed it because it is possible that we will be in critical and declining status in the future, even as early as next year. But the discussions have been challenging for two reasons. First, without detailed knowledge of what the actual finances of the Fund might look like we were to become critical and declining, detailed substantive planning is not possible. Second, there is uncertainty related to the Treasury Department application process for relief when in critical and declining status. Currently ten critical and declining funds have submitted applications for benefit reductions to the Treasury Department; six of these are awaiting decision and four have been denied including an application from one of the largest plans in the country, the Teamsters Central States Pension Fund. For all multiemployer plans facing similar challenges, the absence of any approved application creates uncertainty as to what Treasury might approve.

What Participants Can Do Finally, many of you have asked "What can we, the participants, do now?" Given our financial status, we are faced with the reality of the one-dollar benefit multiplier as the basis for any benefits earned in the future. This means that while the AFM-EPF pension you receive will still be important, for many the benefit will be a modest one. A modest pension emphasizes the importance of having a comprehensive retirement strategy that includes a personal savings component to supplement the AFM-EPF pension and Social Security benefits.

We hope this letter offers some insight as to the Fund’s attempt to address the most difficult problem we have ever faced. Thank you for your questions. We expect to communicate with you further about these issues in the future. For now, the Fund’s website at www.afm-epf.org will be the primary source of information, so please refer back periodically to find answers to frequently asked questions.

Signed,

AFM-EPF Board of Trustees

"If I can’t dance to it, it’s not my revolution." — Emma Goldman

Beneficiary Card
If you have any reason to believe that your beneficiary card needs to be updated, or you aren’t sure we have one on file, please contact Cheryl Fippen at 415-575-0777 ext. 307.

Reasons to update include death of a previously named beneficiary or changes in marital status and re-marriage. Many of the cards on file were completed 30 or 40 years ago. Your death benefit will be paid to the person named on your card—it’s your responsibility to make sure it’s up to date.
Italians love to eat, love to have a party, love good wine, and love family. All those things are good ingredients to play music.
Ron's Italian band: Vince Aguiar, clarinet, Carole Borelli, tambourine and vocals, Mike Richard, drums, Ron Borelli, accordion, Luca Sirianna, guitar

“I was given a lot of work by an old-time accordionist, Michael Corino, who just passed away. He had a lot of the Italian community gigs, the same time as my father. My father and he were probably equals as far as getting Italian work. He also got a lot of jobs playing in the French community there were a huge amount of French parties. When Mike got up in age he turned over his library of French tunes to me and gave me a couple names. All of a sudden I’m playing six, seven, eight French parties a year. Huge parties. Every year the French Club has a party for 1,000 people at the Marriott Grand Ballroom. It’s a wild.”

Starting in the late 1970s, Ron studied classical piano with pianist and composer Julian White, and jazz with Don Haas, a very popular studied classical piano with pianist.

In the 2000s Ron was called to play in a bar scene. We were reading the music, it was very abstract, very contemporary. That was my first experience playing at the opera house. A year later the Three Tenors came to town and I got called to do that. That was the highlight—40,000 people in the San Jose Arena. It was really something.

In the 2000s Ron was called to play with a Local 6 Hungarian band for a scene in a TV show that was being shot on Treasure Island. The scene lasted two minutes on screen, but it took two days to film, plus overtime. “I’m still getting residuals because I’m a union musician. If I hadn’t been in the union I would have just gotten a flat amount and that would be it. The pay was really good for that one scene. Every now and then I get a check.”

Ron joined the union when he was twenty. He mostly does private events so he hasn’t been affected by the decline in union club work over the years. “I think for me, because I play accordion and piano, and I play different styles, I’ve always got something going on. Studying jazz theory with Don Haas and classical piano with Julian White enabled me to have this versatility—I can always put together whatever the client needs. And doing private parties I can demand more money. If I was just playing jazz, which I would love to be doing, I probably wouldn’t be working very much.”

“Recently someone wanted to do a WWII themed party and I said, ’Perfect, I’ll put a 7-piece band together playing music of that era for you.’ I had been given a 7-piece band book years ago, all music from the 20s and 30s, and I’d never had a chance to play through the charts. I hired these really great players and they sight-read the book. It was a great success.”

Ron says his years working in the bank taught him how to negotiate with clients. “Lots of times, a bride will call me about having my band play for their wedding. I’ll say ’I’d like to make a recommendation. What do you think if we have accordion and violin at the beginning?’ And she’ll say, ‘Oh the accordion, I’m not sure about the accordion.’ I can tell right away she’s envisioning polkas, and she’s not thinking she wants polkas at her wedding. But I’m able to convince her that the accordion and violin sound beautiful together. And every time, when they’ve gone with my recommendation, they’ve said the accordion part was fabulous and it really changed their mind around.”

Ron now loves telling people he plays accordion. “It’s such a wacky instrument. It had a bad reputation for a long time but that’s turned around. It started about 25 years ago. All these accordion players were old enough to say ‘Do you think we should keep this thing alive and not let it totally disappear?’ They started accordion clubs and now there are accordion clubs all over the country. I’m a member of the San Francisco Accordion Club. We get together once a month.”

To date, Ron has released two CDs and is working on his next project. He recently had an accordion piece played in a program on Public Television.

In 2015, Ron was called to perform with the San Francisco Opera again. “It was so exciting! Me, a bass player and drummer were onstage in costume doing a dance scene accompanying the tenor. I played a little bit solo and some with the orchestra. I don’t do that kind of thing all the time so it was quite a challenge. Right after that the SF Symphony called me to play the accordion parts for the Godfather.”

Today, Ron relishes his time and continues to hone his skills. “I work on music harder than I ever have in my life. Not having a day job, I’m able to practice more. When I get a call for a big event I have time to prepare for it and not be totally wiped out thinking, ‘How am I going to just get through the night and play?’”

Ron continues to network and get new clients through word of mouth. “I don’t market myself at all. Every year I get worried. In January I say to my wife, ‘Gee, the phone’s not ringing off the hook. I wonder if I’ll get any gigs this year?’ But things always start developing.”

Ron says he does not regret working in the bank for all those years. “It taught me valuable business skills and provided financial security which allowed me to make the transition to fulltime musician. I’ve never been happier.”

“I create my own opportunities by suggesting to people to have music at their parties. ‘Oh, you’re going to have a party? I’ll play some music and it will be fantastic.’ I’ll give somebody an idea and that idea will turn into a reality.”

Hire A Musician/Band
Find A Teacher

List yourself, your band, and your teaching services on the Local 6 website: www.afm6.org
To create your listing, contact Alex Walsh at 415-575-0777, ext. 308 alex@afm6.org

MusiCares West Region and MAP Fund
3030 Olympic Blvd.
Santa Monica, CA 90404
Ph: 310.392.3777, Fx: 310.392.2187
Toll-free Help Line: 1.800.987.4227

MusiCares provides a safety net of critical assistance for music people in times of need.
Minutes
BOARD OF DIRECTORS MEETING – November 17, 2016

Meeting called to order at 10:50 by President Schoenbrun. Present: Zen, Byram, Cummings, Elliott, Goff, Gray and Hanson

The minutes of the meeting of November 3, 2016 were accepted as amended.

NEW MEMBERS:
Joseph Brown – trumpet – 11/17/16

REINSTATED TO MEMBERSHIP:
Andrew Lan – violin – 11/4/16
David Goldklang – horn – 11/10/16

GENERAL BUSINESS:
The following items were discussed:
• Proposed terms of a successor collective bargaining agreement (1-year term) between Local 6 and Oakland Symphony: M/S/C to approve, subject to ratification by the musicians.
• Proposed terms of a one-time, pre-hire church/choir agreement between Local 6 and St. John’s Presbyterian Church for an engagement taking place in December which pays $100 musician: M/S/C to approve.
• Expenditures for the month of October, 2016: M/S/C to approve.
• The 8/12/04 decision of the Board of Directors to self-insure the Local 6 death benefit: 1 death was reported in the month of October: M/S/C to continue to self-insure, with monthly oversight.
• Western Conference of Musicians: M/S/C to approve payment of reasonable expenses to send three Local 6 officers Schoenbrun, Cummings and Zare, to the annual Western Conference meetings to be held from February 17-19, 2017 in Long Beach, CA.
• A request from Panaramic Interns to lease 1/3 of our parking lot to store a Micropack structure: M/S/C to collect $200 per month for up to 90 days with restrictions.

REPORT OF OFFICERS:
Secretary-Treasurer Zare reported on the upcoming Local 6 Holiday party.

President Schoenbrun reported on the following:
Activities and information regarding negotiations and contract maintenance for collective bargaining agreements with Curran Theatre, Fremont Symphony, Midsummer Mozart, Monterey Symphony, Oakland Symphony, Opera San Jose, SF Opera, SF Symphony, Santa Cruz Symphony, Stern Grove, and Symphony San Francisco.

Information regarding the Symphony Oversight Committee, Officers/staff/ board wages, Sacramento Legislative Conference, Pamphlet B Negotiations, and Annual AFM-EPF report.

Director Gray reported on scheduling a meeting with Ben Von Houten from the Fleishhacker Foundation.


Submitted by Beth Zare, Secretary-Treasurer

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BOARD OF DIRECTORS MEETING – December 6, 2016

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

Guest: Meredith Brown

The minutes of the meeting of November 17, 2016 were accepted as amended.

NEW MEMBERS:
Ahn Kim – viola – 11/28/16
Lydia Essamaylle – viola – 11/28/16
Adam Swor – violin – 11/29/16

GENERAL BUSINESS:
The following items were discussed:
• Proposed terms of a successor collective bargaining agreement (1-year term) between Local 6 and Fremont Symphony to approve, subject to ratification by the musicians.
• Proposed terms of a successor, pre-hire collective bargaining agreement (1-year term) between Local 6 and SF Boys Chorus: M/S/C to approve.
• A request from VP Cumings to attend the FMCS negotiating conference in January 2017: M/S/C to approve payment of reasonable expenses to send VP Cumings to Seattle, WA.
• The 8/12/04 decision of the Board of Directors to self-insure the Local 6 death benefit: 4 deaths were reported in the month of November: M/S/C to continue to self-insure, with monthly board oversight.

COMMITTEE MEETINGS:
• The Board of Directors approved the minutes of the meeting on December 11, 2016.

Casual Job Reports

Listed are the casual leaders who have made work dues payments between 11/15/16 – 1/23/17 and the dates of their payments. If any of your engagements are not listed, it is possible that the leader/contractor has not submitted his/her work dues or pre-existing contributions on your behalf. In this case, please contact the union for assistance.

CODA (local)
Gabon, Rob* 11/15/16
Goff, Hall 11/15/16
Hanson, Cynthia 11/16/16
Hanson, Paul 11/15/16

GET THE MUSICAL NEWS BY EMAIL
Contact the office to receive a PDF version or read it online at www.afm6.org

FRENCH & CORMANY INSURANCE SERVICES INC.

Through an arrangement with French Cormany Insurance Services, Inc of Irvine, California, Local 6 offers the following self-pay, group health and dental insurance plans to its members:
Anthem Cigna (both HMO and PPO)
Kaiser High Option (no deductible)
Kaiser Low Option (HSA-compatible with deductible)
Kaiser Senior Advantage
Premier Access Dental (both HMO and PPO)

All of the plans offer guaranteed acceptance and coverage for pre-existing conditions. Visit the Local’s website for more info: www.afm6.org/about/health-insurance/
Members To Be Dropped

(for non-payment of 3rd quarter dues, updated through 1/26/17)

Albers, Laura*  
Archibald, Jan Popesco  
Armenta, Mark**  
Bayer, Kerrie***  
Brown, Joseph  
Brown, Meredith  
Bushard, David  
Byers, Li Li  
Byram, Forrest****  
Camotella, Michelle  
Carney, Pamela  
Chau, Dale  
Cham, Vinnie  
Chamet, Jeff  
Concari, Manon**  
Cooker, Brian  
Coombs, Ann*  
Cumings, Kale  
Day, Timmy  
Desley, Kristanthy  

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Tempo Contributions

Di Vogaio, Roger****  
DiBacco, Tom  
DiFolco, Steven  
Doppert, William  
Douglas, Janet*  
Duke, Richard  
Dubbey, Amy  
Dudrow, John  
Ellsworth, Karla  
Elliott, Gretchen***  
Fathi, Joseph*  
Foggen, Cheryl  
Fong, Edmond  
Fletcher, Rodney  
Giacchini, John  
Glenn, Rob*  
Gibb, Tyra  
Ging, Josephine  
Glesea, Linda  
Grebbe, Diane  
Grotta, Nora  
Handelsman, Wayne  
Hargrove, William  
Harvey, William*  
Henderson, David  
Hughes, Robert**  
Hurtz, Rachel  
Hwang, Donald  
Imamura, Dante  
Johnson, John  
Kadash, David  
Kennedy, Alice  
Kennedy, Donald*  
Kenney, Rous  
Kong, Christmas  
Kosinski, Ann  
Kurome, Bruce  
Lee, Brian  
Lee, Caroline  
Long, Wang Chen  
Mader, John  
Marcus, Brian***  
McCarthy, Matthew  
McKennon, Richen  
McKenna, Julie  
McClel, Jinn  
Miller, Ken  
Morel, James*  
Morel, Thaka  
Olsen, Jerry  
Oster, Natalie  
Pagrahn, Anthony  
Perkins, Minvon*  
Phillips, David  
Pizacca, Pou  
Phillips, Jenelle  
Phillips, Jennifer  
Phillips, John  
Reynolds, Robert  
Ritchfield, Robert  
Rivard, Kevin  
Ritchen, William  
Rodriguez, Tony  
Roosnack, Karen  
Santana, Salvador  
Sefte, Ned  
Sengstech, Joanne  
Selinich, Ruth  
Shaher, Deborah  
Shibahara, Beni  
Shizuka, Karen  
Singleton, Gary  
Simon, Benjamin  
Storch, Arthur**  
Sudpel, Greg**  
Taddei, Michel  
Tan, Decmond  
Telford, Alixx*  
Teresa, Joseph*  
Thekenharn, Norman*  
Tichman, Noody  
Torralba, John  
Valez, Jessica  
Van Lee, All  
Van Winlake, John  
Van Winlake, Patricia  
Verggge, Mark  
Vincech, Jonathan  
Wagner, Marianne Votto  
Wagner, Melissa***  
Wagner, Skip  
Wassermann, Ellen  
Weidly, Frederick  
Wendt, Kaiten  
Wood, Dannel  
Zadet, Lisa  

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Members Suspended

(for non-payment of 4th quarter dues, updated through 1/26/17)

Anderson, Vicky  
Aust, Arthur  
Baum, Mark Hamilton  
Bennett, Lorenzo  
Bonner, Robin  
Bowers, Donald  
Campbell, Katharine  
Camriched, Jack H  
Carroll, Donald H  
Cochran, Bobby  
Diaz, Amalia  
Edens, Barna  
Ezzy, Ashlyn Nicole  

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Resignations

(Updated through 1/26/17)

Blais, Rori*  
Blais, Jan W  
Dudumby, Thomas E  
Owner, Alisha  
Owner, Timothy  
Repeun, Emily  
Poe, Laura  
Roberts, Timothy  
Scheidler, Samuel  
Snyder, Gregory Van  
Taubl, Annamaria Irene  
Theobald, Karl Thomas  
Threffall, Eugene M  
Witch, Nicole J  
Worn, Richard Fraser  
Wynne, Pat  
Miller, Emily  
Phillips, John  

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“Without music to decorate it, time is just a bunch of boring production deadlines or dates by which bills must be paid.” — Frank Zappa
Viola made in 1995 by Joseph Grubauh in Petaluma, CA is for sale at his studio. Call him at 707-762-4413 if you wish to make an appointment to see this fine instrument. It was owned by a local principal violist, who performed on it for 20 years and is now releasing it for sale.

SAN FRANCISCO BALLET ORCHESTRA
Martin West, Music Director

Announces the following tenure track vacancy starting December 1, 2017 or candidates’ earliest availability.

Second Trumpet
Auditions are scheduled for May 1-3, 2017.

2017-18 Minimum Compensation Guarantee for this position: $60,482. Which includes vacation pay and EMG/Special Projects guarantee. Full season is December – early May. Note: This position will include the option to play Principal and doubling on some works at an additional premium. Benefits include 14.17% pension, sick/personal leave, paid medical, dental and instrument insurance, paid parking.

To apply please email a one-page resume (preferred) to tdamis@sfballet.org

Or mail to:
Tracy Davis – 2nd Trumpet Audition
San Francisco Ballet
455 Franklin St.
San Francisco, CA 94102

Applications must be received by February 24, 2017

Performance Feldenkrais

$40 for individual sessions
$20 for students
David Rowland
245 Eureka St.
San Francisco, CA 94114
415-264-2199
www.performance-feldenkrais.com

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AFM Entertainment is now accepting registration from AFM members who are solo artists or leaders of self-contained bands and ensembles, in every genre of music. To register, visit AFMEntertainment.org for more information. For more information, call AFM Entertainment at (904) 634-1600 or email afm@afm.org.