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Wilcia Moore
Catalino (Catts) Suan
Martha Wolohan

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Musicians Union Local 6
116 Ninth Street
San Francisco, CA 94103

The State of the Local Music Scene 2015

by Ray Buyco, Area-Wide Casual Wage Scale Committee

THE AMATEUR vs. THE PROFESSIONAL

There is no doubt that the economy hurts the ability of professional musicians to find quality freelance work. Wedding clients are often cutting costs by hiring DJs instead of bands and it is now much more difficult to find club work that pays over \$100 per musician. (In Santa Cruz it is next to impossible.) Whether it be private functions or public performances, professional freelance musicians are generally making less on a gig today than they did ten years ago. Yet these disturbing trends in the music market preceded the financial meltdown of 2007. One of the most systemic causes of the downward pressure on wages and the degradation of the musical market is the amateur musician.

It is not that the amateur musician purposely sets out to adversely affect the music market and culture of their city, but rather, it is because of their unskilled, uninformed and haphazardly careless participation in it that they often do. The amateur musician thinks of the act of playing

music in a club in much the same way as going out to dinner; it is a leisure activity and something to talk about around the water cooler at work. Because amateurs play for their own enjoyment they are often guilty of not putting in the hard work to develop skills on their instrument. What they do offer the club owner, however, is that they may do the gig for free and bring all their friends out to spend a lot of money.

There are many amateurs *playing* in our area and they have not only put a downward pressure on wages, but they have lowered the bar in terms of musical culture. For small club owners it is tempting to take advantage of the low cost option of booking amateurs. However, because of their widespread proliferation in the Bay Area entertainment market, many people have turned away from live music. Potential clients are increasingly opting for DJs for wedding or corporate gigs, not just for the cost reasons, but also for the ability to control the quality of music at their event. They have come to believe that live bands do not have the ability to control their volume much less



Ray Buyco speaking at Western Conference, 2015

their instruments. For many of them professional musicians exist only on recorded music. People are constantly surprised and impressed when they see professionals at work live because they have *never seen* musicians play so well.

Amateur musicians are making it increasingly difficult for professionals to make a decent living. No other profession has to compete so vigorously in the job market against amateurs. Just imagine a world where amateurs are allowed to perform surgery, do electrical work, or teach students without having earned the proper credentials or developed the required skills first!

What can professional musicians do about the growing encroachment of the amateur musician in the music market place? By celebrating the clubs who hire professional musicians and pay fair wages, we can begin to draw a sharp contrast between those establishments who support high quality music and those who do not.

continued on pg 7



Ray Buyco with The Element, one of his professional bands

What's New by Beth Zare



Our last printed membership directory was in 2011 and a lot has changed since then. We have expanded our jurisdiction with the mergers of Local 153 and Local 292. We have welcomed almost five hundred new members into our local. Some of our friends and colleagues have moved on beyond this world as we have had 111 reported deaths since 2011. This has emphasized the long overdue need for a new directory. Hopefully it won't be another four years before one is printed. In this current age it is very easy to update the electronic version of the directory.

Speaking of new technology, we are also in the process of updating our

website. Besides a new look and feel we have heard your feedback and are attempting to solve login difficulties for members. Once you login you will be able to access the member directory, bylaws, wage scales AND pay your dues online. Although the responsibility to pay your dues resides with you, we hope this will help those that are used to being billed. Many have asked about setting up auto payments with the bank and we are looking into that as an option.

Lastly, the building on the corner of 9th and Mission is almost complete. The scaffolding has been removed and the finishing touches, including a new sidewalk are occurring. Once the building is habitable the top five floors will be offered to students of the San Francisco Conservatory of Music. This is a great opportunity to meet and greet our potential new members.



**Directory
Wage Scales
Constitution & By-laws**

2015

Musicians Union Local 6
American Federation Of Musicians
116 Ninth Street
San Francisco, CA 94103-2603
(415) 575-0777
Fax (415) 863-6173
info@afm6.org
www.afm6.org

Musical News

Official Bulletin of
Musicians Union Local 6
American Federation of Musicians

Beth Zare, Editor
Alex Walsh, Managing Editor

The Musical News is published bi-monthly by Musicians Union Local 6, AFM. Any notice appearing herein shall be considered to be an official notice to the membership. The appearance herein of an article or an advertisement does not imply an endorsement by the editors.

Contact Us

Musicians Union Local 6
116 - 9th Street
San Francisco, CA 94103
phone (415) 575-0777
fax (415) 863-6173
info@afm6.org
www.afm6.org

Office Hours

Monday-Friday,
10:00 a.m. - 4:00 p.m.

Schedule

Holiday Schedule

Office Will Be Closed:

New Year's Day
Martin Luther King Jr. Day
Presidents' Day
Memorial Day
Independence Day
Labor Day
Columbus Day
Veterans Day
Thanksgiving Day (and day after)
Christmas (and day before)

Meetings Schedule

General Membership
April 27, 1:00 p.m.

Board Of Directors

Bi-weekly board meetings are open to the membership. Call for meeting schedules.

Dues

2015 Membership Dues

Regular Membership	\$52.50/Quarter
35 Year Membership	\$38.50/Quarter
Life Membership	\$25.25/Quarter
70/20 Year Membership	\$29.25/Quarter
Late Charge	\$5.00

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.



Local 6 accepts credit cards*

If you are a member in good standing you can pay online at:
www.shop.afm6.org.

If you are a new member, suspended, or dropped, please call
Lori at ext. 304 to pay by credit card over the phone.

** A 3% convenience fee will be added to the cost of dues.*

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!

TEMPO

American Federation of Musicians
of the United States and Canada
Legislative Action Fund



Taskforce for Employment of Musicians, Promotional Organization

Why Should You Become a Member of the AFM TEMPO Club?

With a \$1 dollar per week donation, the AFM can make a meaningful and significant contributions to our allies in Congress.

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

AFM TEMPO CLUB PERSONAL BENEFITS

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

Make an online contribution to TEMPO on the AFM website, or send a check to:

The AFM TEMPO Fund
1501 Broadway, Suite 600
New York, NY 10036

AFM TEMPO may accept contributions only from members of the American Federation of Musicians of the United States and Canada, executive and professional staff of AFM and its affiliates, and their immediate families living in the same household. Contributions to TEMPO are NOT tax deductible. Your decision to give is strictly voluntary and is NOT a requirement of membership in the union.

Your Trusted Servants...

Local 6 Officers

David Schoenbrun, President
Kale Cumings, Vice-President
Beth Zare, Secretary-Treasurer

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Gretchen Elliott, Trustee
Hall Goff, Trustee
Steve Hanson, Trustee
Josephine Gray, Director
Forrest Byram, Director

President Emeritus

Melinda Wagner

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Lori Ponton Rodriguez - Treasury (x304)
Joe Rodriguez - Casuals (x306)
Cheryl Fippen - MPTF, Death Benefits (x307)
Alex Walsh - Member Services (x308)

Area-Wide Casual Wage Scale Committee

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Peter Wahrhaftig

Law & Legislative Committee

Gordon Messick, Chair
Melanie Bryson
India Cooke
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James Matheson

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Jon Lancelle
Ken Miller
David Ridge
Nanci Severance
Michel Taddei
Peter Wahrhaftig

Labor Council Representatives

Alameda Labor Council – William Harvey
North Bay Labor Council – Jeanette Isenberg
SF Central Labor Council – John Fisher,
Cathy Payne
San Mateo Labor Council – David Schoenbrun
South Bay Labor Council – Sofia Fojas
Monterey Bay Central Labor Council – TBD

Union Stewards

Berkeley Symphony – Carol Rice
California Symphony – William Harvey
Carmel Bach Festival – Meg Eldridge
Festival Opera – Adrienne Duckworth
Fremont Symphony – Forrest Byram
Golden Gate Park Band – Mark Nemoyten
Lamplighters – William Harvey
Marin Symphony – Claudia Fountain
Midsummer Mozart – Kelleen Boyer
Monterey Symphony – Owen Miyoshi
New Century Chamber Orchestra – rotating
Oakland East Bay Symphony – Alicia Telford
Opera San Jose – Mary Hargrove
Philharmonia Baroque – Maria Caswell
SF Ballet Orchestra – rotating
SF Opera Center Orchestra – Diana Dorman
SF Opera – Thalia Moore
SF Symphony – rotating
San Jose Chamber Orchestra – Richard Worn
Santa Cruz County Symphony – Jo Gray
Symphony Silicon Valley – Janet Witharm
West Bay Opera – Diane Ryan

New &
Reinstated
Members

Edited For Web

Edited For Web

Changes In
Member Contact
Information

Edited For Web

Members To Be Dropped (for non-payment of 4th quarter dues, updated through 3/20/15)

Behrens, Christian L Burton, Cynthia K Cortes, John Fish, Mark Eric	Gallo, Maria Gibson, Elizabeth F Goldklang, David Gordon, Joan	Hart, Michael Hinshaw, Darby Lunn, Douglas W. Mastromonaco, Alicia	McFadden, Schuyler McKinley, Joseph Miner, Patricia Nugent, Charlotte	Perkoff, Max Shaul, Aaron Simbre, C J Smith, Rebecca	Tomm, Douglas C Tusa, Frank A
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Members Dropped (for non-payment of 3rd quarter dues, updated through 3/20/15)

Bell, Elizabeth Crager, Michael Dorsey, Jack Franklin, Brandon	Galbraith, Robert D Hill, Graham Hornig, Thomas D Jiang, Wentao	Jones Jr, Paul Kouznetsov, Kirill Lawrence, Jason Lin, Pei-ling	Maile, Joseph Malvino, Louis N McGuire, Rachel M Mehling, Paul J	Prince, Ben Speers, John Todd, Robert White, Jean L	White, Joel
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Tempo / Coda Contributions (*\$10-20, **\$20-30, ***\$30-50, ****\$50 above)

Aquilanti, Alessandra Bauer, Dana Bell, David * Bryson, Kent Burke Eisler, Joanne * Carlson, Shanna * Carrasco, Shain Dilbeck, Thomas ** DiVirgilio, Roger *** Dorman, Diana *	Dorsam, Poppea * Ellison-Wolfson, Greer * Giacobassi, Julie Ann Gore, Joe * Green, Linda Hadeishi, Joan Hakl, Pamela * Hansen, Robin * Hampton, Bonnie Hurley, James *	Ishimatsu, Darin * Johannessen, Kathleen Jones Bryson, Melanie Kanon, Joseph Lane, Ruth London, Betsy Ludena, Leslie * McCorkle, Andrew Meehan, Donald Morgan, Virginia	Parks, Gay Nell **** Nemoyten, Mark * Onderdonk, Emily Pattinson, Joel Patzner, Kurt Pesavento, Ellen Picchi, Carla Pinzarrone, Nina Prior, Elizabeth Rice, Carol	IMO Jim Rothermel *** Sanders, Steven Sutterfield, Nicole Sykes, Gregory ** Tan, Desmond Taylor, Elizabeth Tayerle, Loren * Taylor, Loretta Titchener, Margaret Tigard, Holly *	Tobey, Marta Vidal, Donald Vitcha, Carol * Wagner, Melinda **** Walsh, Alex Wishnia, David
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Denny Zeitlin: “The Heart of the Matter.”

by Alex Walsh

“He is the jazz world’s most visible Renaissance man — a full time practicing psychiatrist, a medical school teacher, and a world class jazz musician.”
—Don Heckman, Los Angeles Times

Denny Zeitlin did not want a recording contract. He was in medical school and had to finish his degree. It was 1963. His friend, Paul Winter, an alto sax player with a contract at Columbia records, wanted to introduce Denny to his producer, John Hammond. Paul was sure John Hammond would love his playing, but Denny was reluctant. “I said, Paul, thank you, but no thanks. I don’t want to get involved in recording. I don’t want to have some A&R guy at some record company tell me what to play. I’m happy with what I’m doing.”

Paul was persistent. He dragged Denny to the studio to meet the man who (unbeknownst to Denny) had discovered Count Basie, Benny Goodman, Charlie Christian, and Billie Holiday. “So I played a couple tunes for him. He was exuberant about my music and said, ‘Denny, I’d love to have you come on board at Columbia. You can record whatever you want. You can use whomever you want. No one’s going to tell you what to play.’”

“So I said, ‘Let’s do it.’”

Denny went on to record five albums with Columbia, all while completing his degree and establishing his career in psychiatry.

EARLY YEARS

Denny was born in Chicago in 1938. His father was a radiologist and



Denny, 18 months old

his mother was a speech pathologist. They both loved music and both played the piano. “I have memories, from when I was two or three years old. I was sitting on my parents lap while they were playing, putting my little hands on theirs and going along for the ride kinesthetically.” When Denny began experimenting on his own, he says his parents very wisely protected him from premature formal piano study. “They just let me do my thing, and when I was seven I requested to start studying the piano.”

His interest in psychotherapy began when his uncle, a psychiatrist, started telling Denny about his work. Denny became fascinated with the idea of talking to patients and soon began counseling kids on the playground in



Cathexis recording session at Columbia's 30th St. Studio in NYC, March, 1964. Cecil McBee on bass, and Freddie Waits, drums

3rd grade. They would come up to him and talk about their problems, and he would listen and try to be helpful. “I had an idea very early on that I was going to be involved in these two fields in some way.”

Up until 8th grade, Denny had been studying classical music. But when his piano teacher played him a 10” Lp called *You’re Hearing George Shearing*, it changed his life. “I felt like I was shot out of a canon! Here is this amazing pianist who obviously has classical chops, but he’s playing this music that has all this drive to it and he’s making it up as he goes along. I said, ‘that’s what I want to do!’ And so from then on I just put all my energy into learning about jazz. And my folks were totally supportive.”

Denny started high school in 1952, and began forming his own combos. Being a tall kid, he was able to go to clubs with a fake ID and get musicians to show him what they were doing. “I would ask, ‘How did you voice that chord? How did you do this?’ There were no jazz schools in those days so the way you learned this art form was by osmosis and whatever informal apprenticeship you could set up. I did that all through high school and college.”

His early influences were all jazz pianists including George Shearing, Billy Taylor, Bud Powell, Lenny Tistrano, Horace Silver, Thelonious Monk, and Art Tatum. Some of the major Chicago clubs where he used to hang out and eventually sit in included *the Sutherland Lounge*, *the Gate of Horn*, *the London House*, *the French Poodle*, *the Beehive*, and *the Streamliner*.

Denny first heard Billy Taylor when he was 15 at *the Streamliner* on the west side of Chicago. “I loved his taste, humor, and the sophistication and exuberance of his music. He was very encouraging to me.”

One day Denny’s mother asked him to invite Billy Taylor and his trio to their house for dinner. “She said, ‘Denny, you like Billy Taylor so much, and he knows you’re a big fan, I bet his group would love to come to our house for dinner on a Sunday when they’re not playing. They are on the road and they might appreciate something like that.’ I was embarrassed and I said, ‘Mom, they’re not going to want to be with *US!*’ And she said, ‘Why don’t you just ask them?’ So I geared myself up and asked Billy if he would like to, and he said, ‘We’d love to!’ So Billy and his trio mates, Earl May, and Percy Brice, drove out to Highland Park from Chicago on a Sunday. I had my little fledgling jazz trio. We played for them and they played for us and we hung out and had dinner and it was just a tremendous thing. I still remember Billy telling me and my parents,



‘You know, Denny has a great talent for music, and I hope he always stays with music, but it’s a good thing that he loves medicine and that he’s going to be a doctor, because the life of an itinerant jazz musician is really pretty arduous. I know my wife primarily on the telephone.’ And that really resonated with me and it increased my resolve to do both of these things. So that was a very important influence.”

When Denny went to the University of Illinois in 1956, he found there were wonderful players in and around Champaign-Urbana, so he was able to keep growing as a musician while he focused on his studies. During these years he was able to jam with Wes Montgomery, Count Demon, Punchy Atkinson, Joe Farrell, Roger Kellaway and Jack McDuff. On weekends he would commute the 3.5 hours back to Chicago to jam in the clubs.

In 1960, Denny went to Johns Hopkins Medical School in Baltimore, MD. A few eyebrows were raised when his musical preoccupations became known to his professors, but he kept his grades and focus up, so it didn’t become a problem. After a night of studying, Denny says he would frequently sit in with Gary Bartz and his group at the *North End Lounge* in Baltimore.

KEEP DOING YOUR THING

After signing with Columbia, John Hammond suggested that Denny get his feet wet in the studio by being the featured pianist on a young flutist’s album that he was getting ready to produce. “Jeremy Steig’s debut--that was my first recording in 1963 on Columbia. Ben Riley and Ben Tucker and I were the rhythm section. It was a very exciting date.”

The album, *Flute Fever*, was met with good reviews, and Denny was now seen as an up and coming talent. During this period, he decided to call one of his favorite musicians, arranger and composer George Russell, to see if he could get a few lessons. “I called him up and said, ‘George, I’m here for 10 weeks on a psychiatric fellowship, is there any chance of getting some lessons from you? Your music has really inspired me.’ He said, ‘Sure, let’s get together and see.’ What emerged was interesting. Instead of me formally studying his *Lydian Chromatic Concept of Tonal Organization*, we hung out together and I would play for him and he would point out things and mention things, and we would listen to records together. It was an invaluable kind of



Trio with Haden and Granelli in concert, 1965



Trio with Marsh and Graves—Great American Music Hall, 1973 (photo: Josephine Zeitlin)

informal mentorship over 10 weeks. He was very, very, encouraging. So I count Billy Taylor, George Russell, and about half a year later, Bill Evans, as 3 pivotal influences in terms of this kind of encouragement and underwriting that a young artist can really use."

Denny's first record, *Cathexis*, was also met with good reviews. After he recorded it he thought, "Why don't I call Bill Evans? He's in New York, maybe he's willing to listen to this album and give me a few pointers?" So I called him up. I'd felt emboldened to giving him a buzz because he'd been in a blindfold test a few months earlier where they had played a track from *Flute Fever*, and he said, 'That piano player's really great.' So, I called him up and he invited me to his apartment. He was totally gracious. He said, 'Denny, you know, my only suggestion to you is keep doing your thing. Don't let anybody tell you what to play, man. You've got your own music, it's special. Just do it.'

"Throughout the remaining fifteen or so years that I knew him before he died, he was always encouraging like that. Just respectful and excited about what I was doing."

In 1963, Denny came out to San Francisco for a summer psychiatric fellowship at UCSF, and fell in love with The City. He decided to return the following year for his internship and residency at UCSF. He was still under contract with Columbia and began to think of how he could put a trio together.

He found out that bassist Charlie Haden was living in San Francisco, so he contacted him and they hit it off. "I'd first heard him on albums with Ornette Coleman and he knocked me out. It turned out he'd heard my *Cathexis* album and really loved it so we got together and started



Scoring "Invasion of the Body Snatchers" in home studio, 1978 (photo: Josephine Zeitlin)

looking for a drummer. I found a marvelous drummer, Jerry Granelli, and the three of us worked together for several years. We made two and a half albums together for Columbia."

Denny had a standing Monday night gig at the Trident in Sausalito for three years. If he was supposed to be on call at SF

General on a Monday night he would get one of his colleagues to cover for him and he would reciprocate. "I was able to keep that Monday night sacrosanct, and then I would do other gigs. We played some stuff in Los Angeles and up and down the coast, and the Newport and Monterey Jazz Festivals. It was great playing with those guys, it was a great trio." Denny's work was garnering international acclaim, reflected in two first place awards in the *Downbeat International Jazz Critics Poll*.



Jazz at the Opera House performers: Lew Tabackin, Charlie Haden, Jaco Pastorius, Tony Williams, Wynton Marsalis, Conrad Silvert, Denny Zeitlin, Toshiko Akiyoshi, Pat Metheny, Carlos Santana, Bobby Hutcherson, Wayne Shorter, and Herbie Hancock 1982 (photo: Bruce Talamon)

They recorded the album *Carnival* in Los Angeles, and the album *Live at the Trident* at the Trident. Denny's final project for Columbia, *Zeitgeist*, was recorded with two different trios, the second including Oliver Johnson on drums and Joe Halpin on bass.

INVASION OF THE BODY SNATCHERS

"Denny? Philip Kaufman here. You may know my movies. I'm doing a very interesting science horror film and I'd love to talk with you about doing the music..."

After his Columbia contract ended in 1967, Denny withdrew from public performance for a few years to develop a pioneering approach to multi-genre electro-acoustic music.

"I had engineers build me equipment because back then you couldn't go into your corner grocery and come out with a synthesizer under your arm. I ended up with a rig that looked like a 747 cockpit. It would take 6 hours to tear it down from my studio, bring it to the gig, set it up, play the gig, and another 6 hrs to undo all of that. I did that for a decade. I was really committed to this music."

During the 1970s, Denny released two albums of electro-acoustic music for 1750 Arch Records, *Expansion* and *Syzygy*, and composed and performed the *Jazzy Spies* music for Sesame Street. His

main musicians during these years were George Marsh on drums and either Mel Graves or Ratso Harris on bass.

In 1977, Denny got a call out of the blue from film director Philip Kaufman asking if Denny would score his next picture, a remake of *Invasion Of The Body Snatchers*. Philip Kaufman had grown up in Chicago, had heard Denny's music, liked his records, and had it in his head that one day he'd like him to do the score for one of his films. Denny was floored. He agreed to take on the challenge which led to 10 weeks of twenty hour work days. "It brought to bear everything I'd ever been involved with in music, plus a number of new challenges."

Denny wrote for symphony orchestra, which he had never done before, as well as for small groups. He went to Hollywood to record the orchestra and brought the tapes back to his home studio to overdub electronic elements. Sometimes his demos became the final cues in the movie. "I played Kaufman a demo of each cue before I would then go into several days of scoring, collaborating with my orchestrator, and recording. It was exhilarating and challenging, but it was exhausting because I also knew at any moment I could be fired. Because that's what happens in Hollywood. Sometimes they have 2 or 3 composers before a score gets finished."

Invasion Of The Body Snatchers was a big hit. It got very good reviews and the music got good reviews. Soon Denny started fielding calls from producers and directors asking him to score their pictures, but he turned them all down.

"I figured I'd lucked into this situation. I'd had the best of all worlds because Philip Kaufman gave me carte blanche to do whatever was needed. I had the best musicians in Los Angeles, the best scoring stage, the best engineer, the best orchestrator, the best conductor-- it was first class. I could do another 100 films before I'd have something like that again. So I said, 'Quit while I'm ahead. I had a good taste of this, stay with the filet mignon.' And for me that's been the big challenge - what's the filet mignon of music, and of psychiatry?"

A QUESTION OF BALANCE

Denny returned to the acoustic piano and throughout the 80s and 90s released critically acclaimed albums on various labels including ECM, Windham Hill Jazz, and Concord. He played festivals internationally, choice club dates, and college concerts, as well as appearing on late night national TV shows. He concertized with many of the jazz greats including Joe Henderson, Herbie Hancock, Pat Metheny, Tony Williams, Bobby Hutcherson, John Patitucci, John Abercrombie, Marian McPartland,

Charlie Haden, David Grisman, Kronos Quartet, Paul Winter, David Friesen, Matt Wilson, Buster Williams and many others.



Playing with David Grisman, late 1990s (photo: Ed Smith)

"Doing both music and psychiatry, there's no way I can do each of them with the intensity I could do either one of them if I were doing it utterly full time. I always sensed it's going to involve some compromises. But I can do that if I find out what's really the heart of the matter in each field for me, and honor that, and be careful not to get seduced into other areas of either field that don't really fit."

In the 2000's, Denny delved back into electro-acoustic music. He released several albums in that genre, and has a new one, *Riding The Moment*, with drummer George Marsh, coming out this year. Today, at 77, Denny is happy to play a few concerts a year.



With Buster Williams (middle) and Matt Wilson (right), "Slickrock" recording session, 2003 (photo: Jimmy Katz)

"Doing another film score doesn't really fit for me. Going out on the road for six months of the year doesn't fit with me. I've got patients that I feel responsible for on an ongoing basis. I have teaching and supervisory responsibilities at UCSF where I'm a Clinical Professor of Psychiatry. I have a life with my wife Josephine. We've been together since 1967, and I treasure that as the hub of everything I do. I don't want to be away from her for weeks and weeks. And I have other things I'm passionate about: fly fishing, running, collecting wine, and celebrating Josephine's incredible cooking. With my musical time I want to be playing and growing. I want to be composing and improvising. I want to keep developing my studio and learning more about the galactic possibilities of sound, and paint with those colors. That's the heart of the matter of music for me."

"By any measure, Zeitlin's output over the past 50 years places him at Jazz's creative zenith."
-- Andrew Gilbert, JazzTimes



Denny at home in his studio, 2013 (photo: Josephine Zeitlin)

For more information about Denny visit www.dennyzeitlin.com

Minutes

BOARD OF DIRECTORS MEETING — January 9, 2015

Meeting called to order at 10:37 by President David Schoenbrun
Present: Zare, Cumings, Fisher, Goff, Gray, Hanson, London

The minutes of the meeting of December 9, 2014 were accepted.

Applications and reinstates approved as submitted.

NEW MEMBERS:
Xander Abbe — violin — 1/9/15
Rachel Harvey — horn — 1/9/15
George Hayes — violin, viola — 1/9/15
Elina Lev — violin — 1/9/15
Michael Peterson — harpsichord — 1/9/15
Craig Thomas — guitar, electric bass, percussion 1/9/15
Andres David Vera — cello, baroque cello 1/9/15

REINSTATED TO MEMBERSHIP:
Alise Ewan — piano, violin — 1/2/15
Michael Allan Slaughter — piano, electric bass, guitar — 1/6/15

GENERAL BUSINESS:
The following items were discussed:

- Expenditures for the month of November, 2014. M/S/C to approve as submitted.
- The 8/12/04 decision of the Board of Directors to self-insure the Local 6 death benefit: Two deaths were reported in the month of November: M/S/C to continue to self-insure, with monthly Board oversight.
- Western Conference of Musicians: M/S/C to approve payment of reasonable expenses to send Local 6 officers Schoenbrun and Zare, our two delegates by virtue of election to office, to the annual Western Conference meetings to be held from February 20-22, 2015 in San Jose, CA.
- From the Labor Archives and Research Center at SF State University thanking us for our contribution in support of its ongoing efforts to preserve and make accessible the labor history of the SF Bay Area.
- On the status of AFM Theatrical Motion Picture and Television Film Agreements in Los Angeles.
- Receiving from Somethumb a proposal for changes and updates to the current website at an approximate cost of \$8200 - \$10,800. M/S/C to proceed with a deposit of \$4320.
- Local 6 Steward's Workshop to be held on January 26, 2015: M/S/C to approve up to \$1000 to have the workshop video recorded and edited for display on our website.

REPORT OF OFFICERS:
Secretary-Treasurer Zare reported on the directory.

President Schoenbrun reported on the following: Activities and information regarding negotiations and contract maintenance for collective bargaining agreements with: Dominican Chorale, 1st Pres. Church of Berkeley, Fairmont, Festival Opera, Grace Cathedral, Lamplighters, Menlo Park Pres, Monterey Symphony, Monterey Pops, Oakland East Bay Symphony, Pacific Chamber Symphony, SF Chamber Orchestra, SF Contemporary Music Players, Santa Cruz Symphony, Shorenstein Hays-Nederlander, Symphony Silicon Valley, West Bay Opera.

Meeting adjourned at 12:26 in memory of David Elmore, Wilbert Hathaway, Jean Stevens and David Winters.
Submitted by Beth Zare, Secretary-Treasurer

* * *

BOARD OF DIRECTORS MEETING — January 26, 2015

Meeting called to order at 1:32 by President David Schoenbrun
Present: Zare, Cumings, Byram, Elliott, Goff, Gray, Hanson.

The new board and officers were sworn in by President Emeritus Melinda Wagner.

The minutes of the meeting of January 9, 2015 were accepted as amended.

Applications and reinstates approved as submitted.

NEW MEMBERS:
Alisha Marie Owner - viola, violin — 1/26/15
Justin Smith - trumpet, flugelhorn, cornet — 1/26/15
Annabelle Irene Taubl — harp — 1/26/15
Mark Andrew Votapek — cello — 1/26/15
Yu-Ting Wang — oboe — 1/26/15

REINSTATED TO MEMBERSHIP:
Nancy Kim — cello — 1/13/15
Patrick Johnson-Whitty — bassoon, contra bassoon — 1/14/15

GENERAL BUSINESS:
The following items were discussed:

- Expenditures for the month of December, 2014. M/S/C to approve as submitted.
- The 8/12/04 decision of the Board of Directors to self-insure the Local 6 death benefit: Three deaths were reported in the month of December: M/S/C to continue to self-insure, with monthly Board oversight.
- M/S/C to confirm authorization of former Board Member and Local 292 Trustee, Jeanette Isenberg, to continue to sign checks on the Local 292 bank account.

- M/S/C to approve the request of former member Kineko Barbini for resignation in good standing.
- M/S/C to approve the request of former member William Barbini for resignation in good standing.
- M/S/C to approve the request of former member Michael Kapitan for resignation in good standing.
- Representative William Harvey sent a written report on issues discussed at a recent delegate meeting of the Alameda Labor Council meeting.
- The CPI increases for 2015 was announced as 2.7% which is used to determine the maximum amount for a wage increase to officers and staff for the upcoming 2015 budget.

REPORT OF OFFICERS:
Secretary-Treasurer Zare reported on the December credit card expenses.

President Schoenbrun reported on the following:

Activities and information regarding negotiations and contract maintenance for collective bargaining agreements with: American Bach Soloists, Fairmont, Festival Opera, Lamplighters, Marin Symphony, Menlo Park Pres, Monterey Symphony, Monterey Pops, Pacific Chamber Symphony, SF Contemporary Music Players, SF Symphony, Santa Cruz Symphony, Santa Rosa Symphony, Shorenstein Hays-Nederlander, Symphony Silicon Valley, West Bay Opera.

Updates regarding the Local 6 Picnic location for 2015, need to find Monterey Bay Central Labor Council representative, Western Conference 2015, and upcoming Steward workshop.

Meeting adjourned at 2:53 in memory of Joe Cocker.
Submitted by Beth Zare, Secretary-Treasurer

* * *

BOARD OF DIRECTORS MEETING — February 12, 2015

Meeting called to order at 10:42 by President David Schoenbrun
Present: Zare, Byram, Elliott, Hanson
Absent: Cumings, Goff, Gray

The minutes of the meeting of January 26, 2015 were accepted.

Applications and reinstates approved as submitted.

NEW MEMBERS:
Emily Botel — violin, baroque violin — 2/12/15
Tim Cleary — guitar — 2/12/15
Kristopher King — bassoon, contrabassoon — 2/12/15
Angela Lee — cello — 2/12/15
Steven McMillan — violin, viola, throat singing — 2/12/15
Michael Severance — bassoon, contrabassoon — 2/12/15
Jane Shelly — flute, piccolo, alto flute — 2/12/15
Hee Guen Song — violin — 2/12/15
Ryan Zwahlen — oboe — 2/12/15

REINSTATED TO MEMBERSHIP:
Marc Gelfo — horn — 1/29/15
Anthony Blea — violin — 2/11/15

GENERAL BUSINESS:
The following items were discussed:

- Proposed terms of a successor collective bargaining agreement (1-year term) between Local 6 and Festival Opera: M/S/C to approve, subject to ratification by the musicians.
- A request from the Marin Symphony that Local 6 retain the services of the AFM Symphonic Services Division's financial analyst Bob Zagodza to assist them in their upcoming negotiations: M/S/C to approve the request at a cost to Local 6 of \$250. (The AFM provided prior approval, and splits the total cost of \$500 with the local.)
- Proposed terms of a one-year extension letter to the current collective bargaining agreement between Local 6 and the Monterey County Symphony Orchestra with a 2% increase in wages: M/S/C to approve, subject to ratification by the musicians.
- A request that willing members of the Opera San Jose orchestra be permitted to donate services for a concert celebrating the life of Irene Dalis: M/S/C to approve.
- Proposed terms of a successor collective bargaining agreement (3-year term) between Local 6 and SF Contemporary Music Players: M/S/C to approve, subject to ratification by the musicians.
- Proposed terms of a new 4-year collective bargaining agreement between Local 6 and SF Symphony: M/S/C to approve the agreement, which has already been ratified by the musicians.
- Proposed terms of a successor collective bargaining agreement (3-year term) between Local 6 and Shorenstein Hays-Nederlander:

- M/S/C to approve, subject to ratification by the musicians.
- Proposed terms of a successor, pre-hire collective bargaining agreement (1-year term) between Local 6 and People in the Plaza: M/S/C to approve.
- Discussion related to the building in Vallejo (former property of Local 292) and a stock certificate owned by Local 292.

REPORT OF OFFICERS:
Secretary-Treasurer Zare reported on the January credit card expenses, closure of the Local 292 bank account and final transfer of funds, reimbursement of damages to cars in Local 6 parking lot by the construction company.

President Schoenbrun reported on the following: Activities and information regarding negotiations and contract maintenance for collective bargaining agreements with: American Bach Soloists, Monterey Pops, Pacific Chamber Symphony, Symphony Silicon Valley, TheatreWorks, West Bay Opera.
Updates regarding the upcoming Western Conference 2015 to be held in San Jose February 20-22.

Meeting adjourned at 11:44 in memory of Al Del Simone, Pat Isham, Jim Matheson.
Submitted by Beth Zare, Secretary-Treasurer

* * *

BOARD OF DIRECTORS MEETING — February 26, 2015

Meeting called to order at 10:37 by President David Schoenbrun
Present: Zare, Byram, Cumings, Goff, Elliott, Hanson
Absent: Gray

The minutes of the meeting of February 12, 2015 were accepted as amended.

Applications and reinstates approved as submitted.

NEW MEMBERS:
KuWon Douglas Kwon — violin — 2/26/15
Douglas Machiz — cello — 2/26/15
Jay Zhong — violin — 2/26/15

REINSTATED TO MEMBERSHIP:
Marc Hampton Baum — all saxes, flute, guitar — 2/20/15
Neil Levonius — trumpet, flugelhorn, cornet — 2/20/15

GENERAL BUSINESS:
The following items were discussed:

- A request from the SF Ballet that Local 6 retain the services of the AFM Symphonic Services Division's financial analyst Bob Zagodza to assist them in their upcoming negotiations: M/S/C to approve the request at a cost to Local 6 of \$375. (The AFM provided prior approval, and splits the total cost of \$750 with the local.)
- Proposed terms of a pre-hire collective bargaining agreement between Local 6 and Smoger Productions covering wages and working conditions for musicians to be employed for 5 services in March for a Musical (Some People Hear Thunder). Tabled until a future point when funds are secured.
- From the St. Claire Hotel in San Jose thanking us for using their services at the 77th annual Western Conference of Locals.
- A request that members William Harvey and Josie Fath be permitted to donate services for a memorial concert: M/S/C to approve.
- A request that members John Hunt, Manny Constancio, Joe and Lori Rodriguez be permitted to donate services for a children's school concert: M/S/C to approve.

REPORT OF OFFICERS:
Secretary-Treasurer Zare reported on the reimbursement by the construction company.

President Schoenbrun reported on the following: Activities and information regarding negotiations and contract maintenance for collective bargaining agreements with: American Bach Soloists, Fairmont, Festival Opera, Marin Symphony, Monterey Pops, New Century Chamber Orchestra, Pacific Chamber Symphony, SF Ballet, SF Contemporary Music Players, SF Symphony, Shorenstein Hays-Nederlander, TheatreWorks, West Bay Opera.

Updates regarding the upcoming Theatre Musicians Association Conference 2015 to be held in San Francisco in July commemorating their 20th anniversary.
Information regarding ACT upcoming performance for 7 musicians of A Little Night Music in June for 23 performances.

Meeting adjourned at 11:47 in memory of Clark Terry.
Submitted by Beth Zare, Secretary-Treasurer

Expenditures

The Board of Directors approved the expenditures listed below for the month of December 2014

Gross Salaries	
President	4,709.38
Secretary-Treasurer	4,549.74
Assistants	14,597.52
Board of Directors	<u>1,098.70</u>
Total	\$ 24,955.34

Other Expenses	
Employ. Payroll Taxes	1559.10
Employer Pension	2708.16
Health Insurance	4491.15
Reimbursed Med. Exp.	8018.03
Payroll Fees	107.00
SF Labor Council Dues	280.00
State Fed. Labor Dues	350.00
San Mateo Labor C.	35.00
Monterey Bay C. Labor C.	115.50
Stationery & Printing	553.74
Postage	665.46
Supplies & Services	48.03
Telephone	490.80
Office Equip. & Rental	13.44
Donations	100.00
Misc. Stewards	850.00
Entertainment	739.22
Officers' Expense	357.44
Credit Card Fees	81.67
Bank Charges	-6.00
Officers Liability Ins.	2261.00
Legal Retainer	1,200.00
Legal - Other	1,395.27
Legal - Negotiations	5,135.00
Musical News	1,510.00
Equipment	141.36
Building Outside Serv.	292.50
Utilities	492.71
Death Benefits	<u>2,000.00</u>
Total	\$ 35,985.58

The Board of Directors approved the expenditures listed below for the month of January 2015.

Gross Salaries	
President	7,103.98
Secretary-Treasurer	7,103.98
Assistants	22,978.45
Board of Directors	<u>1,395.58</u>
Total	\$ 38,581.99

Other Expenses	
Employ. Payroll Taxes	2154.70
Employer Pension	4113.20
Workers Comp.	546.00
Health Insurance	4274.82
Reimbursed Med. Exp.	2358.07
AFM Per Capita Dues	27961.50
SF Labor Council Dues	280.00
State Fed. Labor Dues	350.00
Alameda Labor C.	97.50
North Bay Labor C.	108.00
San Mateo Labor C.	35.00
South Bay Labor C.	138.45
California Conf. Dues	100.00
Stationery & Printing	363.91
Postage	396.00
Supplies & Services	231.48
Telephone	414.27
Office Equip.& Rental	10.50
Repairs & Maint.	281.66
Misc. Stewards	554.94
Officers' Expense	713.19
Credit Card Fees	41.97
Legal Retainer	1,200.00
Legal - Negotiations	51,358.68
Negotiations - Comm.	7,426.52
Website	4320.00
Western Conf. 2015	2950.00
Player Conf. Del.	841.59
Lab. C. Del. / State Fed	151.00
Reg. Meeting of Locals	150.00
Musical News	925.00
Building Outside Serv.	292.50
Piano Tuning	130.00
Utilities	313.22
Death Benefits	<u>4,000.00</u>
Total	\$ 119,582.67

Local Music Scene *continued from page 1*

We must also educate the general public about what it takes to be a good musician. It takes hours of practice to maintain and grow one’s skills on the instrument. Musical talent does not come for free; it is earned by years of diligent work. We must draw contrasts between skilled professionals and unskilled amateurs in a diplomatic way. Skilled semi-pro musicians should be encouraged to get paid for their music work. Even though they might have a day job that supports them they need to be educated on the value of their music performance. Most importantly, we must hold our own feet to the fire as professionals by constantly working to make our own musical skills the best they can be. This means negotiating the best compensation we can for each gig that we book.

Changing the music culture in our local will take years of activism. We must act now to stem the tide of a declining music market and culture. Playing music at a high level *is* a job and we should get paid fairly for doing it.

GETTING THE MOST FOR THE GIG

All of that said, there are many things to be thankful for these days. For professional musicians, the recent economic recovery does means more work. Forward looking clubs and restaurants are more likely to hire musicians who know what they are doing when business is good. They begin to adopt long term strategies: good food, good service and good music is a way to create their own following. Yet, when times are tough, they often hire hobbyists who play for free or next to free, and bring all their friends from work and their families, which is good for their short term cash flow.

But times are good, and professionals should see a sharp increase in business, not just gigs in clubs and restaurants, but more lucratively,

company parties and weddings. All of that said, buyers seem to be more frugal and bandleaders have to employ advanced salesmanship in order to secure as much money as possible for music services. Consumers are often rewarded by management for their ability to buy well. This means that they are looking for high quality at discounted prices.



Ray Buyco's professional band DRIVE

The challenge for bandleaders in this environment is to demonstrate value at a retail level and then offer a discount that the buyer feels is a special deal, while still securing good money for the musicians. Traditional methods call for setting retail and wholesale prices. This could be a good way for bandleaders to set the value of their services. Agents buy the band for wholesale pricing and sell it to end users for retail. Wholesale pricing should be set at the minimum a bandleader will take for his or her band. Bandleaders can sell directly to end users, or clients for a discounted price, thus satisfy many buyers desire to buy at value pricing. Most educated buyers will understand the value a professional has set in their pricing. They have explored the market of professionals and have compared pricing.

However, someone new at buying talent may make apples to oranges

comparisons. Perhaps they have some musician friends who might play the big company party for \$500 and dinner. The difficulty in educating this sort of buyer is that one must highlight the difference between a professional band and a band who would play a company party for \$500 without insulting the buyer’s friend. I generally talk about the hundreds of gigs the band has performed, and its experience performing at these sorts of events. Ultimately, one has to decide whether the gig will be worth doing. After a great effort in making the pitch for professional music, if there is no or little movement on the price, it is best to simply and respectfully walk away. After the buyer does his or her research, they often call back. Or they hire another amateur band and you get the call next year. It is always good to leave the negotiations over price on good terms.

One of the best ways to fend off hobbyist musicians in a negotiation with an uninformed buyer is to highlight the fact your professional band plays many styles of music, from light dinner music to classic rock and R&B to modern pop hits. This is an almost certain way to gain advantage on the negotiation since amateur bands generally play only the music they *like* and are not always aware of what music is needed to satisfy the listener. A good seller with a professional band will emphasize demographics.

Professional party bands play to who is in the room. If it is a mixed crowd of baby boomers and millennials, be sure to mention the band plays the Rolling Stones and Lady Gaga. The other thing that buyers will want to hear is that your band can play at the required volume. Not only are you adept at playing at a whisper during the meal but you do not play at ear splitting volumes when the dancing starts. One may want to emphasize that it takes special

training for drummers to play at any volume and that a professional band has a professional drummer. Of course, I would suggest more diplomatic words, but it is important to emphasize that the amateur bands who plays for \$500 are likely not to have skills in volume control required for the event. Hopefully, we deal with educated buyers more often than not, and our road to prosperity will be a smoother one than it has been in recent times. In either case, it is good to have the negotiating tools to deal with any sort of buyer that we may encounter.

IN SUMMARY -- BUY LOW; SELL HIGH

The second part of the famous capitalist mantra applies to bandleaders. We can eliminate the buy low part, but we certainly want to sell high. No doubt a union bandleader will want to make a profit for his efforts in selling his band. The leader is also responsible for securing good wages for the musicians under his or her charge. As union brothers and sisters we do not buy low. Instead, we pay well and have the welfare of our brothers and sisters at the forefront of our mind. The difference in being a worker-oriented leader is that we emphasize the *we* and do not exploit our brothers and sisters.

Too often the trouble with American capitalism is that there is an emphasis on, “What’s in it for me?” and not enough thought about, “What can I do to make America, and the world better?” As professional musicians we make the world better with every note we play. As union members we approach every negotiation as a chance to improve the lives of not only our band members but of professional musicians everywhere. We do this by raising the market and securing the highest possible price for every gig. We think of each other often.

I am honored to be among you!

Western Conference by the numbers:



AFM President Ray Hair & AFM Vice-President Bruce Fife



Wally Malone & Forrest Byram



Helen & David Schoenbrun



Gretchen Elliott, & Tammy Noreyko, Sec.-Treasurer, Local 7



The Jeremy Cohen Trio: Jeremy Cohen, violin, Jim Nichols, guitar, Jim Kerwin, bass



Mike Hatfield's Bud E. Luv Show Band: Mike Hatfield, keyboards, Andrew Higgins, bass



Photos by Paul Sharpe

February 20 – 22, 2015 Local 6 hosted the 77th annual Western Conference of Locals. Over 40 delegates representing 32 Locals joined 17 AFM dignitaries and guests. Representatives from Houston to Honolulu and Vancouver to San Diego gathered at the Saint Claire Hotel in downtown San Jose. Jeremy Cohen’s Trio and Mike Hatfield’s Bud E. Luv Show Band entertained and many guest speakers filled the agenda. Next year’s conference will be held in Reno, NV.

Q: How many AFM Locals are currently in the state of California? See Back Page for answer.

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Answer: 9 Locals in California

Local 6 - Bay Area
Local 7 - Orange Co.
Local 12 - Sacramento
Local 47 - Los Angeles
Local 189 - Stockton
Local 308 - Santa Barbara
Local 325 - San Diego
Local 353 - Long Beach
Local 424 - Richmond

Marin Symphony

Alasdair Neale, Music Director

ANNOUNCES AUDITIONS FOR

Second Flute/Piccolo

Friday, April 10, 2015

At the San Domenico School, San Anselmo
Deadline for Application: Friday, March 20, 2015

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

Marin Symphony
Craig McAmis, Orchestra Personnel Manager
6306 Roanoke Rd,
Oakland, CA 94618
craigbone@aol.com

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

Upon acceptance of resume, a \$50 audition deposit
will be required no later than March 27.

Deposit checks will be returned at audition check-in.

Repertoire and other information will be sent by email
and will also be available on the Marin Symphony
web site at www.marinsymphony.org

Marin Symphony

Alasdair Neale, Music Director

ANNOUNCES AUDITIONS FOR

Fourth Horn

Sunday, June 7, 2015

At the San Domenico School, San Anselmo
Deadline for Application: Monday, May 18, 2015

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

Marin Symphony
Craig McAmis, Orchestra Personnel Manager
6306 Roanoke Rd,
Oakland, CA 94618
craigbone@aol.com

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

Upon acceptance of resume, a \$50 audition deposit
will be required no later than May 25.

Deposit checks will be returned at audition check-in.

Repertoire and other information will be sent by email
and will also be available on the Marin Symphony
web site at www.marinsymphony.org



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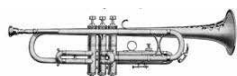
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Net wages will be at or above the local union's wage scales, and Locals will receive both work dues (if applicable) and contracts. AFM Entertainment will handle all communications with a potential purchaser. AFM Entertainment reserves the right to accept, reject or edit any submitted materials.

afmentertainment.org