

# SFBAC NATS Newsletter



## CONTENT

### PAGE 3 STUDENT RECITALS

Recital Dates  
Competitions  
Scholarships

### PAGE 4 SINGING FESTIVAL

Dates  
Information  
Registration Forms

### PAGE 5-8 NEW COLUMN: “HAVE YOU MET...?”

Meet two of our members

### PAGE 8 OREN BROWN DVD

Background  
Order Information

### PAGE 9 BOARD MEETING MINUTES

### PAGE 10-11 WORKSHOPS

Schubert Lieder  
Performance Workshop  
Gilbert and Sullivan Scenes

## Letter from our President



Happy new year, my Friends!

I hope you have had a little time for yourself lately. It's easy to look forward to the holidays as a time to de-stress and relax, but then you get in the thick of it and realize that if anything you're even more stressed out. Then the holidays are over and you go into the next month backloaded with a sense that you haven't had time to take time to get yourself together. Or at any rate, that's what usually happens to me.

We were planning to go to the mountains the week after Christmas. But the forecast for snow just kept getting deeper and deeper—6 to 10 feet???! That's just way more snow that we wanted to shovel off our car, so we bagged it and stayed home. But I was selfish/sneaky—I didn't tell anyone that we didn't go, so no one called, and my calendar was empty. A staycation! I did a little sewing, I made some bread, and, believe it or not, I read a book! I actually sat in the living room with a cup of tea and my cat, and read a book that wasn't about music or business or anything I should read. It had been a long time.

The book was *Every Day in Tuscany*, by Frances Mayes, the third in her series of memoirs

about buying a home in Italy, renovating it and living part time in Cortona. The first of the series was the well-known *Under the Tuscan Sun*, later a movie starring Diane Ladd. Why am I telling you about this, you may wonder? Well, you might remember my letter a few months ago that talked about the tyranny of *Should*? I was startled to find Frances Mayes talking about the very same thing, complete with italics:



“I never will completely get over the nagging sense: I should be doing something. But my friends and neighbors in Cortona don't have that particular demon. They are doing what they need to do by being....While learning Italian, what began to loosen in my skull was the tightly wound spool of

should, a word I've always found deeply allergic.... Then the big one: *You should speak Italian fluently*.... But I had to speak. Before I could speak. Letting loose in language, mistakes and all, finally cut that restraint. The Italians didn't *care* that I bumbled the conditional tense. Better to fail than feel hesitant or experience *lo stress*.... Maybe never mastering the conditional freed me, broke the hold of the *brutto* word *should*.

Elsewhere in the book she writes that the Italians don't have a word for stress, so they've borrowed ours: *lo stress*. Amazing.

I'm tempted to feel envious of a place where people can live fulfilled lives without stress. The first thought is that one would have to either take a big cut in income or live in a place (not here!) where incomes are sufficient to live comfortably. But I'm thinking that whether Italy is such a place isn't the main lesson for me. I'm working my tail off because I'm obeying so many shoulds. You should go to this recital. You should be familiar with all the songs of Brahms. You should know how to teach healthy belt. You should know everything. You should be perfect. You shouldn't be such a perfectionist.

I take a big part of my self worth from achieving, so I greatly fear letting go of my shoulds. I know that my lack of confidence in my own innate self-worth is a genuine neurosis. Frances Mayes seems to be admitting a similar thing with her *I should be doing something* demon. So if Italians "do what they need to do by being," do they as a society somehow instill that valuing of innate self in individual members? Is there a lesson there for me? And to bring

this meandering thing back to relevance to NATS, is there a lesson here for us as teachers?

I think that many singers are looking for self-worth by seeking approval for their singing. Yes, there are singing students who take lessons for the sheer joy of singing, whether alone or in a group. But it seems to me that most students are in one way or another seeking validation by taking on the learning of this skill that many of them didn't realize would be so difficult. The ego can get battered, and the fragile singer-self is very vulnerable. As teachers, we have a choice: to toughen up the student for the realities of the real world, or to try to find a balance by seeking ways to make suggestions that will lead to improvement, without implying that the unimproved singer was unworthy. When you say, "That was so much better," the flip side is, "The previous was so much worse." And we all know that every student hears that loud and clear.

They're hearing a form of should. You should sing better, because without the improvement, you're not as worthy. OMG, I'm perpetuating the culture of should, and *lo stress*.

How do you strive, without should?

How do you try to be better, without being worse?

How do you do what you need to do, by being, if by being, and not striving, you'll be worse?

Basta. My goal for the new year is to be as good as I can be, and to strive to not worry if I bumble the conditional. Wish me luck.

Ciao!

Wendy

## 2010-2011 OFFICERS

### Wendy Hillhouse

President  
whillhouse@aol.com

### Aleicia Byrnes

Vice President Programs  
aleiciabyrnes77@gmail.com

### Victoria Rapanan

Vice President Recitals  
vrsing@sbcglobal.net

### April McNeely

Vice President Singing Festival  
april\_mcNeely@yahoo.com

### Frank Ryken

Membership Secretary  
fryken@gmail.com

### Alison Collins

Corresponding Secretary  
alisonc@ix.netcom.com

### Dorothy Barnhouse

Treasurer  
dorbarn@sbcglobal.net

### Jennifer Cowgill

Recording Secretary  
jennifercowgill@yahoo.com

### Anja Strauss

Newsletter Editor  
nats.newsletter@anjastrauss.com

### Meghan Dibble

Webmaster  
finalalice@hotmail.com

## 2011 BOARD MEETINGS

February 6, 2011 at 2:30 pm  
March 13, 2011 to 2:30 pm  
April 16 at 4:00 pm  
May 15 at 2:30 pm

Annual meeting:  
Sunday June 12, at 2:00.  
Location TBA



## STUDENT RECITALS

**Sunday, February 27th, 3:00 PM** - another SF venue!

Salle Piano Studio

1632 Market St, San Francisco

Please contact:

Erin Neff at [erinneff@sbcglobal.net](mailto:erinneff@sbcglobal.net)

**Sunday, March 20th, 4:00 PM** - **New!!**

West Valley Presbyterian Church

6191 Bollinger Road, Cupertino

Recital Host: Joshua Elder, Music Director

Contact:

Katya Roemer at [katyaroemer@mac.com](mailto:katyaroemer@mac.com)

(408) 996-1038

or Peggy Spool ([pmspool@pacbell.net](mailto:pmspool@pacbell.net))

(408) 267-2615

Victoria Rapana, Vice President, Recitals

(925) 216-5913 or [vrsing@sbcglobal.net](mailto:vrsing@sbcglobal.net)

### 41st Annual Competition

## The Henry & Maria Holt Memorial Scholarship Fund

When:

Sunday, March 27, 2011, beginning at 1:00 PM

Where:

Palo Alto Arts Center, 1313 Newell Road, Palo Alto, California

Auditions are open to California singers between the ages of 18 and 26 as of March 27, 2011.

Each singer must be prepared to sing three operatic arias in three different languages (one of which must be by Mozart) and two art songs (one of which should be in English). Each aria must be sung in its original language.

Auditions are limited to 30 eligible singers.

Applications will be selected by date of postmark.

The application form, with a non-refundable application fee of \$10, must be postmarked no later than midnight, Monday, March 7, 2011. You will be notified whether or not your application is accepted.

If you have a special problem requiring a specific audition time, please say so on your audition form, and every consideration will be given.

You may contact the Committee at [holtscholarship@earthlink.net](mailto:holtscholarship@earthlink.net).

221 Lambert Avenue

Palo Alto, CA 94306

<http://westbayopera.net/Holt>

### Information and Application

### Contra Costa Performing Arts

## High School Vocal Competition

The Contra Costa Performing Arts Society announces its 2011 High School Vocal Competition. The Competition will take place at Grace Presbyterian Church, Walnut Creek, on Saturday, May 14th, and is open to current high school students residing in Alameda or Contra Costa Counties, or students of teachers who are members of PAS. An accompanist will be provided, though competitors may bring their own.

Competition fee is \$20.

The application is due April 10th. For more information and a copy of the application form, please contact Sara Couden at (925) 942-1073 or [saracouden@yahoo.com](mailto:saracouden@yahoo.com).



## SFBAC NATS

### 2011 Annual Singing Festival

**Sunday, April 3, 2011**

**1:00 p.m. - 7:00 p.m.**

**Final Round and Awards**

**Presentation: 8:00 p.m.**

**San Jose State University,  
Music Building  
San Jose, CA**

April McNeely, program chair

#### Documents

*All documents are in .pdf format.*

- . Teacher Information Form
- . Festival Rules Sheet
- . Student Registration Form
- . Student Repertoire and Judges Comment Sheet
- . Teacher Registration Form
- . NATS Student Audition Guidelines
- . NATS Policy on Copyright Laws

#### Deadline

Application packets must be postmarked by Tuesday, March 1, 2011. Late applications will not be accepted. Each teacher with participating students must register. Students may not send registration information independently— the teacher must collate and send a completed packet.

Visit our Website for more information:

[http://sfbacnats.org/  
SingingFestival2011SingingFestival.htm](http://sfbacnats.org/SingingFestival2011SingingFestival.htm)

#### Purpose of the Festival

The annual San Francisco Bay Area Chapter of NATS Singing Festival offers to our Membership's students

- Motivation toward vocal and musical growth
- Encouragement toward the preparation of appropriate repertoire for many genres of music
- An opportunity to sing before qualified and impartial judges and to receive constructive criticism of their performance
- An opportunity to have outstanding musical talent and vocal achievement recognized by teachers and peers

#### Categories and Divisions

We offer four categories in which singers may participate: Art Song, Aria, Musical Theater and Late Bloomers. Please note that participants in Div. 15 (vocational), may enter only that division; students in other categories may enter two divisions. Students may enter any division "for comments only" by indicating that preference on their Repertoire and Judge's Comment Sheet.

The fees will be as follows:

- 1 division: \$35
- 2 divisions: \$50
- 3 divisions: \$65

Teacher fees will be:

Participating Teachers: \$20  
Non-Participating Teachers: \$55

## Have you met... *Sarah Oppenheim-Beggs?*

"I grew up in Mill Valley CA, where my first voice teacher was Bella Resek, an opera singer from Vienna whose career was derailed by the German occupation. She was well into her seventies when I started studying with her as a teenager, yet she sang the wonderful romantic vocal lines of Strauss in a way that inspired me to learn them, too."

Sarah lives on Maui, Hawaii and regularly writes posts/articles on her website <http://www.thoughts-on-singing.com/>



### ***When did you first know you wanted to be a singer and how did you come to know it?***

I realized I wanted to become a singer the more I sang. Singing and studying music opened up an unexplored aspect of my intelligence, gave me physical discipline and direction. In my twenties, I studied with Gwen Curatilo, who taught me how to work efficiently, and who eventually sent me to her coach in San Francisco, Alden Gilchrist. I was 26 when I started working with Alden, and 32 years later I still consider Alden as one of my

dearest friends, mentor, voice teacher, and coach.

### ***What was the first recording or performance you remember listening to? What was the significance to you?***

Early on in my twenties a recording of Elizabeth Schwarzkopf singing the Four Last Songs swept me away with her vocal elegance and the texture of the music. The importance of that cycle became apparent years later, when in a small recital in Muir Beach it was to be the last music my sister would hear me sing

before she passed away unexpectedly.

### ***When did you start teaching and in what capacity are you currently teaching (high school, music school, privately, etc.)?***

I started teaching the year my husband and got married, in 1983. He supported me as my studio grew. I worked then mostly with teens on the Peninsula. Currently in Maui I have mostly adult students, but enjoy tremendously the handful of teens I work with here.

***If your students could only remember one thing about your teaching, what would you want it to be?***

If my students remember only one thing about their lessons with me, I would hope they would know they have been listened to carefully, and taught with love.

***Do you have any favorite books or materials on teaching voice and do you use any specific tools during your lessons?***

From the collection of books I have on singing, I prize so much Barbara Doscher's ability to explain the voice science, Clifton Ware's overview of pedagogy, Melissa Malde, Mary Jean Allen and Kurt-Alexander Zeller's concise and fun exercises on body mapping, Oren Brown's gentle, wise and holistic approach to singing, and Karen Wicklund's

comprehensive text on singing voice rehabilitation.

***What do you enjoy about our NATS chapter, and what would you like to see happening more?***

I'm thankful for maintaining my connection to the Bay Area Chapter of NATS despite living 2,050 miles out in the middle Pacific. The newsletters keep me thinking about voice care, as does the NATS Journal, Classical Singer Magazine and Opera News.

***What are your non-related interests or hobbies? What would people be surprised to know about you?***

Here in the land of outdoor living we love to hike and swim and beach walk, though I find a great deal of pleasure when I'm not singing or teaching being in, in the

quiet of writing, and have been working recently on a whimsical tale about magic and love.

***What is your favorite thing about the San Francisco Bay Area?***

I miss the Bay Area and the easy access to culture. Here, one has to fly to Oahu for Hawaii Opera Theater or to hear the now sadly defunct Honolulu Symphony.

On a cheerful side note, though, Donald Pippin's Pocket Opera is coming to Maui to do the Elixir of Love in March, and the chorus I conduct here is doing all the opera choruses! Small world, huh?

***If you weren't in the career you are in, what would you be doing?***

I wouldn't change a thing.



## Have you met... *Dorothy Barnhouse?*

Dorothy was born in Philadelphia in 1932. Her family lived in France, Germany, Cuba, so languages just happened. She studied linguistics at Harvard and voice with Doris Winkler at Berliner Hochschule für Musik. She lived and sang (concert, chamber and church music) in Germany for ten years. After that she lived in the Boston area for 6 years, taught languages and sang locally. She came to San Francisco 1970-1988, sang locally, taught voice at the SF Conservatory Extension, and at the Community Music Center. She taught lyric diction at the SF Conservatory in the 80's. From 1988-1998 Dorothy lived in Nicaragua and founded a music program for children in the poorest barrios and schools of Managua, Música en los Barrios. It is still going strong. She moved back to SF, resumed teaching at the Community Music Center and continued to perform until 2009. Her Swan song was Mahler's 4th with Urs Steiner and CMC Orchestra.

**When did you first know you wanted to be a singer and how did you come to know it?**

My whole family sang together, so from babyhood I assumed EVERYBODY was a singer.

**What was the first recording or performance you remember listening to? What was the significance to you?**

As a baby, often fell asleep listening to piano students from Curtis (just a few blocks from us) practising downstairs. Knew the great piano literature long before I ever heard any Opera, Lieder or Oratorio. Did hear Tristan later though, when about 6, and loved

bellowing out the opening sailor's song.

**What is the strangest or most memorable job (or most embarrassing moment performing) you've ever had and what made it so?**

Most embarrassing moment AFTER performing a Lieder recital in Freiburg, Germany in the 1960's... I had sung Debussy, Rachmaninoff, Brahms, Copland, Britten and Ives. The critic praised the Deb, Rach and Br, but said "A German singer should not attempt to sing in English without first learning the language." Fact is, he was right, I had never given a thought to English lyric diction.



**When did you start teaching and in what capacity are you currently teaching (high school, music school, privately, etc.)?**

Started teaching in the 70's here in SF, I frequently was mezzo soloist and people from the chorus would often ask me for voice lessons. I always said "But I don't know how to teach", but eventually gave in, the great Donald Stenberg allowed me to watch some of his lesson, gave me marvelous advice, and advised me to join NATS!

I currently teach adults, ranging from High School juniors to Life Seniors. Both privately and through the Community Music Center.

***If your students could only remember one thing about your teaching, what would you want it to be?***

We are channels.

***Do you have any favorite books or materials on teaching voice and do you use any specific tools during your lessons?***

Anything by Richard Miller.

***What do you enjoy about our NATS chapter, and what would you like to see happening more?***

Getting to know other teachers, including connection to the National NATS.

I'd like to see more observing each other teach, sharing problems, challenges, ideas, solutions.

***What are your non-related interests or hobbies? What would people be surprised to know about you?***

I do needlepoint (learned from my daughter), invent mandala patterns.

Now working on one with the Rilke poem "Ich lebe mein Leben in wachsenden Ringen..." worked for weeks on my high school geometry to plan the spiral pattern.

***What is your favorite thing about the San Francisco Bay Area?***

The nearby beauty of nature.

***What was the best vacation you've made and what made that trip so special?***

A trip to Antarctica. When it was over, we looked at each other shaking our heads and said, "We'll never be able to explain to anyone what made this trip so special."

***If you weren't in the career you are in, what would you be doing?***

Learning some REALLY foreign languages, possibly Tibetan. Or maybe managing a hardware store, or a stationery store. Could browse in either one for hours without ever purchasing anything.

The San Francisco Bay Area Chapter  
of NATS proudly presents the



***Oren Brown Master Class DVD***

October 5, 2002

DVD: \$18.00

+ \$6 shipping and handling (\$14 international)

For more information, contact Lucy Beck at  
lucybeck@earthlink.net

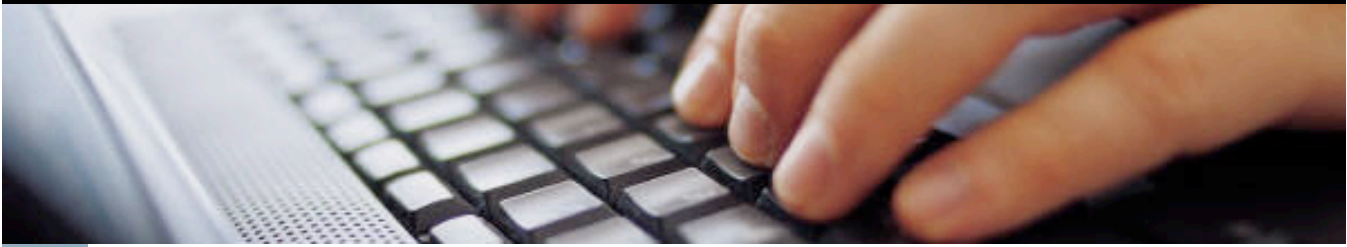
or visit [http://sfbacnats.org/oren\\_brown\\_dvd.htm](http://sfbacnats.org/oren_brown_dvd.htm)

**OREN BROWN 1909 – 2004**

Mr. Oren Brown presented this dynamic master class for the San Francisco Bay Area Chapter of NATS in 2002, just two years before his death on March 6, 2004. It includes arias by Mozart, Bizet, Lehar, Purcell and Caldara.

This master class is certainly one of the last in his very long and innovative career as a voice teacher and educator. He taught at such prestigious institutions as Washington University School, The Juilliard School, and the Mannes School of Music and gave workshops and lectures throughout the world.

Mr. Brown was a member and leader in the National Association of Singing since 1948 and received the Distinguished Service Award from the Southern Region of NATS for contributions to the teaching profession. In 1999, the New York Singing Teachers Association awarded a citation in appreciation for "The Pioneering Research and Contributions to Voice Therapy and the Teaching of Singing".



Sunday, January 9th, 2011, 2:00-4:00 p.m.

## SFBAC NATS Board Meeting Minutes

Wendy Hillhouse's house  
Meeting called to order at 2:10 pm  
by Wendy Hillhouse

Present:

Dorothy Barnhouse, Allison Collins,  
Jennifer Cowgill, Wendy Hillhouse,  
April McNeely, Victoria Rapanan,  
Frank Ryken

Absent: Aleicia Byrnes,  
Meghan Dibble, Anja Strauss

- I. President's report: Wendy  
The merchant accounts that were started for the National Convention are now closed.
- II. Membership report: Frank  
We have 12 new members.  
Membership renewal: Members can print out membership forms from the website, and mail them to Frank. He will mail a renewal form to members who have not renewed by the middle of January.
- III. Corresponding Secretary report: Allison  
Nothing to report.
- IV. Singing Festival report: April  
We are still looking for good pianists to play for the festival. Recommendations from NATS teachers are welcome.  
  
The Singing Festival Committee met 1/9 at Wendy's house at 4:00 pm.
- V. Recitals: Victoria  
Victoria is still looking for lots of people to coordinate student recitals.
- VI. Webmaster's report: Meghan  
(Wendy read Meghan's report in absentia)  
While it is possible to pay for dues on the website, it is not possible to fill out the form on the site. Please print it out, fill it out, and then mail it or scan and send it by email as an attachment to Frank. Allison will also email a copy of the form to the members.  
  
If you are interested in supporting SFBACNATS as the webmaster, please contact Meghan Dibble at [dibblemusic@gmail.com](mailto:dibblemusic@gmail.com).
- VII. Newsletter report: Anja (Wendy read Anja's report in absentia)  
The newsletter will resume in February. The deadline for submissions will be January 20, 2011. The February edition will be the first of this year's electronic only versions.
- VIII. Treasurer's report: Dorothy  
Nothing to report.
- IX. Recording Secretary's report: Jenny  
Nothing to report.
- X. Program report: Aleicia  
We are still planning workshops on the male voice to be in two locations: one in the south bay and one in the east bay.
- XI. New Business  
We have changed the start times of our upcoming board meetings on the dates 2/6 and 3/13 to 2:30 pm. Both meetings will be at Wendy's House. Future meetings will also be 4/16 at 4:00 pm and 5/15 at 2:30 pm. Locations are TBA for these meetings.  
  
Our Annual meeting will be on Sunday June 12, at 2:00. Location TBA

Meeting ended at 2:50 pm.



**Adult Extension Division**

**San Francisco Conservatory of Music**  
**50 Oak Street**  
**San Francisco, CA 94102**

Anja Strauss holds degrees from The Juilliard School and Musikhochschule Luebeck, Germany. She is active as an opera, concert and lied performer. Appearances include Carnegie's Weill Hall and Lincoln Center in New York, San Francisco Chamber Orchestra, Fremont Symphony, Mozart Society of California; festivals in San Antonio, Madison and the Olympic Music Festival; opera performances with Sacramento Opera, San Francisco Lyric Opera, Lamplighters Theater, Pacific Repertory Opera, Pocket Opera, Stockton Opera and German opera companies of Luebeck, Kiel, Potsdam and Detmold; and collaborations with conductors such as Kent Nagano. She serves on the voice faculty at San Francisco State University and will be working as a German Diction Coach at the San Francisco Opera for Wagner's Ring Cycle this summer.

### SINGING SCHUBERT LIEDER

Mondays, 7:00-8:30 p.m.  
 Starting February 14  
 Room 207  
 Class recital on Saturday, April 9, 2011  
 2:30 p.m., Recital Hall  
 8 classes, \$350

This class, taught by native German singer Anja Strauss, offers a hands-on approach to preparing Franz Schubert's art songs. Participants present selections of their choice in weekly class sessions, or else the instructor may recommend repertoire upon student request. Students are expected to prepare assigned song selections on their own, and all songs will be performed and discussed in class. An accompanist will be provided. The class concludes with a public recital on April 9, 2011 at 2:30 p.m. in the Conservatory's Recital Hall.

Covered topics will include:  
 International Phonetic Alphabet, German Diction, Tools for translation/interpretation of German language poetry and texts, Demystifying the German poetry of Schubert's songs, Musical interpretation and execution

### PERFORMANCE WORKSHOP FOR SINGERS

Wednesdays, 7:00-8:30 p.m.  
 Starting February 16  
 Room 323  
 Class recital on Saturday, April 9, 2011  
 2:30 p.m., Recital Hall  
 8 classes, \$350

This class provides a safe environment for singers of all levels to enhance their performance skills. Participants present selections of their choice in weekly class sessions. Students are encouraged to critique each other. We will also focus on improving aspects of stage presence such as introducing yourself and your repertoire, physical presentation and getting into character. An accompanist will be provided. The class concludes with a public recital on April 9, 2011 at 2:30 p.m. in the Conservatory's Recital Hall.

Covered topics will include:  
 Stage presence (introductions, bowing, etc.), Body language and acting tools (how to get into character), Musical interpretation and execution, Breaking down the formal barrier between performer and audience, Auditioning, Videotaped performance with viewing session and discussion

Students may register for classes by completing the registration form and mailing or faxing it to the Conservatory at 50 Oak Street, San Francisco, CA, 94102 or (fax) 415-503-6299. Students may also register over the phone with a credit card by calling 415-503-6229. [Click here for the Registration form.](#)



## ***Summer Music West Auditions***

**Summer Music West** at the **San Francisco Conservatory of Music** will once again include an exciting opportunity for young singers in the Bay Area.

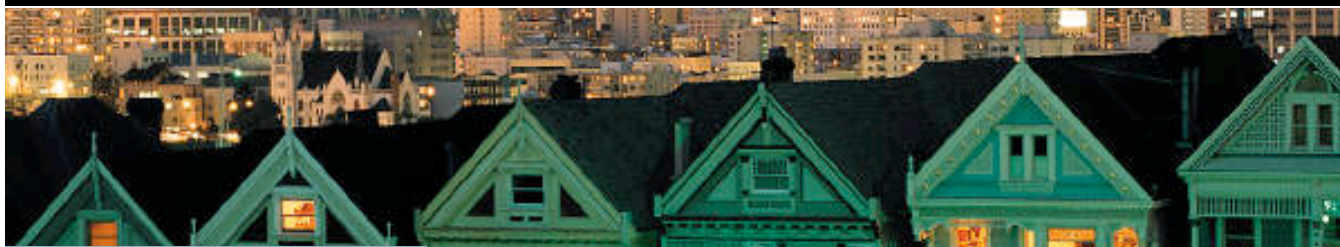
Now in its 9th year, the **Gilbert & Sullivan Scenes** program explores the Topsy-Turvy world of rollicking pirates, damsels in distress, and modern major generals! Participants ages 10-18 are coached in daily classes and rehearsals with emphasis on singing, acting, and stage movement.

The program culminates in a fully staged and costumed performance of scenes from the ever-popular, tuneful Gilbert and Sullivan repertoire, in association with artistic staff from The Lamplighters. Faculty includes Ellen Kerrigan, Program Director, Jane Hammett and Baker Peeples.

Program dates are June 20 – July 2, 2011. Applications are accepted until April 15<sup>th</sup>. Auditions required.

For complete information and an application form, visit [www.sfcm.edu/summer](http://www.sfcm.edu/summer) or contact Laura Reynolds, Summer Programs Coordinator, at (415) 503-6254 or email [smw@sfcm.edu](mailto:smw@sfcm.edu).

Visit the website for more information:  
[http://www.sfcm.edu/summer/  
prog\\_descriptions.aspx](http://www.sfcm.edu/summer/prog_descriptions.aspx)



## NEXT ISSUE:

**MARCH 2011**

Deadline for Submissions:  
February 20, 2011

About this publication

### **SFBAC NATS Newsletter**

The SFBAC NATS Newsletter is published monthly except January, July and August.

#### **Submissions**

Please send your articles, notes, announcements etc. as word or pages documents or as regular text within your email to the following address:

**[nats.newsletter@anjastrauss.com](mailto:nats.newsletter@anjastrauss.com)**

Color documents or color photos can now be accepted!  
Spelling and grammar will not be checked or corrected.

Opinions expressed in this issue are those of the contributors.  
The editor reserves the right to accept, edit or reject any content submitted to the newsletter.

### **NATS NEWSLETTER**

Anja Strauss c/o SFCM  
50 Oak Street  
San Francisco, CA 94102

### **SFBAC NATS MEMBERSHIP**