Doing What We Love – the Musicians' Curse
by David Schoenbrun

In 2005, Steve Jobs, may he rest in peace, stood before the graduating class at Stanford University and, by way of invoking his personal path to wealth, fame and fulfillment, said:

“You’ve got to find what you love. And that is as true for your work as it is for your lovers. Your work is going to fill a large part of your life, and the only way to be truly satisfied is to do what you believe is great work and the only way to do great work is to love what you do.

What a great thought – and who better than a 22-year-old, starry-eyed new graduate of a major private university to feast on such a promise. It is the very famous line, let us ask ourselves the two questions "What would you do if you weren’t paid to do it?" and, "Why should you do this work for social currency instead of actual wages, all in the name of love." In other words, we tend to buy into the adulation and envy of how non-musicians regard what we do for a living, and that "social currency" is factored into how we value what we do – and then deducted from our wages.

Recently there was a cover story in the SF Chronicle that talked about a big band that played regularly in a local ballroom – performing without compensation for the satisfaction of bringing joy to others (“Playing the swing shift after their 9-to-5 jobs,” 12/10/13). On the one hand, it was a touching story about a bunch of musicians (some union members) who were doing what they loved. But the unfortunate, if unintended, message it conveyed was that the musicians’ performance was reward in and of itself. DWYL strikes again.

As musicians, we have to be especially sensitive to the hidden language of exploitation, how DWYL is used redefine our work as play, and how we ourselves participate in the devaluation of the talents we've worked so hard to refine. The thought being that "casual" (as in "casual employment") in the AFM Bylaws, and in each Local's bylaws and wage scales, be changed to "freelance." The thought being that "casual" conveyed a connotation of the work being somewhat less than serious or professional. I personally don’t have a problem with it. I think the greater problem lies in how we describe what we do: "play" our instruments, and how we self-describe ourselves as "players." In Spanish, the verb "tocar" (to touch) is used when referring to the playing of musical instruments – much better, I think.

No, as musicians, we not only have careers which are popularly regarded as ‘doing what we love,’ but when we do our work, we “play” – in fact the antonym for "work." We have taken Steve Job’s advice to the nth degree – and DWYL has led to a dilemma for us in the workplace, because we’ve discovered that these descriptions of a musician’s work are more much than mere semantics. These are powerful images that shape the way our communities, employers, boards of directors, and even, sometimes, our loved-ones see us and our life’s work.

Tokumitsu captures the essence of the dilemma when she describes artists in particular as "willing to work for social currency instead of actual wages, all in the name of love." In other words, we tend to buy into the adulation and envy of how non-musicians regard what we do for a living, and that "social currency" is factored into how we value what we do – and then deducted from our wages.

You've got to find what you love. And that is as true for your work as it is for your lovers. Your work is going to fill a large part of your life, and the only way to be truly satisfied is to do what you believe is great work and the only way to do great work is to love what you do.
Parking Alert!!!

Due to Construction on the adjacent lot, if you are planning to come to the Union office, be aware that we may not have parking available in the back lot. Please call to verify the availability of parking. This applies to transacting any business with the Union, or any rehearsals that may be taking place in our hall. Issues concerning the availability of parking in our lot are projected to continue through 2014 at a minimum.

Beneficiary Cards

Members are urged to call Local 6 and check the beneficiaries named on their beneficiary cards. Many cards were filled out years ago, and some may name people no longer living or people whose relationship to the member has changed. Your death benefit will be paid to the person named on your card. Be sure it is the right person.

Recording Work

Local 6 is trying to stem the tide of non-union recording being done in our jurisdiction. Allowing such work to take place unchallenged can and will undermine our significant efforts to bring more union recording work to the Bay Area. Therefore, when receiving offers of recording work, all members should be sure to ask if it is being done under a union contract.

Do not agree to offer your services for non-union recording projects. Members doing so are subject to board-imposed fines or expulsion. Think long-term, and think collectively!

Login procedures for Local 6 website afm6.org

Username: (your email on record in Local 6 database)
Password: your birthday, entered numerically with no spaces (ex. 03091999)
Currently, the members area contains such items as freelance contracts, wage scales, bylaws, membership directory, and wage scale calculator.

We are currently revamping our website and will have a more secure login procedure soon. If Local 6 has your email address, you will recieve notification when the new system is implemented.

Pay Your Dues, Keep Your Benefits

If you have been suspended or dropped as a member of Local 6 for non-payment of dues, you have lost the following union benefits: death benefit, defense and contract guarantee fund payments, the International Musician, access to the Lester Petrillo Fund and other benefits that require membership in Local 6.

To avoid being suspended, members must pay their dues by the last day of each calendar quarter. Please remember, we do not bill for dues. But, we do print one or more of the following lists in each issue of the Musical News: Suspended, To Be Dropped, and/or Dropped. Also, Late Notices are sent each quarter to all suspended individuals prior to their being dropped, and a reminder is included in our quarterly e-newsletter.

2014 Membership Dues

<table>
<thead>
<tr>
<th>Membership</th>
<th>Amount</th>
</tr>
</thead>
<tbody>
<tr>
<td>Regular Membership</td>
<td>$52.50/Quarter</td>
</tr>
<tr>
<td>35 Year Membership</td>
<td>$38.50/Quarter</td>
</tr>
<tr>
<td>Life Membership</td>
<td>$25.25/Quarter</td>
</tr>
<tr>
<td>70/20 Year Membership</td>
<td>$29.25/Quarter</td>
</tr>
<tr>
<td>Late Charge</td>
<td>$5.00</td>
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</table>

Meetings Schedule

<table>
<thead>
<tr>
<th>General Membership</th>
<th>January 27, 1:00 p.m.</th>
</tr>
</thead>
<tbody>
<tr>
<td>Board of Directors</td>
<td>Bi-weekly board meetings are open to the membership. Call for meeting schedules.</td>
</tr>
</tbody>
</table>

2014 Directory

If you wish to change your listing, please mail in this form, or email or call the office. If you would like an address or phone to be unlisted, precede it with (U).

In addition, please note that it is a requirement for all members listed in the new directory to be in good standing. (For former Local 153 Members, we will use the most recent record on file.)

Name: ____________________________  E-Mail Address: ____________________________
New Address: ______________________  Instruments (List primary instrument first):
City, State, Zip: ____________________
Phone Listings - Maximum of 3 numbers, top 2 will appear in directory:
1) ____________________________
2) ____________________________
3) ____________________________
New & Reinstated Members

Changes In Member Contact Information

Petition For 2013 Multi-Card Rebate

Effective January 1, 2014, members who belonged to three or more Locals throughout 2013 can petition the AFM Secretary-Treasurer for a "rebate equal to the per capita dues received by the Federation" for that member’s membership in each AFM Local in excess of two. (Members pay their Federation per capita dues as a portion of their Local annual dues. The Local forwards the member’s per capita dues to the Federation. Only the Federation's portion of the annual dues will be rebated).

No rebates will be issued until the AFM Secretary-Treasurer's Office verifies that petitioning members held continuous membership in three or more Locals for the full prior year of 2013. No rebates will be issued until after February 1, 2014.

2013 Multi-Card Rebate

Regular Members - $56.00; Life Members - $40.00; Inactive Life Members - $34.00

Article 5, Section 47(a) & 47(b) of AFM Bylaws

Under the terms of Article 9, Section 16 of AFM Bylaws, I am hereby requesting a rebate of 2013 per capita dues paid to the Federation.

Name:_________________________________       Social Security or Social Insurance #:___________________________
(First)      (Last)

I belonged to the following Locals for the entire 2013 calendar year:

Local #:___________   Local #:___________  Local #:___________   Local #:___________  Local #:___________   Local #:___________

Please include with this petition copies of all paid-up 2013 membership cards, receipts of cancelled checks for annual dues from all Locals, OR a letter from each Local stating that you were a member in good standing of the Local for all of 2013. Allow six to eight weeks to process your rebate.

Return to: American Federation of Musicians; Secretary-Treasurer’s Office; Multi-Card Rebate Program; 1501 Broadway, Suite 600; New York, NY 10036
Attention: Diane DePiro
An Interview With Gretchen Elliott by Beth Zare

Beth: When did you first start working for the union?

Gretchen: It depends what you mean by working. Sometime in the late 1980s, when I was in the SF Ballet Orchestra, I was appointed by the Board to complete his term, and I was appointed to complete hers.

Beth: How the Board has appointed me to complete your term upon your retirement. Do you have any words of advice for me?

Gretchen: Yes. Eat a good breakfast, because you may not have time for lunch! On a more serious note, the job consists of keeping track of so many details, and it can be quite a juggling act. So it's a good idea to keep an up-to-date check list. Also, make use of your staff. Taken together, they have quite an array of skills. And of course, the biggest responsibility: take care of the union’s money!

Beth: Did you grow up with a strong labor background in your family?

Gretchen: Not that I can remember. I grew up in Phoenix, where my mother taught public school music for more than twenty-five years and played cello in the Phoenix Symphony when it was still a community orchestra. She had a myriad of other jobs as a professional musician. She was an excellent pianist and accompanist. I don’t recall ever hearing anything about the presence of a union for musicians. Maybe it is just my faulty memory or more likely it wasn't a requirement for her to belong. Of course, now Arizona is a right to work (for less) state. She may have belonged to a school teachers union. But I doubt it, because the only thing I remember is her stating that she didn’t think school teachers should be allowed to strike.

Beth: So when did you first join the AFM?

Gretchen: I didn’t really become aware of the musicians union until I was in school at Indiana University. I first joined in Indianapolis (Local 3) when I was seventeen, because I was offered work for a touring ballet company appearing on the IU Auditorium series. I benefited from numerous additional work opportunities, including several weekend run-outs with Henry Mann, as well as a two-week tour which paired Mancini and Andy Williams. An Indianapolis contractor always hired string players from the music school for engagements such as these, so I thought being a union member was a pretty good deal. When I left Bloomington, I joined Local 8 while with the Milwaukee Symphony, Local 65-699 while with the Houston Symphony, eventually joining Local 6 in 1970.

Beth: What will you miss most once you retire?

Gretchen: It’s hard to say. Of course, I will miss assisting and interacting with our members. For sure, I will miss working with David, our dedicated Board of Directors, and our excellent, hard-working staff. I will also miss seeing quite a few really terrific AFM local officers that I have been privileged to get to know over the years at the various union conventions and conferences. One thing I certainly won’t miss is the 10 o’clock start time. That could be really brutal!

Beth: Speaking of Conventions, how many have you attended?

Gretchen: My first was in 1997. Altogether, I attended seven of the eight conventions held during my time in office. I missed one because of a dental emergency. I’m sure you would agree that the most spectacular moment was the huge spontaneous outpouring of support, financial and otherwise, expressed by the delegates, and AFM officers and staff, for both the Twin Cities Local 30-73 and the Minnesota Orchestra musicians that took place at last summer’s convention.

Beth: What do you hope to leave behind as your legacy?

Gretchen: I hope to leave a functional membership database and accounting program! Fortunately, we seem to have worked out most of the bugs in our new Access-based program, which has been in use for just over a year now. The last wrinkle will be to iron out the addition of the merged Local 153 members. It has taken much more time - and money - than I had expected, but I have heard similar accounts from other local officers who have traveled this road. In any case, it was an absolute necessity to move away from our old DOS-based system because we were running out of hardware, and its technical capacity was limited by today’s standards. However, it did serve the local very reliably, and for...
a very reasonable cost, for about 25 years. I would like to mention that the transition to the new system was greatly facilitated by the tireless efforts of our recently-retired Assistant Treasurer, John Hunt.

Beth: What was your proudest moment working for Local 6?

Gretchen: I don’t know whether I would use the word proud, but I was glad to be able to help some of our members obtain health insurance by coordinating Local 6’s participation in the group health plan offered by Mark Company. It was only unfortunate that the cost of the premiums escalated so rapidly after the program was initiated in 2008 that some members were forced to drop out. Even so, I heard from quite a number of musicians with “pre-existing conditions” that they simply wouldn’t have been able to get meaningful coverage elsewhere — and some of them had significant health issues that needed attention. Now, with Covered California, quite a few members have found plans for much less money, and I’m very happy for them.

Beth: Lastly, what is the something you want people to know about the union that you think they may not be aware of?

Gretchen: I think many people, including some of our members, may not be aware of the dedication of union officers all over that have helped their locals and members in the face of an often hostile labor environment. Many of these officers earn little to no money for their efforts. Luckily, with the high cost of living in the Bay Area, our dedicated staff and officers at Local 6 are paid. Still, no one employed at Local 6 is getting rich!

Beth: Well Gretchen, on behalf of the entire membership let me thank you for your many years of service and may you enjoy retirement and sleeping in.

Patience Scales – A Giving and Gracious Lady by Alan Thomas, Life Member, Musicians Union Local Six

Patience Scales was born to Earl Lee Barnes and Annie Mae Barnes in Arkansas. Her father was an entrepreneur and civic leader. Patience graduated from Dunbar High School in Little Rock and later from Arkansas A. M. and N. College (now University of Arkansas) in Pine Bluff. She studied business administration and elementary education. She settled in San Francisco as a young bride. Ms. Lillian Hodgehead, co-founder of the San Francisco Conservatory of Music, was an early mentor to Patience.

When I asked if “Patience Scales” was her actual name, she responded that it is. She was married to D. W. Scales and took his last name. She was mentioned in Herb Caen’s column on numerous occasions as her name resonated with him. I guess old Herb thought that Patience [with] Scales was indeed a fitting name for one who reached fame as a piano and music teacher.

Ms. Scales brought pageantry to piano lessons which were displayed in her annual production for over a decade at the San Francisco War Memorial Opera House. During her teaching career, she taught in excess of 2,000 students, usually 70 or more students at any given time. As founder of the “Parade of Youth” Arts Foundation in 1959, Ms. Scales championed the development of musical and performing arts skills of youth with lower income backgrounds. She was philanthropic to the extent that she gave lessons on a gratis basis to children who could not otherwise afford music lessons. Patience taught children how to perfect their musical talents through discipline and musical study with equal emphasis on helping them develop poise, self-confidence and stage presence with a touch of elegance.

In addition to all of the aforementioned, Patience also was employed by Local Six as an examiner for those seeking admission to the Union. She has held Life Membership status for some time.

Patience Scales was honored by Who’s Who of California, Distinguished Woman in 1969 by the San Francisco Examiner, and was awarded the 1990 Individual United Sweepstakes Award of the Music Teachers Association of California. She also received a scholarship to study under Lillian Hodgehead.

Patience has had a rewarding and full life and has enabled many children to receive music lessons that otherwise could not have had this privilege. In the brief conversation that we had on first meeting, she exhibited a phenomenal recall of dates, people and significant events. She loves life and people and all of the honors and tributes that she has earned are richly deserved. Patience has reached many people at the fundamental level of music instruction. Those of us in the Union have all reached professional status to one extent or another. Think back – many years ago just about all of us took instruction from a private teacher or in the schools, and often the memories of our early lessons slip away. I hope that this coverage of Patience Scales’ career helps jog our memories back to this time in our lives that proved to be valuable and significant.

Patience Scales states that her greatest achievement is the rearing of her three sons as a single parent. All are successful men: Ricky Ricardo, Glenn Earl and Danny Wayne Scales.

Patience Scales in 1967.

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MINUTES
BOARD OF DIRECTORS MEETING – OCTOBER 24, 2013
Meeting called to order at 10:45 by President David Schoenbrun. Present: Schoenbrun, Elliott, Fisher, Goff, Gray, Hanson, Isenberg, London, Absent: London, excused. The minutes of the meeting of October 10, 2013, were accepted as written. Applications and resignations approved as submitted. NEW MEMBERS: Nicholas Woodbury – percussion – 10/13/13
READMITTED TO MEMBERSHIP: Rashad Silvera – guitar – 9/30/13 Saacha Jacobsen – acoustic & electric basses – 9/11/13 Carolyn Mirold – cello – 10/2/13 Chael MacKinnon – arranger, composer, flugelhorn – 10/17/13 Chairman Stewart – violin – 10/18/13 DECEASED: Thomas Beeson – 10/13/13 John Ortega – 10/16/13 GENERAL BUSINESS: The following items were discussed: The 8/12/04 decision of the Board of Directors to self-insure the Local 6 death benefit: no deaths were reported during the month of September; as of September 30th, 15 deaths had been reported for the year; M/S/C to continue to self-insure, with monthly Board oversight. A request from the musicians of the SF Opera Orchestra that Local 6 retain the services of attorney Lisa Hirsh Medina to represent them in their upcoming negotiations: M/S/C to approve. The need to replace the windows on the mezzanine level of 116 Ninth Street, primarily to reduce street noise, which will be exacerbated by the construction project soon to commence on the corner property adjacent to Local 6, and which is expected to last for at least 18 months; M/S/C to approve the cost, which is estimated to be just over $20,000. Employment issues concerning jazz/freelance musicians in San Francisco: VP Fisher and Director Gray reported on their investigation of clubs in North Beach, undertaken on the evening of October 18th, to determine the approximate level of musical activity in that particular neighborhood; based on their survey, VP Fisher estimated that up to 200 musicians work in the North Beach clubs over the period of a month. The need to schedule a meeting of the Symphonic Oversight Committee: It was agreed that the Local 6 Board representative will receive the same travel pay as is provided for meetings of the Board of Directors. REPORT OF OFFICERS: Secretary-Treasurer Elliott reported on the following: the September 2013 financial report and statement of accounts: M/S/C to approve expenditures for September as submitted. Continuing efforts to recover Strike Fund benefits overpaid to members of the SF Symphony. President Schoenbrun reported on the following: Activities and information regarding negotiations and contract maintenance for collective bargaining agreements with: California Activities and information regarding negotiations and contract President Schoenbrun reported on the following: Activities and information regarding negotiations and contract maintenance for collective bargaining agreements with: Carmel Bach Festival, Menlo Park Presbyterian Church, SF Opera. Issues discussed at a meeting of the Local 6 Recording Committee. Details concerning the merger of Local 153 with Local 6. Attending a meeting of the Bay Area Theatrical Federation, recently re-established by FA Crowley, a foreman of IATSE, Local 16. Vice President Fisher reported on issues discussed at a recent delegate meeting of the SF Labor Council. Director Isenberg spoke about issues related to the bankruptcy of the Napa Valley Symphony. Meeting adjourned at 12:40 in memory of Lou Reed. Submitted by Gretchen Elliott, Secretary-Treasurer
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BOARD OF DIRECTORS MEETING – NOVEMBER 21, 2013 Meeting called to order at 10:45 by President David Schoenbrun. Present: Schoenbrun, Elliott, Fisher, Goff, Gray, Hanson, Isenberg, London, Absent: Zare. The minutes of the meeting of November 21, 2013, were accepted as written. Applications and resignations approved as submitted. NEW MEMBERS: Gretchen Claassen – cello, baroque cello, viola da gamba – 11/6/13 Jiwon Evelyn Kwark – violin – 11/13/13 Barbara Huil – trumpet – 11/18/13 COMMUNICATIONS: From the officers, board, and staff of the Twin Cities Musicians Union, Local 30-73, thanking us for our donation for the musicians of the Minnesota Orchestra during their ongoing lock-out; and previously, the musicians of the Saint Paul Chamber Orchestra during their similar challenge, recently resolved. GENERAL BUSINESS: The following items were discussed: Proposed terms of a successor collective bargaining agreement (5-year term) between Local 6 and Quadre: M/S/C to approve. Proposed terms of a pre-hire collective bargaining agreement between Local 6 and First Presbyterian Church of Berkeley for an engagement in December 2013: M/S/C to approve. Proposed terms of a pre-hire collective bargaining agreement between Local 6 and Dominican University for an engagement in November 2013: M/S/C to approve. Employment issues concerning jazz/freelance musicians in San Francisco. REPORT OF OFFICERS: Secretary-Treasurer Elliott reported on the following: Business expenses charged to the Local 6 credit card and paid in the month of October. Ongoing efforts, now nearly completed, to recover Strike Fund benefits overpaid to members of the SF Symphony. President Schoenbrun reported on the following: Activities and information regarding negotiations and contract maintenance for collective bargaining agreements with: Menlo Park Presbyterian Church, SF Opera. Issues in regard to the construction of an 11-story building at the corner of Mission and 9th Streets, adjacent to Local 6. Details concerning the approaching merger of Local 153 with Local 6. Meeting adjourned at 12:05 in memory of George Lopez. Submitted by Gretchen Elliott, Secretary-Treasurer
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BOARD OF DIRECTORS MEETING – DECEMBER 9, 2013 Meeting called to order at 10:50 by President David Schoenbrun. Present: Schoenbrun, Elliott, Fisher, Goff, Hanson, Isenberg, London. Absent: Zare. Proposed terms of a successor collective bargaining agreement (5-year term) between Local 6 and Quadre: M/S/C to approve, subject to ratification by the musicians. Proposed terms of a one-time, pre-hire church/choral agreement between Local 6 and the SF Boys Chorus for an engagement taking place in December: M/S/C to approve. Upcoming Integrated Media Agreement negotiations to take place December 15-20 in Chicago: M/S/C to approve necessary expenses for SF Symphony member Cathy Payne to attend. A request from the SF Symphony Players Committee to be allowed to designate a delegate to the SF Labor Council to represent the interests of the musicians employed under collective bargaining agreements between Local 6 and the SF Symphony, SF Opera, and SF Ballet: M/S/C to approve. Employment issues concerning jazz/freelance musicians in San Francisco. REPORT OF OFFICERS: Secretary-Treasurer Elliott reported on the following: Activities and information regarding negotiations and contract maintenance for collective bargaining agreements with: Menlo Park Presbyterian Church, SF Opera. Receiving signed collective bargaining agreements from the following employers: Dominican University, First Presbyterian Church of Berkeley. Issues in regard to the construction of an 11-story building at the corner of Mission and 9th Streets, adjacent to Local 6. Details concerning the approaching merger of Local 153 with Local 6. To Create Your Listing, Contact Alex Walsh at 415-575-0777, ext. 308 alex@afm6.org
The Board of Directors approved the expenditures listed below for the month of November 2013.

**Expenditures**

<table>
<thead>
<tr>
<th>Category</th>
<th>Amount</th>
</tr>
</thead>
<tbody>
<tr>
<td>Total</td>
<td>$26,160.48</td>
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</tbody>
</table>

**Revolutionary Funds**

- General Expenditures: $28,784.87
- Labor Councils: $3,600.00
- Local 153 Members: $3,600.00
- National Members: $3,600.00
- Miscellaneous: $3,600.00
- Totals: $39,584.87

**Casual Job Reports**

- Listed below are the casual leaders who have worked more than 1,100 hours and the dates of the jobs. If any of your engagements are not listed, it is possible that the leader/contractor has not submitted the proper forms. If any of your engagements are not listed, it is possible that the leader/contractor has not submitted the proper forms. In this case, please contact the union for assistance.

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Gordon Messick, Trombone “I’m Proud Of My Career” by Alex Walsh MN Nov/Dec 2013

The Real Vocal String Quartet Interview with Alex Walsh MN July/Aug 2013

John Moore “A Versatile Bass & Tuba Professional.” by Alex Walsh MN March/April 2013

Dr. Margie Baker, Vocalist “The Power Of The Mic” by Alex Walsh MN Jan/Feb 2013

Stuart Canin “An Excellent Violinist” — Harry Truman by Alex Walsh MN Nov/Dec 2012

RObERI HuGHeS “A MoDerNist FaScinAtIOn” by Alex Walsh MN Sep/Oct 2012

Larry Vuckovich, Jazz Piano “Straight Ahead With Larry Vuckovich” by Alex Walsh MN July/Aug 2012

Shinji Eshima, Bass “Full Circle” by Alex Walsh MN March/April 2012

David Sprung “The Opposite Man” by Alex Walsh MN Nov/Dec 2011

Ruth Freeman, Viola “It Was A Thrilling Experience!” by Alex Walsh MN, July/Aug 2011

Tom Hart, Saxophone by Alex Walsh MN March/April 2011

Jeff Neighbor, Bass & Ukulele “I’m a Two Beat Guy In A Four Beat World” by Alex Walsh MN Nov/Dec 2010

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