



Central California Upbeat

2025 3rd Quarter Newsletter

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General Membership Meeting

New Member Orientation

Monday, September 29th, 7PM on Zoom

<https://us02web.zoom.us/j/9824329324?pwd=WE1nVDIhQk85bWgxenU4emZqaW9VQT09>

Local 12 Elections

Nomination Petitions accepted for the following:

President: Julian Dixon

Vice President: no petition submitted

Secretary/Treasurer: Simon Holland

**Executive Board: Alejandro Arvizu, Gail Edwards, Laura Porter,
Geoff Roach and Cynthia Stuart**

Trustees: Tom Derthick and Maryll Goldsmith

All Unopposed, Elected by Acclimation

Local 12 is on Facebook!

Share Photos, Stories, Activities involving Local 12 CBA's,
MPTF, Members and your Gigs!

simon@afmlocal12.com or derthick@afmlocal12.com

Congratulations to the Winners of Sacramento Philharmonic Auditions!

Hui-Chuan Chen, Principal Keyboard

Rachel Allen, 2nd Trumpet

Daniel Gianola-Norris, 3rd Trumpet

ROPA Report on the 42nd Conference by Amy Lindsey, Fresno Philharmonic ROPA Delegate

The annual ROPA Conference was held this July in Philadelphia, PA, and I attended as a delegate representing the Fresno Philharmonic. The conference consisted of an optional Negotiating Orchestras Workshop presented by the Symphonic Services Division of the AFM, followed by three days of informative presentations and discussions with fellow delegates, ROPA members, and invited speakers. A summary of each presentation is included below, with links to additional resources for each topic. A special thanks to Local 77 in Philly for hosting such a great event!

Presentations

"What A Beautiful Noise:" Historical Calls for Action that Renew the Labor Movement- Robert Bruno, Director, Labor Education, Program and the Project for Middle Class Renewal, University of Illinois Urbana-Champaign School of Labor and Employment Relations

[Robert Bruno Presentation](#)

This presentation focused on the labor renewal happening in our country and the historical reasons why, including more effective strikes, high public approval for unions, income inequality, average union premium of 20% compared to non-union wages, and more. Unionized labor has the power and ability to stand in the way of authoritarian governments, but we need to recognize our current moment and mobilize our membership.

Connections That Count - Ben Waxman, Representative, District 182 of the Pennsylvania House Of Representatives; Evan Kassof, Organizer, Philadelphia AFL-CIO; Marjorie Goldberg, Vice President, AFM Local 77; Carmella Green, Labor & Community Liaison for Philadelphia Councilmember

[10 Tips for Lobbying & Best Practices for Lobby Meetings](#)

This panel discussion presented a case study for how community connections, lobbying, and labor solidarity has been an agent for change in Philadelphia. Major takeaways included the importance of engaging with local politicians, because they should *want* to support and promote cultural assets in their communities, and the importance of supporting and showing up for other unionized labor in your community, even when your industries differ. If you show up for other people, they'll show up for you.

***Detection, Intervention, and Prevention: The union member's role in addressing employee conflict and creating safe and inclusive workplaces* - Naomi Bensdorf Frisch, ROPA Legal Counsel, Karen Suarez Flint, Secretary-Treasurer, Chicago Federation of Musicians, Local 10-208**

[Resources](#)

Karen Suarez Flint and Naomi Bensdorf Frisch discussed the fact that the AFM has been woefully behind other industries when it comes to policies regarding harassment. While the law protects employees from discrimination and harassment in the workplace, they encourage us to build clearer and more specific language into our CBAs in order to create safer work environments. The Chicago Federation of Musicians has been instrumental in introducing a new app, #NotMe, as a platform for reporting workplace misconduct. More information regarding CBA language and a link to download the #NotMe app can be found at the resources link above.

***Protecting the Musician's Mind and Body* - Christine Guptill, Professeure agrégée, École de réadaptation, Université d'Ottawa**

[Christine Guptill Presentation](#)

Dr. Christine Guptill is an oboist and occupational therapist whose research focuses on work disability prevention and musicians' health. Her presentation focused on a range of topics relevant to musicians' health, including physical and mental wellness, COVID, the role occupational therapy can play for musicians navigating injury, and the importance of workplace safety.

***Leadership Roles: Becoming an Orchestra Committee Member or a Union Officer; and Key Legal Cases for our Union* - Rochelle Skolnick, Director, AFM Symphonic Services Division**

<https://www.afm.org/code-of-conduct/>

<https://members.afm.org/ssd/ssd-skills>

Rochelle Skolnick began her presentation by focusing on resources available to orchestra committees via the Symphonic Services Division, as well as highlighting the importance of "succession and recruitment" on orchestra committees. She also spoke about the AFM's new code of conduct and the rollout of the #NotMe app.

Rounding out her presentation was a report on the effect our current federal administration's policy has had on the National Labor Relations Board (NLRB) and the Federal Mediation and Conciliation Services (FMCS), both of which have been crippled in recent months. More information regarding the situation with the NLRB can be found on page 13 of the International Musician, August 2025.

Orchestra Spotlights

[WCO Spotlight Outline](#), [SWFSO Presentation](#), <https://www.emffacultyartists.com/>

We heard reports from the Southwest Florida Symphony (SWFSO), Eastern Music Festival (EMF), & Wisconsin Chamber Orchestra. The SWFSO was abruptly shuttered at the end of June 2025, with no advance notice to the musicians or the public, and the report focused on the circumstances leading up to this shocking decision. In good news, it seems that there is desire and leadership to form a new, union

orchestra in the same community. After organizing and joining the AFM in 2023 in order to seek a CBA, the faculty artists of the EMF are facing a cancelled festival this summer. They have performed a few independently organized concerts to garner public support, and more information can be found at the website linked above.

In good news, the Wisconsin Chamber Orchestra is in the middle of a 5-year recording project that has created more work for the musicians, attracted donors, and increased the visibility of the orchestra. WCO is also engaging in a campaign to eliminate the use of the word “talented” to describe the members of the orchestra, instead focusing on the training, hard work, and dedication that being a professional musician entails.

Equity Arc - Magee Capsuoto, Associate Director, Equity Arc

[Equity Arc Presentation](#)

The mission of Equity Arc is to create a level playing field for BIPOC classical musicians in the United States, working collectively with partners at all stages of the journey, from early studies to conservatory to career, to transform classical music from within. They provide specialized mentoring support for young BIPOC musicians and help institutions take meaningful steps toward equity and inclusion. In March of 2025, Equity Arc saved a concert that would have put young musicians and the U.S. Marine Band on the same stage together. The abrupt cut to all government DEI programs meant a cancellation of that concert, which led to Equity Arc pivoting and putting together the concert with retired military personnel so that these talented young musicians could still have this important experience.

In addition to the presentations covered above, we also heard reports from the ROPA Board, player conference reports from ICSOM, OCSM, TMA & RMA, and an update that IMA negotiations begin this fall. There was a wonderful Keynote Address by Jordan Konell, a prominent Philadelphia-area labor attorney, highlighting the importance of showing up for other unions and engaging with local leaders. Also, the third annual Nathan Kahn Award, for outstanding contributions to professionalism, diversity, and solidarity among orchestral performers, awarded to The Philly Pops, an orchestra with an incredible comeback story, which can be found here: <https://phillypops.net/about/>

It is also important to note that delegates voted on and unanimously approved 11 resolutions at the conference, including a **ROPA dues increase from \$800 to \$925 for full member orchestras**. All resolutions, including details of the dues increase, can be found here: [2025 ROPA Conference Resolutions](#)

Weingarten Rights

"If this discussion could in any way lead to my being disciplined or terminated, or affect my personal working condition, I respectfully request that my union representative or steward be present at the meeting. Without representation, I choose not to answer any questions."

Read this, word-for-word, anytime an employer or their representative requests a meeting with you. Contact Local 12 or your Union Steward if any questions.

Negotiation Updates

Sacramento Choral Society and Orchestra

SCSO has been grappling with their institutional leadership. Founder/Music Director Donald Kendrick hopes to retire soon, and their Board is seeking a new Director to succeed Maestro Kendrick after 30 (!) years of leadership. SCSO sought guidance from a consultant during the 24-25 season on planning their future. Musicians took part in focus groups to discuss what was right with SCSO (having its own orchestra!) and what the future might bring. Local 12 and the Orchestra Committee (Janis Lieberman, Sandra McPherson and Erika Miranda) were pleased to not face an interruption in what had been a three-decade-long relationship.

We did face one surprise in bargaining. After many years of rivalry, SCSO and Sac Phil had agreed (with encouragement from Local 12) to have the Chorus join Sac Phil in their Beethoven 9th Symphony concerts in May 2026, which were *supposed to be* in addition to the normal SCSO three-concert season. This is what SCSO told us at the meeting where SCSO and SP&O reached agreement on the Beethoven project. A month later, SCSO announced to the orchestra (no warning to Local 12) that they would only produce *two concerts* instead of the usual three (the Beethoven project is a SP&O production with the Phil as orchestra for the concerts).

For the first time, Local 12 had to bargain a guaranteed number of sets into our CBA. SCSO agreed to guarantee three full orchestra sets each season starting in 2026-27, with an additional 4th rehearsal on the Dvorak *Requiem* set in Spring 2026 to partially make up for the lost wages from our losing the 3rd set in 25-26. Wages increase 3% each year in a two-year CBA, with modest increases in cartage, parking and travel. SCSO remains the highest per-service rate orchestra in Local 12!

Additionally, SCSO and the musicians have ratified becoming a signatory to the Integrated Media Agreement (IMA), allowing SCSO more flexibility in using captured materials for promotion and streaming at less than commercial rates. (Fresno, Modesto and SP&O are already signatories.)

Finally, we all congratulate longtime SCSO musician (and former Sacramento Symphony and Philharmonic violist) Gay Carrier on her retirement after a half century in our professional music community! Brava!

(continued on the next page)

TEMPO: Supporting Candidates Who Support Music

It is critical that we support lawmakers and candidates who fight for issues we care about including:

- Protecting artists from the exploitation of Artificial Intelligence
- Ensuring fair compensation for artists when their music is streamed or played on the radio
- Tax reform to reduce film recording offshoring Improving travel regulations to facilitate travel with instruments
- Creating stricter copyright and performance rights laws to guarantee that musicians receive fair compensation for their work
- Support for music education so our next generation of musicians may learn their craft

Contact simon@afmlocal12.com for more information

Sacramento Philharmonic & Opera

Our bargaining with SP&O three years ago was rough. Coming out of the pandemic, Local 12 had our three largest orchestra CBA's (the others being Fresno and Modesto) all bargaining at the same time because one-year extensions during the pandemic seasons resulted in all agreements ending at once! Local 12 engaged AFM Symphonic Services Division negotiator Adam DeSorgo to lead the SP&O bargaining so that I (President Derthick) could lead the Fresno and Modesto negotiations, but I was still at the table with our team in a supporting role. The combination of unfamiliar faces—new SP&O Board President and CEO, new negotiator for Local 12—and a lot of the same old problems contributed to a five-month marathon with some bumpy stretches, but a lot of significant work got done.

This time around, our Orchestra Committee (Richard Duke, Chair; Gail Edwards, Julie Hochman, David Robinson and Ed Wharton) and I got off to a timely start, and were able to wrap up a new four-year agreement in early June!

The major issue at the table this time was SP&O wanting to revisit the roster of musicians who were merged in this contract to play Sacramento Opera productions back in 2005. As we have done for 20 years, Local 12 and the Orchestra Committee fought for and won the status quo, with a twist: instead of having two distinct rosters in the CBA, the tenure and work guarantees for the opera musicians merged into the contract in 2005 will now exist in an “evergreen” side letter, guaranteeing these musicians their first call status for opera productions until they retire or otherwise leave employment with SP&O, with these rights and privileges never to be bargained over again.

In our new four-year agreement, wages will increase 13%, with a signing bonus and modest increases in mileage and pension. Audition Committee pay more than doubled, and new audition procedures for finals voting were adopted—both were used by SP&O in their June keyboard and trumpet auditions before ratification! In a major achievement, the appeals process will now be a peer review going forward, with the committee no longer discussing their decision in the presence of the Music Director, consistent with the practice in major orchestras.

Modesto Symphony

Bargaining began on April 29th. Local 12 received MSOA's audited financials and 990's in March, which painted a difficult financial situation. Losses over the current CBA were cumulatively almost \$1 million on an annual budget of \$1.5 million. Fortunately, MSOA entered the current CBA (in 2022) with about \$1.3 million in cash gathered from the various pandemic grant programs, monies that did not show up on their 2021 financials in preparation for the 2022 negotiation. Regardless, one more season of losses at the current rate would wipe out their cash reserves, so MSOA needs a fundamental change in increasing earned and contributed revenue during the upcoming CBA term.

Despite these challenges, the first ten weeks of bargaining were spent not dealing with financials at all, but with language and procedures both significant and trivial. Interspersed with all this were several long intervals of no meetings due to the absences of key members of each bargaining team. (Our bargaining team was Chair Jo Gray, Forrest Byram, Gail Edwards, Tom Rance, Joe Runnels and Val Tisdell.) By mid-July, when financials finally made it to the table, it became apparent that it would be impossible to assemble both sides' teams for timely meetings, so it was agreed that each team's leader (Union President and MSOA CEO) would meet to work through the remaining items. The last two weeks of bargaining moved swiftly to tentative agreement from there.

The financial terms of the new agreement are not great, but not surprising given the recent MSOA losses. Musicians agreed to 7.59% in pay raises over three years, but wages will reach \$170 per service in the final year (currently \$158). Travel pay only increases 3% over the three years, back-loaded to give MSOA time to reverse their cash losses. The most significant financial gain is the pay rate for audition committee (also Tenure Review and Appeals committees) service, which had been below state minimum wage but will now increase to 20% of the per-service wage per hour (\$32.20 per hour in year one).

For the first time, musicians will have paid sick leave: one service per season that can accumulate to a maximum of two in any season. Tardiness may now be excused (no penalty) at the discretion of the employer. Improvements for cartage for timpani and drum set were achieved. Education services with two shows in a service will now be paid as a three-hour call. Despite the loss of a classical set, service guarantees remain unchanged, and attendance policies also remain in place despite attempts by MSOA to require attendance at Pops sets.

The most significant changes in the new CBA are in auditions, tenure and appeals for musical dismissal. MSOA will now choose audition and tenure committees using procedures outlined in the new CBA, but the powers of the Music Director are modified in both of these areas: the MD only gets one vote in audition finals (he can break ties however), and in tenure voting, the MD's previous veto has been softened so that a majority of the committee plus the MD must agree to grant tenure, with an extended probation of two sets (reduced from four) as the MD's option if he votes no and the committee votes yes. Probationary musicians will now receive a progress report from the Tenure Review Committee after two sets (new). Most significantly, the Appeals process (when the MD attempts to fire a musician for musical deficiency) is now a peer review, with the MD no longer having a vote. The Appeals Committee alone decides whether a musical dismissal is allowed to proceed.

These significant victories in benefits and procedures make the smaller economic gains less painful, and give the employer time to resolve long-term revenue challenges.

Fresno Philharmonic: the "surprise" (and ongoing) negotiation

In late June Local 12 and the Players' Committee (Cynthia Stuart, chair; Laura Porter, Caitlin McSherry, Joseph Galamba and Jeannie Psomas) were blindsided with a request from FPA for a modification of the recently-negotiated CBA (ratified a year ago) allowing FPA to reduce the season from five classical sets to four. FPA cited cash-flow issues that almost caused them to miss a spring payroll, and the uncertainty of two significant grants (one from the State for \$200K, one from Fresno Measure P for up to twice that much) that FPA had counted on. (The State grant is no longer in play.)

Because FPA will not know the outcome of Measure P until possibly October, Local 12 and the Committee will likely be engaged in talks with FPA until then.

We are seeking greater transparency on all financial matters going forward, so that we will not be surprised by an issue such as this one again. We are seeking an extension of the CBA for an additional year (to June 2027), but in reality we will be in perpetual negotiation with FPA until their Comprehensive Campaign (to raise over \$5M in cash reserves and endowment funding over the next four years) reaches a successful conclusion. To date, FPA is not asking to reduce service guarantees, but our Committee seeks to make sure that no musician loses guaranteed income, and that musicians have maximum flexibility in attendance and leave of absence policy as FPA navigates the coming years.

A Snapshot in History of Forty Years Ago: the 1985 Sac Symphony Lockout

Thomas Derthick, President (2020-25) and Negotiation Committee Chair (1984-85)

Forty years ago this month, the former Sacramento Symphony locked out its Local 12 musicians—39 full-time salaried musicians and 48 per-service musicians—for no good reason whatsoever.

Symphonic music in this city changed forever in September 1985, and over the 19 weeks that followed. It was the longest lockout in American symphonic history at that time.

In the previous three seasons, the former Symphony had run record surpluses. They had transferred nearly a million dollars to their endowment, and still had \$800K in cash on hand, on a budget of \$2.8 million (in 1985 dollars). (For our colleagues in the San Francisco Symphony right now, a very similar situation but a hundred times more \$\$). Hoping for a better outcome.)

We knew that the Symphony could afford to pay us much more. They knew it too. They simply resented 'the help' asking them for the money. There were individuals on our committee who they could not abide, who they did not trust. They chose to shut down an orchestra that was earning over 60% of its income, where today a typical orchestra earns 25-30%. (Earned income is ticket sales and fee concerts; contributed income makes up the rest of the budget.)

Lew Waldeck (the founder of AFM Symphonic Services) and I were in his hotel bar on a cold night that December, the day that negotiations had broken off after 19 weeks. In the ballroom next door, a private holiday party was going on, and Jerry Murphy (then President of Local 12) was playing the gig. He found us and said 'there's a hysterical red-head at the party in tears because the symphony was going to close.' It turned out this was the then-President of the Board. Jerry asked us to make one more effort, so we went to Lew's hotel room and called the CEO. I told him we would roll over the old contract, make up all the lost concerts over 19 weeks, if they gave us the raise we demanded. They conceded.

We got a 25% raise that night.

Sometime later, the Board VP told me that the Board had authorized the 25% raise back in September. They just could not give it to certain individuals on our Committee who had offended them.

The Symphony Board took a beating in that lockout. Our media preparations were on point, and the newspaper and TV/Radio were behind us. As much as we 'won' the negotiation, there was no victory. A great deal of damage was done. The Board simply stopped raising money. The deficits grew as Local 12 finally got a permanent deal the following summer that increased weeks and the number of full-time musicians, but the Board's heart was no longer in it. Five years later, the former symphony filed Chapter 11 bankruptcy trying to get the courts to negate our contract, which failed. Five years after that, the Board filed Chapter 7 liquidation after a season where they actually balanced their budget.

None of these Board decisions—a lockout and two bankruptcies—were a result of money. Power and personalities were always the deciding factor. An entire orchestra—a very good orchestra, a full-time orchestra—was fired in order to get rid of just a few people. The scars of those decisions are still felt by those who were there, both musicians and Board members alike.

Lessons to be learned. It's always been about relationships as much as it is about money. Still is.

Organizing: the Reason a Union Exists by Hunter Buen, Local 99 and Local 12 Organizer

For those who don't know me yet, my name is Hunter Buen, I am a labor organizer with five years of experience in the field, and just over two years working for the AFM. I am based at Local 99 in Portland, Oregon, and have lived in the Portland Metro Area for my entire life. Last year, I was made aware that Local 12 needed some assistance with organizing, and as our budget had been thinning at Local 99, this relationship naturally followed. I began work for Local 12 as a remote organizer in January of 2025. Since then, I've learned a lot about various workplaces across this vast jurisdiction, and I've stumbled into places I never thought I would. Let's talk about it.

My Primary Campaign

As President Tom Derthick explained early on in this process, the major goal in front of any organizer for Local 12 would be a particular non-union symphony in the northern half of the jurisdiction. I shall refrain from naming this group, as the campaign is now currently in progress, and mum's the word at this stage. This organization was on the verge of completely collapsing, and the musicians took drastic measures to institute some level of consistency. I came into contact with them at the height of the instability, which has since calmed down somewhat. The musicians showed excellent solidarity in building new committees and forming a relationship with management which had, for a while, been invisible. As I told them when I first heard about these efforts, they had *already* been organizing for a union, they just didn't know it. The natural next step was to call it what it was.

Now, this group is set to receive comprehensive organizing training as the season begins. This training answers the questions: How do we approach this subject without being labeled salespeople? How do we correct misinformation on union functionality? How do we light a fire in our co-workers and help them realize they have power and can exercise it? I'm excited to provide this training, as I have done for several years now for multiple different sets of workers from grocery store clerks to clarinetists.

Subsidiary Interests

Local 12 was reached out to by a teacher from a local music school in Fresno in the early summer. This was particularly exciting for me, as I helped organize the first unionized music school in the entirety of the AFM.

Ethos Music Center, a non-profit music school for disadvantaged youth in Portland, had a familiar story of strife and an unknown future. The teachers rallied together and sought a CBA just as their symphonic peers before them. We jumped at the opportunity to represent them. Not six months later, these workers held and won an election for union representation despite management's efforts to instill fear in the workforce. During that campaign I became very fond of the idea of the AFM organizing music schools nationwide. Hearing from one within Local 12's jurisdiction thus greatly piqued my interest.

Organizing music schools ought to be a goal of every musicians union, as these workers are often on a path to be orchestral-symphonic players, professional freelancers, or already are one or both of those things! Even some of the largest music schools in the country are not safe from the might of a united workforce! The international AFM has ambitions of its own in this department. Unfortunately, the music school that contacted Local 12 went eerily quiet shortly after we had an intake meeting. Perhaps it was fear, a lack of time, or some other hesitancy. Still, I am always on the lookout for music schools that desire representation, and haven't given up on that place just yet. If you work for a music school, non-profit or

for-profit, know this: you deserve a union where you work, and not only do you have my support, but the International AFM's support as well.

In May, I hosted an organizing training I dubbed the "West Coast Organizing Training" or WCOT, for those of you who enjoy slick acronyms. I invited musicians from up and down the west coast to practice organizing conversations to build power in musical workplaces. This training saw upwards of 20 attendees from as far South as San Diego, and as far North as Seattle. I hope to host another of these training sessions in October, as what ails many musicians tends to be the same regardless of their region. I was glad to see several of the folks I had met from Local 12 show up to train with their musician peers.

Recently, the International Union has coalesced a bunch of freelance musician groups across the country into the Freelance Musicians Conference. By meeting regularly online, these freelancers plan to share ideas and strategies to advance freelance interests within the AFM. Think ICSOM or ROPA for club and casual musicians. As I don't have feet on the ground in Central California, I would love to hear from you all about the local music scenes in Fresno, Sacramento, and elsewhere. Don't hesitate to reach out, either just to share about your club and casual scene, or to get involved with the Freelance Conference directly. All musicians are welcome in that space, and it would behoove me not to mention it here. The more regions represented, the better.

What I've Learned (So far) About This Region

A common story of this geographic region is just how much travel musicians endure simply to be allowed to participate in their chosen craft. People will travel hundreds of miles to play in Bakersfield, Redding, Fresno, Modesto, Grass Valley, Visalia, and all other corners of the most populous state in the nation. It has created divides in multiple orchestras between locals and travelers, with some groups suffering from stark differences in pay between the two types of players. Oregon does not have as much of an issue of under-compensation for travel as California does, perhaps as a natural consequence of its size. Still, it demonstrates to me how important it is to bargain over conditions such as this, and not let management alter travel compensation unchecked. This happens far too often, especially as cuts to most major non-profit institutions loom.

Another thing I've learned as I've done research into a half-a-dozen organizations so far is that some groups are still extremely hesitant and scared about the prospect of unionization. Oregon's more conservative areas largely lack musical employers, whereas there are many cities in Central California with politically conservative leanings that make unionization a dirty word to some. In these areas, extra precaution must be taken to prevent management from retaliating due to their *extremely* misinformed perspective on what a union is and does. Law also operates differently, most notably with AB-5, which has created an unfortunate divide between many musicians, it seems.

Still, I cannot claim in any way to be well-acquainted or well-versed in California's music culture. This will surely take time and a lot more listening yet to come. What I can say is this: Just because our current political climate is rabidly anti-union (let's face it, anti-human) at the federal level, does not mean that unionization ought to be abandoned for a more opportune time. Unions existed long before the National Labor Relations Board. As important as federal protections are, state protections are incredibly strong in California's case. Most importantly of all, true power in a workplace comes from unity among the majority of laborers, musicians or otherwise. Musicians create value when they perform. Stopping value creation of any kind forces those who rely on it to listen. Don't ever forget that fundamental principle, as "high-and-mighty" or "unnecessary" as music may feel when compared to housing or food. You have power when you and your peers take a stand.

Next Steps

My hope as I continue my work with Local 12 is to inspire, train, and facilitate movements in workplaces as much as I can. I may reach out to *you* sometime soon to chat about your work in California, and please do not be alarmed! I am not trying to sell you something.

I have, since my time began at Local 12, been contacted by leadership at multiple different union locals with concerns about the lack of resources to conduct organizing campaigns. My ultimate hope is to assist all those who require the help, regardless of which Local they reside in, across the West Coast. It is an ambitious goal, but with so much need, I can't help but want to jump at the opportunity.

For as long as I may be of service to Central California, please do not hesitate to reach out to me for any reason. I want to offer myself as a resource to those of you who have worries about your workplaces.

-Hunter Buen

hbuen@afm99.org



MARIN SYMPHONY

FAWZI HAIMOR | MUSIC DIRECTOR

Announces auditions for the following positions:

PRINCIPAL HORN
ASSISTANT PRINCIPAL HORN
2ND HORN

Auditions to be held by appointment
College of Marin, Kentfield, California

Monday, November 10, 2025

Principal Horn \$239.51 per service
Assistant Principal Horn \$198.44 per service
2nd Horn \$179.42 per services
(24-25 rates)

To apply please email a one-page resume including name, email, phone number and
mailing address to **auditions@marinsymphony.org** by
Monday, October 20, 2025

Audition repertoire will be posted when available on
<https://marinsymphony.org/about/open-positions/orchestra-positions/>
and emailed to applicants.



MARIN SYMPHONY

FAWZI HAIMOR | MUSIC DIRECTOR

Announces auditions for the following positions:

PRINCIPAL CELLO
SECTION CELLO
(2 POSITIONS)

Auditions to be held by appointment
College of Marin, Kentfield, California

Tuesday, November 11, 2025

Principal Cello \$239.51 per service
Section Cello \$179.42 per services
(24-25 rates)

To apply please email a one-page resume including name, email, phone number and mailing address to **auditions@marinsymphony.org** by
Tuesday, October 21, 2025

Audition repertoire will be posted when available on
<https://marinsymphony.org/about/open-positions/orchestra-positions/>
and emailed to applicants.

Central California Upbeat

The Official Newsletter of the
Professional Musicians of Central California
American Federation of Musicians, Local 12
Established 1896

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Simon Holland
Tom Derthick

•
Please notify the office of any change
of address or phone.

•
Opinions expressed by contributing writers
are their own and not necessarily those of
AFM Local 12.

Membership Updates

Scheduled Meetings

(Unless announced otherwise)

General Membership

Quarterly online

Executive Board

Monthly online, 10:30 a.m. on the second
Thursday of each month

•
Meetings are open, and members are invited
to attend.

Members wishing to formally
appear on the agenda must
submit a request in writing
at least 24 hours prior to the meeting.

•
Any notice appearing herein shall be
considered to be an official notice
to the membership.

Suspension Policy

Any members whose Regular or Life
Membership Dues remain unpaid three months
from the due date shall stand automatically
suspended from membership and shall be
required to pay a reinstatement fee of fifteen
dollars, plus back standing dues in order to
resume membership in good standing.

Members whose dues remain unpaid six
months from the due date shall stand
automatically expelled and be ineligible for
Local 12's benefits or referrals and shall be
required to pay a reinstatement fee of twenty-
five dollars, plus back standing dues in order to
resume membership in good standing.

If off the role book for five years or longer, a
Federal Initiation Fee of sixty-five dollars is also
due.

Member Services

(916) 453-2944

Referral Service

(916) 453-2944

www.afmlocal12.com

Office Hours

By appointment:

Derthick@afmlocal12.com

Simon@afmlocal12.com

Membership Dues

<u>Category</u>	<u>Quarterly</u>	<u>Yearly</u>
Regular	50.00	200.00
Life	25.00	100.00
Inactive Life	19.25	77.00

To Resign in Good Standing

If dues are current a member may resign
in good standing by written request
delivered by mail, FAX or e-mail.

A telephone message is not acceptable.

Services and Benefits

- Recording Industries Music Fund
- Pension Fund
- Payroll Service
- Legal Contracts
- Instrument & Equipment Insurance
- Emergency Traveling Assistance
Program: 1(800) ROAD-GIG
- Union Privilege
- Credit Union Info
- Group Health Insurance (Self Pay)
- Dental Insurance (Self Pay)
- Wage Scales
- National Ear Care Plan
- Referral Service
- Petrillo Fund
- Electronic Media Services
- Collective Bargaining
- Legislative Representation
- Recording and Multimedia
Protection

It's a great time to be a member!