



Overture

online

Bowled Over

Celebrating 25 Years With the Hollywood Bowl Orchestra

All Local 47 2016 Election Candidates Unopposed, Elected by Acclamation

In accordance with Article IX, Section 1 of the AFM Local 47 Bylaws, the Election Board declares that all of the following candidates are elected by acclamation:*

President (1): John Acosta

Vice President (1): Rick Baptist

Secretary/Treasurer (1): Gary Lasley

Trustees (3): Judy Chilnick,
Bonnie Janofsky, Dylan Hart

Directors (6): Pam Gates, John Lofton,
Andy Malloy, Phil O'Connor, Bill Reichenbach,
Vivian Wolf

Hearing Board (7): Alan Estes, Jon Kurnick,
Jeff Lass, Norman Ludwin, Helen Nightengale,
Allen Savedoff, Marc Sazer

Delegates to the AFM Convention (3): Pam Gates,
Bonnie Janofsky, Norman Ludwin

First Alternate Delegate (1): Phil O'Connor

Second Alternate Delegate (1): Vivian Wolf

** See inside for additional information regarding the 2016 Local 47 Election*

Overture online

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OvertureOnline is the official monthly electronic magazine of the American Federation of Musicians Local 47, a labor union for professional musicians located in Hollywood.

Formed by and for Los Angeles musicians over a century ago, Local 47 promotes and protects the concerns of musicians in all areas of the music business. Our jurisdiction includes all counties of Los Angeles (except the Long Beach area). With more than 7,000 members, Local 47 negotiates with employers to establish fair wages and working conditions for our members. Local 47 officers and staff enforce union contracts, assuring professional standards and treatment for our musicians.

Local 47 is affiliated with the American Federation of Musicians of the United States and Canada, the largest organization in the world representing the interests of professional musicians, which encompasses more than 400 Locals and represents 85,000 musicians throughout North America.

AFM LOCAL 47 EXECUTIVE BOARD & COMMITTEES

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Vice President Rick Baptist
Secretary/Treasurer Gary Lasley

Trustees

Judy Chilnick, Dylan Hart,
Bonnie Janofsky

Directors

Pam Gates, John Lofton,
Andy Malloy, Phil O'Connor,
Bill Reichenbach, Vivian Wolf

Hearing Board

Allen Savedoff, chair
Alan Estes, Jon Kurnick, Jeff Lass,
Norman Ludwin, Helen Nightengale,
Marc Sazer

Delegates to AFM Convention

John Acosta, Rick Baptist,
Pam Gates, Bonnie Janofsky,
Gary Lasley, Norman Ludwin

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Phil O'Connor

2nd Alternate Delegate

Vivian Wolf

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Ray Brown, Beverly Dahlke-Smith

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Ray Brown, Lesa Terry

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Vivian Wolf

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Ken Munday, Stephanie O'Keefe

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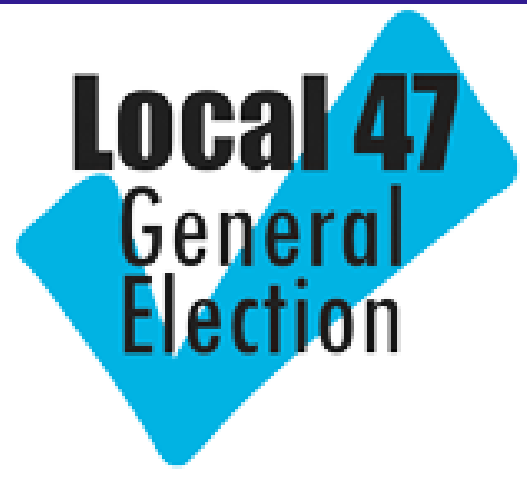
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All Local 47 2016 Election Candidates Unopposed, Elected by Acclamation

For the first time in recent history, all candidates who submitted nominating petitions for the 2016 Local 47 General Election were unopposed.



On Sept. 16 the Election Board declared all candidates elected by acclamation. No balloting will take place.

Tap here for more information.

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#listenLA

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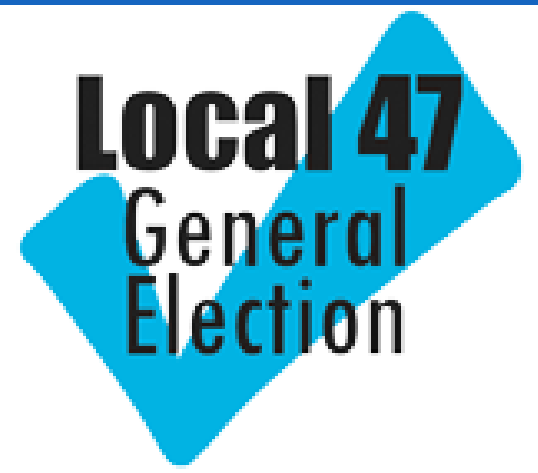
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2016 Local 47 General Election Update

All candidates unopposed, elected by acclamation*

For the first time in recent history, all candidates who submitted nominating petitions for the 2016 Local 47 General Election were unopposed. In accordance with Article IX, Section 1 of the AFM Local 47 Bylaws, the Election Board declares that all of the following candidates, running on the slate of John Acosta, are hereby elected by acclamation*:



President (1):

John Acosta

Vice President (1):

Rick Baptist

Secretary/Treasurer (1):

Gary Lasley

Trustees (3):

Judy Chilnick, Dylan Hart, Bonnie Janofsky

Directors (6):

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Delegates to the AFM Convention** (3):

Pam Gates, Bonnie Janofsky, Norman Ludwin

First Alternate Delegate (1):

Phil O'Connor

Second Alternate Delegate (1):

Vivian Wolf

Congratulations to all of these candidates, and thank you for your willingness to serve the membership of our Union!

Election Board: Mark Zimoski (chair: mzimos@gmail.com, 818-997-7225), Marie Matson, Paul Sternhagen, Stephen Green, Scott Higgins, Nick Stone, Kris Mettala

** Per AFM Local 47 Bylaw Article IX, Section 1, in the event that all candidates should be unopposed in a General Election, the Election Board shall declare those candidates elected by acclamation, and no balloting shall take place.*

*** At present, Local 47 is entitled to six Delegates to the AFM Convention. Our titled officers automatically fill three Delegate positions. The remaining three Delegate positions are determined by the General Election.*





Happy 25th, HBO!

On Sept. 10, Hollywood Bowl Orchestra 2nd Violinists Robin Olson (principal) and Pam Gates organized a 25th anniversary party for the HBO in the orchestra's green room, where everyone was invited to "have a cookie and a smile!"

Bowled Over

Celebrating 25 Years With the Hollywood Bowl Orchestra

by Linda A. Rapka

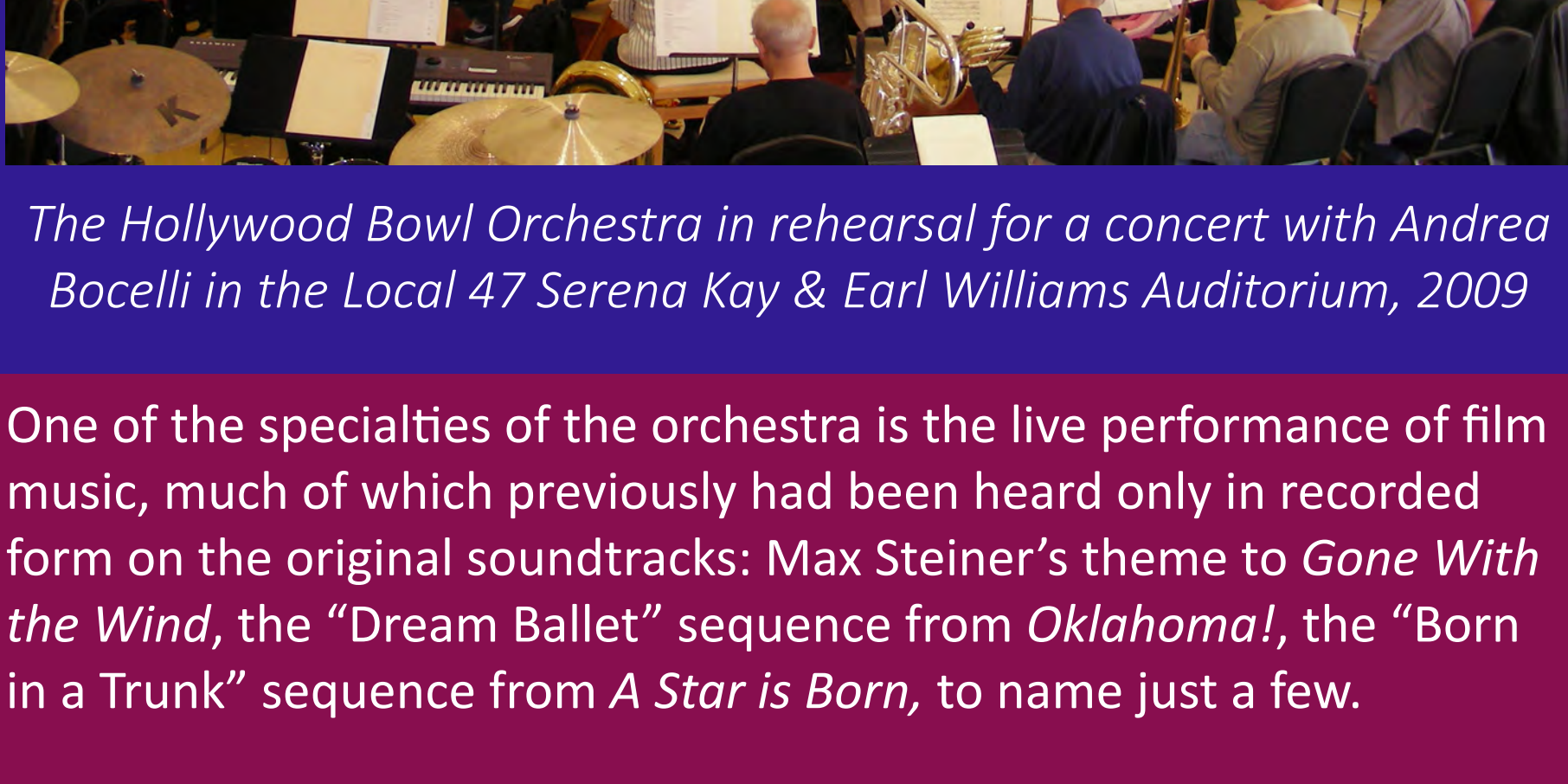
In July of 1991, after a three-decade hiatus, the notion to revive an orchestra from the obscurity of distant memory became reality with a string of Independence Day concerts at the Hollywood Bowl. Re-branded in both name and impetus, the new Hollywood Bowl Orchestra made its debut under the leadership of LA Philharmonic Association executive vice president/managing director Ernest Fleischmann and the newly appointed principal conductor, John Mauceri. A quarter century later, HBO stands as a pioneer in the orchestral world and continues to deliver an eclectic repertoire as diverse as Hollywood itself.

The history of live music at the Hollywood Bowl is a convoluted one. Musicians have been performing at the dome-shaped amphitheater nestled against the backdrop of the Hollywood Hills since the Bowl's opening in 1922. "Bowl Orchestra" was used as early as 1925, and "Hollywood Bowl Orchestra" first appeared on live recordings made in 1928. The first incarnation of a permanent orchestra was in 1945 as the "Hollywood Bowl Symphony Orchestra" under the direction of Leopold Stokowski. However, after only two seasons, the orchestra was disbanded, and all the summer orchestral concerts at the Hollywood Bowl were subsequently performed by the Los Angeles Philharmonic.

Another incarnation of the Hollywood Bowl Symphony Orchestra continued into the 1950s and 1960s, led by such conductors as Slatkin, Miklós Rózsa, Carmen Dragon, and Alfred Newman, and made numerous recordings for Capitol Records before it too faded away. It would be another three decades before the Los Angeles Philharmonic Association announced the formation of a second orchestra under its auspices, this time titled "Hollywood Bowl Orchestra." (This time, the name stuck.)

Made up of an international mix of approximately 80 classically trained musicians who are among the best studio musicians in Los Angeles, HBO in a single season may perform everything from Broadway favorites to film music, pop music to jazz, and classical music to world premieres by living composers. It is this versatility that separates the Hollywood Bowl Orchestra from the pack, says Katia Popov, concertmaster since 2011.

"HBO was, and continues to be, a unique group that could play any repertoire — and with passion, fun and commitment to quality of the performance."



The Hollywood Bowl Orchestra in rehearsal for a concert with Andrea Bocelli in the Local 47 Serena Kay & Earl Williams Auditorium, 2009

One of the specialties of the orchestra is the live performance of film music, much of which previously had been heard only in recorded form on the original soundtracks: Max Steiner's theme to *Gone With the Wind*, the "Dream Ballet" sequence from *Oklahoma!*, the "Born in a Trunk" sequence from *A Star is Born*, to name just a few.

"With John Mauceri we practically invented the whole process for playing live movie scores and the computer technology that makes it work," shared Jim Self, principal tuba since 1991. "Now orchestras all over the world are doing it."

"Most of the musicians of the orchestra are busy recording artists and scoring movies is what they do on a daily basis," Popov said. "For them to be able to do what they love and on stage in front of a sold-out house of 18,000 is a fantastic opportunity. We were the pioneers and now the world is following us. It literally saves orchestras all over the world."

Since 1997, the Bowl's annual "Movie Night" concerts, in which the orchestra plays the scores live in sync with film scenes or montages projected on the Bowl's gigantic screen, have featured some of the biggest names in Hollywood. The LA Phil/Hollywood Bowl has also partnered with non-profit organizations such as the American Film Institute and the Academy of Motion Picture Arts and Sciences to produce concerts celebrating the art of music in film. To archive these historic performances, the launch of the Hollywood Bowl Orchestra included a recording deal with Philips Classics — in fact, Fleischmann noted that the impetus for forming HBO began when Philips lost its recording contract with the Boston Pops to Sony Classical.

"The recordings we made still set the standard for a vast and unique repertory — not just music composed for films, but also the works of Ligeti, Adams, Gershwin, Wagner, and Schoenberg," Mauceri explained. "Occasionally, I listen to the archival of our live concerts and I hope someday those who care will figure out a way to release these performances."

HBO created 13 acclaimed recordings with Philips, including "A Carmen (Miranda) Fantasy"; Act 3 of *Die Walküre*; Patti LuPone, Patti Austin and Patti Labelle; John Denver and Gil Shaham; and David Cassidy's "Stand and Be Proud," released to bring the community together after the 1992 L.A. riots.

One of the most meaningful moments Mauceri shared with the orchestra took place following 9/11. After having been closed, the Bowl re-opened for three weekend "Great American" concerts. "It was the HBO that brought Los Angeles back to a sense of normalcy that weekend," he said. "Jerry Goldsmith wrote a special piece for us. Completed at 11 p.m. on the Thursday night and copied through the night by Jo Ann Kane, it was on our stands at 10 a.m. on Friday. I put it between 'Fanfare for A Common Man' and 'Simple Gifts' and we performed it after the 'Star Spangled Banner.' We all remember those nights, when the audience would just not stop applauding when I came onstage to strike up our band and tell the world we would all be alright. We were there for them, making music, and showing just what 'orchestra' can mean to a community."

During his 16-season tenure, Mauceri and HBO toured Japan four times and, in November 1996, performed two public concerts in Rio de Janeiro and São Paulo, Brazil, the first time an American orchestra was invited to Brazil specifically to perform the great music of the American cinema. Breaking all records at the Bowl, he conducted over 300 concerts at the 18,000-seat amphitheater with a total audience of some 4 million people.

"I remember in one of our tours in Brazil, after the concerts the audience was lining up for our autographs," Popov recalled. "They wanted pictures with us and wanted us to sign on their arms, legs, chests... We were the movie stars! I feel the excitement at every concert we perform together. For us it doesn't matter if we are playing a whole note or a super difficult 16th note passage in quarter note = 170! We give it all. From Gershwin to Sousa, to Ligeti to Carmen (Miranda) Fantasy to Gil Shaham, to Plácido Domingo to Earth Wind and Fire to Chicago to Blue Man Group and Act 3 of *Die Walküre*. I think this is the most unique quality of the HBO."

After retiring from the orchestra in 2006, Mauceri was awarded the lifelong title of Founding Director. In addition to being inducted into the Hollywood Bowl Hall of Fame alongside Plácido Domingo in 2007, Mauceri received a Treasure of Los Angeles Award, a Young Musicians Foundation Award, and even his own day, "John Mauceri Day," by the state of California.

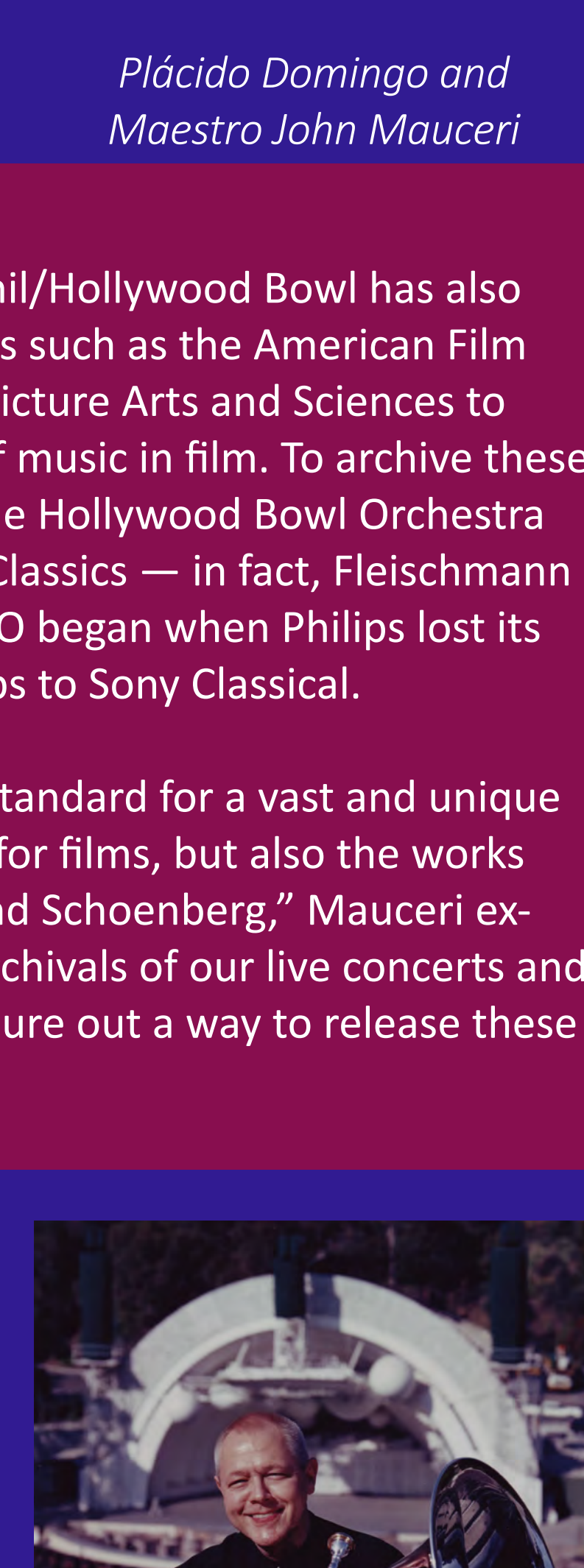
In 2008, Thomas Wilkins began his appointment as principal guest conductor of the Hollywood Bowl Orchestra. He became principal conductor in 2014.

Last month the orchestra concluded a smooth round of negotiations, and are poised to ink a new three-year contract that includes increased wages and improvements in safety and comfort standards.

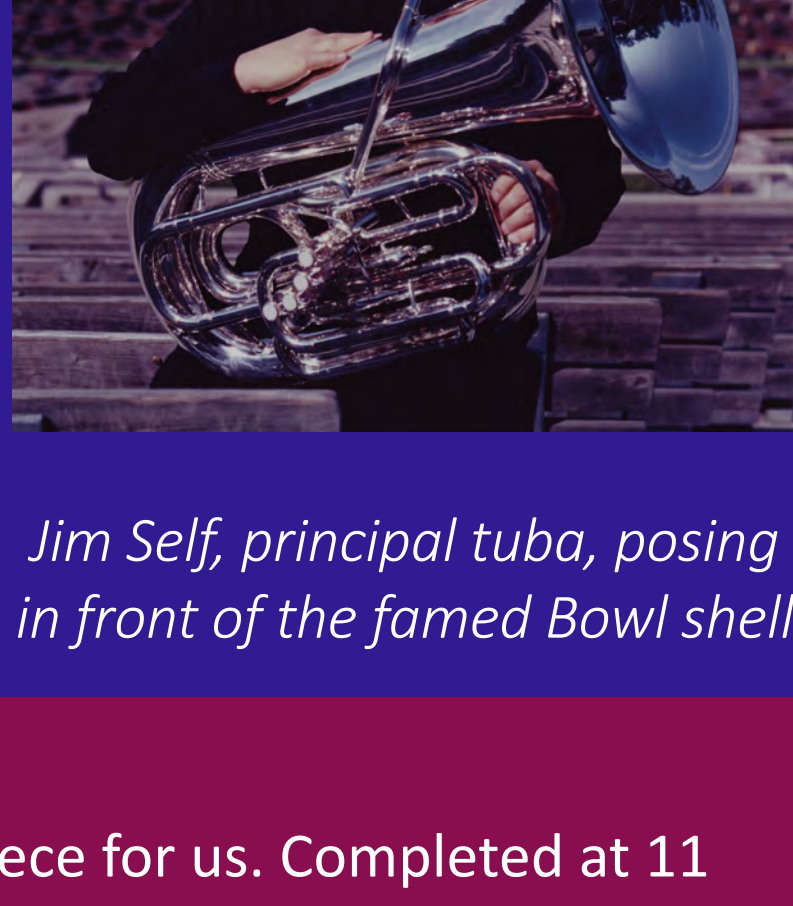
"Orchestra-Management relations are at an all-time high," said Rob Frear, trumpet player who serves on the bargaining committee. "I look forward to Thomas Wilkins continuing his active involvement in making the HBO an essential part of the Los Angeles Philharmonic Association and the Hollywood Bowl. The orchestra's continued viability depends largely on these two factors. I am very proud of the 26 seasons I have been a member of the orchestra, and hope that our new members will have the same phenomenal musical experiences and fond memories over the next 25 years."

Concertmaster Popov looks optimistically to a bright future for HBO. "I see the orchestra growing and continuing to bring joy and fun through music, to inspire and bring together, and show that after all everything will be all right. We will always be there for these loving fans, and they will always be there for us."

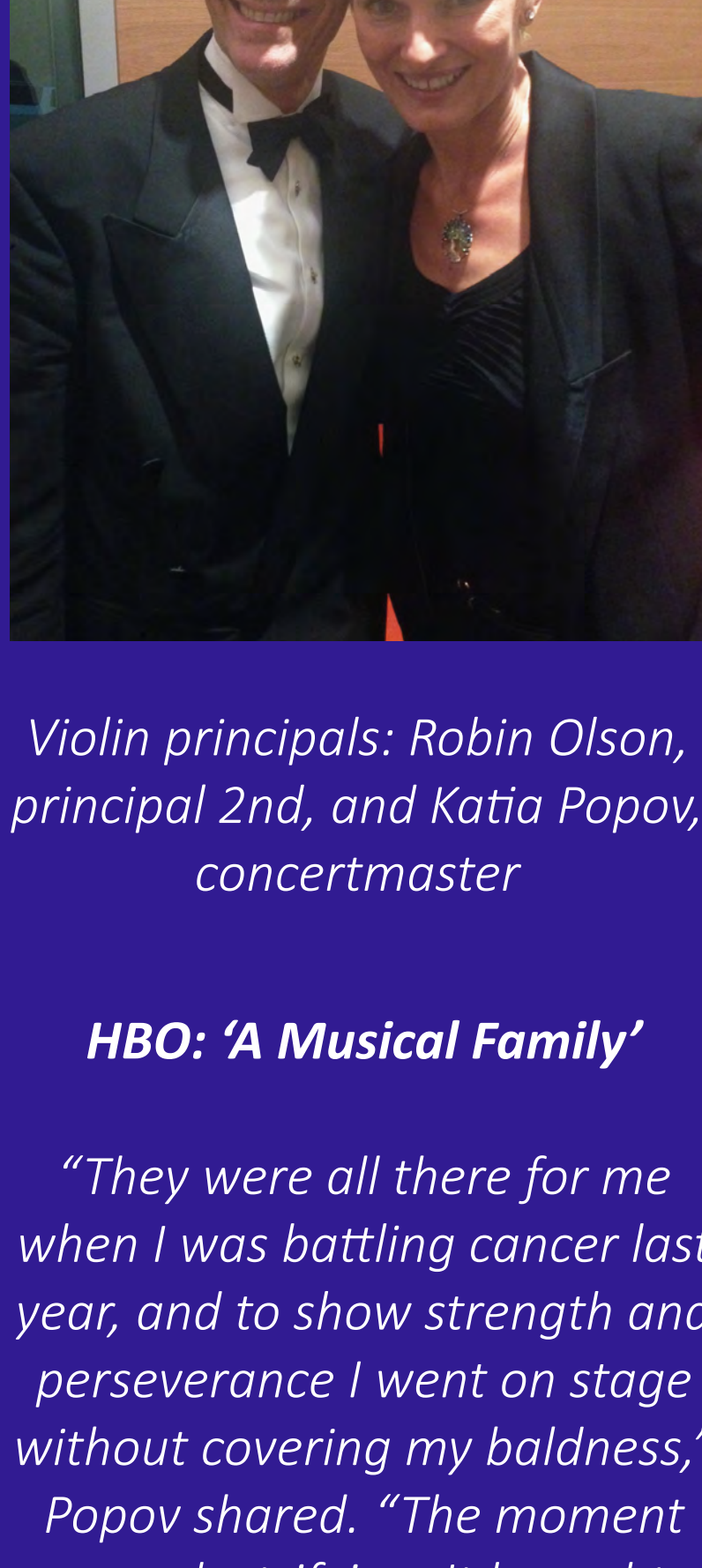
"We were blessed with an opportunity and we fulfilled it," Mauceri said. "I raise a glass to each and every one of you who continue that belief and that commitment — and I am smiling."



Plácido Domingo and Maestro John Mauceri



Jim Self, principal tuba, posing in front of the fabled Bowl shell



Violin principals: Robin Olson, principal 2nd, and Katia Popov, concertmaster

HBO: 'A Musical Family'

"They were all there for me when I was battling cancer last year, and to show strength and perseverance I went on stage without covering my baldness," Popov shared. "The moment was electrifying. It brought tears in my eyes as well as to many in the audience and the orchestra around me who stood up in support feeling like I was part of their musical family."



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AFM LOCAL

47

General Membership Meeting
Monday, October 24, 2016
Serena Kay & Earl Williams Auditorium
7:30 pm

On the Agenda (subject to change):

- Presentation of 50-Year Pins
- Voting on Resolutions to Amend the Bylaws
- Election to Fill Vacancy on Salary Review Board
 - Officer Reports
 - Old and New Business

(published in the print Fall 2016 Overture Magazine & in the members section at afm47.org)

Food & refreshments will be served

[Dual Capacity Policy](#)

[Confidentiality Policy](#)

SAVE THE DATES!

Next General Membership Meeting
Oct. 24, 2016

Inaugural Meeting
Jan. 9, 2017

Upcoming Office Closures
Sept. 5 - Labor Day
Oct. 10 - Columbus Day

UPCOMING EVENTS



Thursday, October 6, 2016

7:00 - 8:30 PM

AFM Local 47

Serena Kay & Earl Williams Auditorium

817 Vine St.
Hollywood, CA 90038

The Film Musicians Secondary Markets Fund
Presents

RESIDUAL PAYMENTS 101

Free Seminar Followed by Q & A

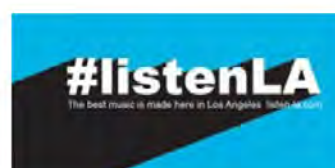
- What is the *Film Musicians Secondary Markets Fund*?
- How are secondary market residuals generated?
- How are my residual payments calculated?

This Event is Free. Local 47 members and working film and TV composers, contractors and musicians are encouraged to attend.

rsvp@afm47.org or call 323.993.3172

FREE PARKING at 817 Vine St.
LIGHT REFRESHMENTS WILL BE SERVED

Bring a friend!



SAVE THE DATE!

Gig Junction Holiday Mix & Mingle

Tuesday, December 6, 7-9 p.m.
@ Local 47 Serena Kay & Earl Williams Auditorium



Join us for some holiday fun and refreshments while learning all about Gig Junction, the musicians referral service of Los Angeles. Open to all members of Local 47, even if you are not yet enrolled in the Referral Service. More details TBA.



Photo: courtesy International Musician/AFM archives

Musicians from throughout the United States and Canada gather in solidarity at the 35th AFM Convention in Boston, 1930.

Organizing: Building Power for Musicians in Los Angeles

by Jefferson Kemper

Organizing has always been the foundation of the AFM. The strength of this union is predicated **on our ability to get working musicians to agree on core principles and to advocate together for our common benefit.** Since the late 1800s when the AFM was created and when musicians around the country founded their own local chapters, it's been **the ability to organize** that has provided the leverage to demand fair compensation for the value of musicians' work.

We still benefit from the organizing efforts of the past. Much of the strength of our current agreements rests on the legacy of earlier generations of musicians. But as contracts come to term and are renegotiated; as studios proliferate; as new industries, new venues and new media thrive; pressure to lower standards won't be stopped by the memory of bygone leaders.

First, let's be honest. We need the courage to take a hard, critical look at the strengths and weaknesses of this organization in order to fight effectively on our members' behalf. Local 47 is not as strong as it once was. Many of our members don't have enough work to stay busy. It has become easier for employers to pressure musicians to work without a contract. If we do nothing, things are likely to get worse.

The way forward is not an easy one, but it's clear what we need to do: organize musicians to fight together.

Local 47 is committed to organizing. What is organizing?

Organizing happens when musicians talk to other musicians about wages and benefits. It happens when we hold meetings to discuss our shared principles. Organizing happens when musicians call on allies in the community and in public office to back us up. And it happens when musicians ask each other hard questions like "We need people to show up to an important event, can I count on you?"

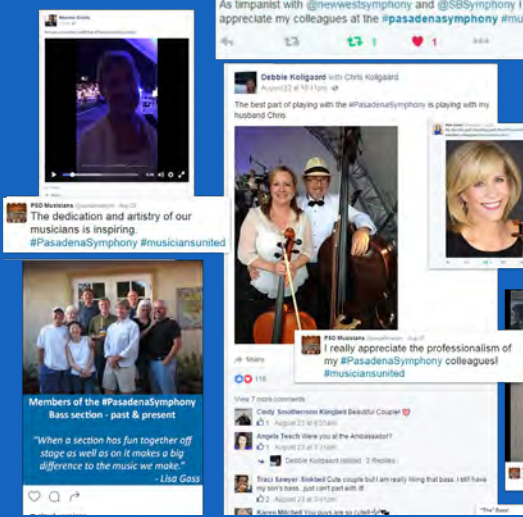
All this is part of our effort to make this Local stronger. That's why we're dedicating resources to strengthening our organizing program. This program will look for measurable success in three areas:

Get more work under AFM contracts. Non-union performances and recording sessions are one of the biggest forces that rob musicians of bargaining power. These jobs undermine our local and national agreements, and they lower the value of musical work. Local 47 members need to report non-union productions, to encourage non-union musicians to join Local 47, and to put pressure on employers that take advantage of struggling musicians.

Improve wages, benefits, and working conditions for musicians. Working under a union contract today doesn't guarantee fair pay tomorrow. Musicians must organize campaigns to raise the profile of Local 47 members and improve our bargaining position in negotiations so that our contracts set higher standards for wages, benefits and working conditions.

Keep work in California. The standards we set in L.A. make it possible for musicians to have good careers, but the lack of standards in the rest of the world have tempted studios to do scoring outside the U.S. We need to engage with elected officials and other unions to hold the industry accountable and keep good jobs in L.A.

As we move forward and try new ways to build strength for musicians, we will ruffle some feathers. We will ask musicians to go outside their comfort zone. Some of the actions we ask members to participate in may be painted as "cheesy," "disruptive" or even "beneath" the stature of a professional musician. For those that are comfortable with the status quo, finding fault will come easy, but if you feel this union needs to be stronger, **join us as we return to the source of our bargaining power: organizing musicians.**



Organizing campaigns, past and present

Musicians in action leads to success. Organizing efforts led to the successful contracts signed for TV series "Mad Men" in 2012 and "Transparent" in 2016. The current campaign led by the Pasadena Symphony Orchestra is helping to inform ongoing negotiations.



News Briefs



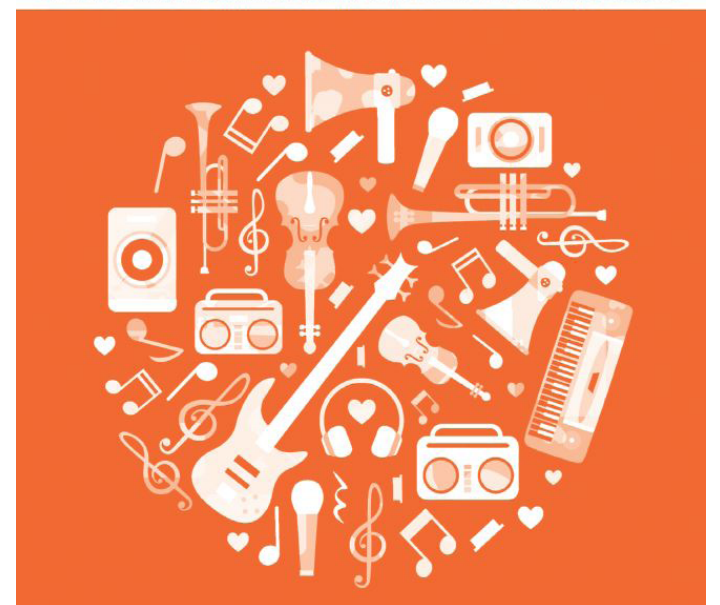
New Music Prep Chart

A new music prep chart has been prepared to incorporate AFM Local 47 scales with those from national agreements created by the American Federation of Musicians. Members may access it in the members section at afm47.org (login required).

2016 Member Directory Out Now

Members may request your complimentary copy:

- Online @ bit.ly/L47directoryrequest
- by phone @ 323.462.2161
- in person from Angelito at the Reception Desk



ONGOING EVENTS

Executive Board Meetings

Tuesdays, 10 am

Local 47 Board Room

Members welcome as observers

Finale Users Group

Fourth Wednesdays, 7:30 pm

@ Local 47

Contact Bonnie Janofsky: 818.784.4466,

brjanofsky@sbcglobal.net

L.A. Bass Club

Last Sundays, 2-4 pm

Local 47 Rehearsal Room 1

Co-sponsored by RMA and Local 47. Contact Tony Grosso:

818.326.4323, thesolobass@gmail.com

L.A. Mambo All-Star Orchestra

Every other Monday, 1–3 pm

Local 47 Rehearsal Room 1

Open reading/rehearsal sessions at Local 47. Contact

Contact Bobby Chávez: (323) 774-9222, cnleg3@gmail.com

L.A. Pianists Club

Last Wednesdays, 12:30-2:30 pm

Serena Kay & Earl Williams Auditorium

We have all styles, from jazz to pop to classical. We welcome and encourage all pianists to join us! Any questions, contact Jeff Lass at

jefpatla@att.net

New Member Orientation

Third Thursdays, 2 pm

Local 47 Conference Room

ProMusic 47 Radio

All Union Music, All the Time!

We are proud to offer an all-union radio station, playing music of all genres, recorded by members of the American Federation of Musicians

Local 47. Tune in @ afm47.org/radio

Symphony 47

Mondays at 10:30 am - 12:30 pm (NEW TIME!)

Serena Kay & Earl Williams Auditorium

Local 47's orchestra, led by Maestra Eímear Noone, former conductor of the Dublin City Concert Orchestra and a regular on podiums of L.A.'s most prestigious recording studios. symphony47.org

NEED A NOTARY?

AFM Local 47 offers FREE
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Call to schedule an
appointment:

Rimona Seay: 323.993.3159

Angelito Lagos: 323.462.2161

Please note: We are unable to accommodate unscheduled walk-ins.



Photo: Linda A. Rapka

Made In Hollywood Honors For Television 2016 – AFM Local 47 Electronic Media Division Administrator Gordon Grayson, Film Musicians Secondary Markets Fund Executive Director Kim Roberts Hedgpeth, Recording Musicians Association International President Marc Sazer, Local 47 Vice President Rick Baptist. (Not pictured: Local 47 Secretary/Treasurer Gary Lasley.)

Made In Hollywood Honors Highlights Homegrown Productions

The 4th Annual Made In Hollywood Honors For Television awards honored this year's Emmy-nominated shows produced in California and the Los Angeles area in a star-studded program the morning of Sept. 7, 2016.

The Los Angeles City Council each year honors Emmy-nominated productions in the fall and Oscar-nominated productions every spring that were created in Hollywood and other California locations and production facilities. Hosted by stage, television and film actor Joe Morton, this year's autumn event was well attended by city officials, union leaders, guild members and television stars.

Representing AFM Local 47 were AFM Local 47 Vice President Rick Baptist, Secretary/Treasurer Gary Lasley, Electronic Media Division Administrator Gordon Grayson, and Recording Musicians Association International President Marc Sazer. Executive Director Kim Roberts Hedgpeth represented the Film Musicians Secondary Markets Fund, which co-sponsors the MIHH awards.

Musicians were proud to celebrate the many productions that were also scored here in the state: *Black-ish*, *Bob's Burgers*, *Jimmy Kimmel Live!*, *The Late Late Show with James Corden*, *Modern Family*, *The People v. O.J. Simpson: American Crime Story*, *Transparent*, *The Simpsons*, and *Veep*.

The main talk of the day was California's Film & TV Tax Incentive Program 2.0. AB 1839, passed through the legislature by a coalition of supporters including musicians and fellow entertainment unions, bumped the state's credit to \$330 million and has proven successful in luring productions back to the state. To date, the California Film Commission reports that six major TV shows have returned to Los Angeles, including *Veep* from Maryland and *American Horror Story* from Louisiana, both also scored in L.A.

MIHH is co-sponsored by SAG-AFTRA, FilmL.A., the California Film Commission, Teamsters Local 399, Film Musicians Secondary Markets Fund, the Producers Guild of America, as well as the Los Angeles City Council and Councilmember Mitch O'Farrell. The title sponsor and official site of the MIHH presentations is 1600 VINE, Home To Hollywood, with luxury apartments and townhomes located on the historic site of the Hollywood Brown Derby.

Congratulations to all of the Los Angeles Local 47 & AFM members who received 2016 Annual Emmy Awards nominations and awards, and to all of the talented L.A.

musicians who performed on over FIFTY of this year's nominated series, commercials & TV specials! View the full list at listen-la.com.





Music Fund of Los Angeles

formerly Local47 Musicians Foundation

Fall Golf Classic presents

GOLF &

Broadway

Join us for the
15th Annual Fall Golf Classic
benefiting the Music Fund of Los Angeles
Monday, October 17, 2016
Brookside Golf Course
Pasadena, CA



For registration information, contact Philip Di Nova at (818) 430-3276 or philipdinova@gmail.com

The Musicians Foundation of Los Angeles is now
Music Fund of Los Angeles

Please join us for a spectacular day of golf on Monday, October 17, 2016 at the challenging Brookside Golf Course.

Like always, all funds raised from the Tournament will benefit the Music Fund of Los Angeles's mission to provide financial assistance to musicians in need.

Get your team together and sign up today. We look forward to you joining us for our annual fundraising event on October 17!

musicfundla.org



Slideshow photos courtesy of Marie Matson

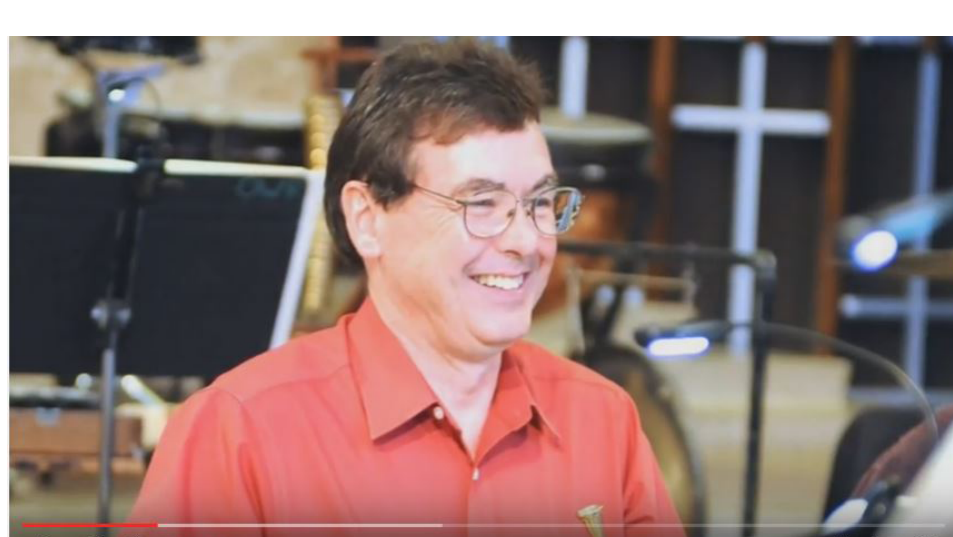
Brian O'Connor Celebration of Life

A full house of friends and colleagues gathered at Local 47 on June 11, 2016 to celebrate the life of esteemed horn player, teacher and union member, Brian O'Connor. It was an afternoon filled with musical, spoken and video tributes, food, drink and friendship.

The Hollywood Epic Brass, led by Kevin Kaska, performed several pieces from the H.E.B. CD, including Brian's favorite, the "Irish Suite," as well as original, dedicated works by Dennis Dreith and Steven Juliani. Eric Rigler gave a guest performance on the Irish pipes of some traditional Irish music.

Joe Meyer and Annie Bosler provided a beautiful video tribute to Brian, which truly captured his essence as a musician and a person. There were 12-15 spoken tributes to Brian, all extremely heartfelt. He was remembered as a magnificent horn player, labor activist, RMA President, teacher, friend and companion. Additionally, due to the generosity of Brian's friends and colleagues, a sizable donation to the UCLA neurosurgery department was made possible and will assist the brain tumor research of Brian's neurosurgeon, Dr. Linda Liao.

The day was everything that Brian would have wanted and was made possible through the efforts of the O'Connor Celebration Committee, headed by Jay Rosen. Many, many others in the musical community contributed their time, talent and financial resources to make Brian's Celebration of Life incredibly meaningful and to all of you. I am eternally grateful.



Watch the video for Brian O'Connor at bit.ly/brianconnormemorial

Thank you!
Marie Matson

<p>Brian O'Connor - A Celebration of Life</p> <p><i>An afternoon of music, food, drink, images, video, and tributes honoring our friend, a wonderful musician, respected teacher, and fearless labor activist</i></p> <p>Presented by the O'Connor Celebration Committee Marie Matson, Jay Rosen, Rick Baptist, Hal Espinosa, Andy Malloy, Malcolm McNab, Dennis Dreith, Annie Bosler, Joe Meyer, Kevin Kaska, and Lewis Levy</p> <p>Celebration Will Include:</p> <p>Hollywood Epic Brass Kevin Kaska, Music Director</p> <p>Music By Kevin Kaska We Gather Together Irish Folk Suite (Dedicated to Brian O'Connor) Pillar of Strength</p> <p>Music of Dennis Dreith Lament (for Brian O'Connor)</p> <p>Remembered (2016) for Brian O'Connor Music by Steven Juliani Horns: Steve Becknell, Brad Warnaar, Justin Hageman Wagner Tubas: Joe Meyer and Marty Rhees Tuba: Doug Tornquist</p> <p>Personal Tributes</p> <p>Video Tribute to Brian O'Connor Annie Bosler and Joe Meyer</p> <p>Guest Artists: Eric Rigler - Uilleann pipes Jaebon Hwang - Organ</p>	<p>Hollywood Epic Brass Kevin Kaska, Music Director</p> <table> <tr> <td> <p>Horns Allen Fogle, principal Laura Brenes Joe Meyer Steve Mahpar Mark Adams John Reynolds Brad Warnaar Justin Hageman</p> <p>Trumpets Ryan Darke, principal Steve O'Connor Jim Grinta Rob Schaer Sean Billings Sean Gehricke Mike Davis</p> <p>Trombones Bill Booth, principal Andy Malloy Al Veeh Ron Minor Alex Iles Phil Teele</p> </td><td> <p>Tuba Doug Tornquist, principal David Holben</p> <p>Timpani Gregory Goodall</p> <p>Percussion Marie Matson Mark Zimoski Scott Higgins</p> <p>Uilleann Pipes Eric Rigler</p> <p>Organ Jaebon Hwang</p> </td></tr> </table>	<p>Horns Allen Fogle, principal Laura Brenes Joe Meyer Steve Mahpar Mark Adams John Reynolds Brad Warnaar Justin Hageman</p> <p>Trumpets Ryan Darke, principal Steve O'Connor Jim Grinta Rob Schaer Sean Billings Sean Gehricke Mike Davis</p> <p>Trombones Bill Booth, principal Andy Malloy Al Veeh Ron Minor Alex Iles Phil Teele</p>	<p>Tuba Doug Tornquist, principal David Holben</p> <p>Timpani Gregory Goodall</p> <p>Percussion Marie Matson Mark Zimoski Scott Higgins</p> <p>Uilleann Pipes Eric Rigler</p> <p>Organ Jaebon Hwang</p>
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Letters to the editor are limited to a maximum of 400 words and are subject to editing. The editors do not necessarily agree with or support the views expressed in submissions to the Overture. Not all letters submitted will be published. Letters must be attributed only to the writer(s) involved. Anonymous or unsigned submissions will not be printed.

Overture Online Letters
817 Vine St. Hollywood CA 90038
overture@promusic47.org
tel: 323.993.3162



Help Make the Voice of Musicians Heard at City Hall

Your voluntary contributions to the Local 47 Political Action Committee (PAC) Fund will allow us to take our concerns directly to City Hall by supporting candidates and legislation that further the goals of professional musicians in Los Angeles.

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Meet Trumpet Player Jay

Sneak a peek into Jay Cohen's three decades as 'the' track bugler of Southern California



Watch a video snippet of Jay Cohen captured this past summer by Secretary/Treasurer Gary Lasley at Santa Anita Park @ bit.ly/youtube47

Jay Cohen, the resident trumpet player at Santa Anita Park for the past 30 years, is rightly known as “the” track bugler of Southern California. He worked at Fairplex Park and at Hollywood Park until its closing two years ago.

Jay has performed the “Call to the Post” — the eight-second song that starts every horse race — approximately 93,000 times, at 17 different tracks, in eight states, and two foreign countries. He has appeared in over 50 television shows and movies, including 2003's Oscar-nominated *Seabiscuit*. He knows over 80 national anthems, all of which he performs regularly.

Prior to his start at the race track, the classically trained musician and New Jersey native worked for eight years as a high school band director. In addition to performing at the tracks, Jay estimates that he plays over 1,000 private parties and corporate events every year. He entertains not only with music, but also magic and stand-up comedy — “I love to make people laugh,” he says. Jay practices on his trumpet two to three hours a day, seven days a week.

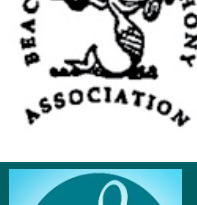
In 2012, the Kentucky horse Trumpet Player Jay was named after him.

Local 47 Concerts & Events

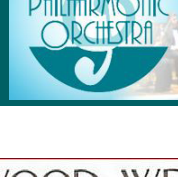
Click on an orchestra or venue below to find a performance featuring our incredible Los Angeles Local 47 musicians throughout the Southland!



Asia America Symphony



Beach Cities Symphony



Burbank Philharmonic Orchestra



Brentwood Westwood Symphony Orchestra



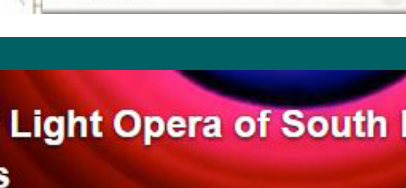
Cabrillo Music Theatre



California Philharmonic



Center Theatre Group



Chamber Orchestra of the South Bay



Civic Light Opera of South Bay Cities



Colony Theatre



Corona Symphony Orchestra



Culver City Symphony



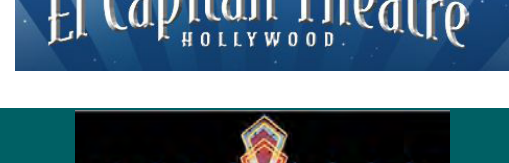
Desert Symphony



Downey Symphony Orchestra



Dream Orchestra



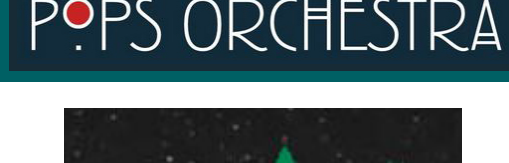
El Capitan Theatre



El Portal Theatre



Gay Men's Chorus of Los Angeles



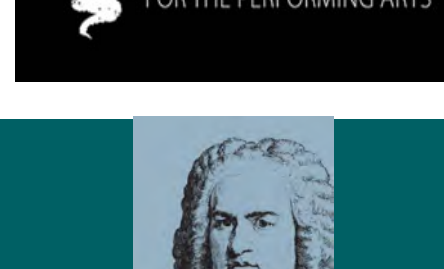
Golden State Pops Orchestra



Greek Theatre



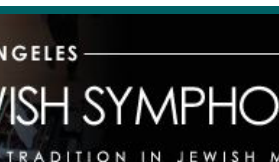
Hollywood Bowl Orchestra



La Mirada Symphony



Los Angeles Bach Festival



Los Angeles Jazz Society



Los Angeles Jewish Symphony



Los Angeles Chamber Orchestra



Los Angeles Master Choral



Los Angeles Opera



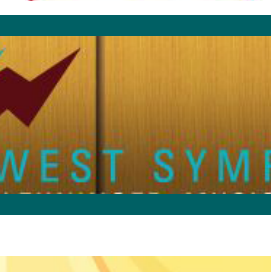
Los Angeles Philharmonic



Musica Angelica



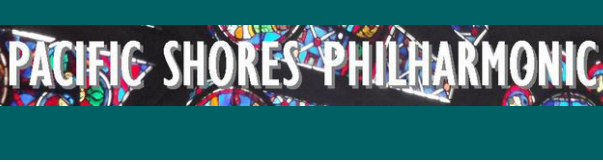
Musical Theatre Guild



New Valley Symphony Orchestra



New West Symphony



Orchestra Santa Monica



Pacific Shores Philharmonic



Palm Springs Opera Guild of the Desert



Pantages Theatre



Pasadena Master Choral



Pasadena Playhouse



Pasadena Symphony & Pops



Peninsula Symphony



Redlands Symphony



Riverside County Philharmonic



San Bernardino Symphony



San Gabriel Valley Music Theatre



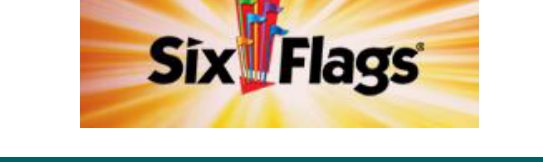
Santa Cecilia Orchestra



Santa Clarita Philharmonic



Santa Monica Symphony Orchestra



Shakespeare Club of Pasadena



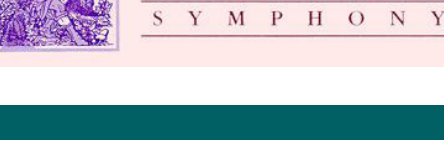
Six Flags Magic Mountain



Symphony In The Glen



Symphonic Jazz Orchestra



Thousand Oaks Philharmonic



Topanga Symphony



West Los Angeles Symphony



Young Musicians Foundation





On the Town

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HONORING ONE OF OUR OWN
RANDY NEWMAN

RMA NIGHT 2016 RMALA.ORG



RMALA is pleased to announce that RMA Night 2016 will take place October 9, 2016, at Tastemade Studios in Santa Monica. This annual fundraiser is a gathering of all who are involved in the recording industry. This year we are pleased to honor one of our own, a man who has contributed so much to our musical community, Randy Newman.

The event will be catered by Ol Skool BBQ, taking southern barbecue to a new culinary level. RMA Night is open to the public - all are welcome to attend.

Please join us - tickets available at rmala.org, by calling the office at 323-462-4762, or from any of our RMA board members.





BlackMusic, BlackWork

An exhibition of the historical L.A. Black Musicians Union Local 767 coming February 2017



Lionel Hampton on Central Avenue, 1950 (courtesy of Los Angeles Public Library)



Local 767 Musicians at the Crystal Tea Room, 1949 (courtesy of the Estate of William "Buddy" Collette)

BlackMusic, BlackWork is a dynamic history of organizing in the arts that spans the founding of the Black musicians union Local 767 in the 1920s to the contemporary struggles of working musicians who understand the transformative power of art and culture.

Your tax-deductible donation will help us raise our goal of \$40,000 in proceeds to be used to present this powerful exhibit on music and labor for Black History Month in February 2017.

**Make check payable to: Community Partners FOR the LA Black Worker Center,
5350 Crenshaw Blvd. Los Angeles CA 90043
or donate online at www.lablackworkercenter.org**

Co-sponsored by the LA Black Worker Center, American Federation of Musicians Local 47, the UCLA Labor Center and History Department. The LA Black Worker Center is a project of Communi-

ty Partners, a non-profit 501c3 organization. Community Partners Tax Identification number: 95-4302067. Contributions to Community Partners FOR LA Black Worker Center are tax-deductible.



**LOS ANGELES
BLACK WORKER
CENTER**



Gene Wilder: A Remembrance



Photo: public domain

It's never easy to say goodbye to a friend. Gene Wilder was a friend to many the world over, who were familiar with his zany genius starring in such classic films as *The Producers*, *Blazing Saddles*, *Young Frankenstein*, and so many more. He too was a friend to the Los Angeles music scoring community, whose members created the music to a majority of his most beloved films.

Wilder left us peacefully, at his home surrounded by loved ones, on August 28, 2016, at the age of 83.

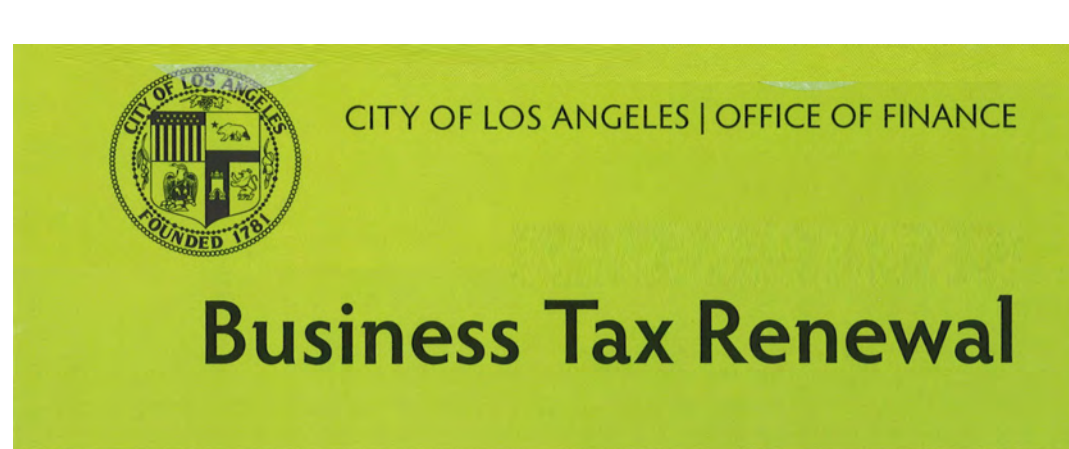
Following is a sampling of Gene Wilder films, with composer and release year, scored by AFM Local 47 musicians here in Los Angeles:

Bonnie and Clyde Charles Strouse, 1967	Blazing Saddles John Morris, 1974	Hanky Panky Tom Scott, 1982
The Producers John Morris, 1968	Thursday's Game Billy Goldenberg, 1974	The Woman in Red John Morris, 1984
Everything You Always Wanted to Know About Sex* (*But Were Afraid to Ask) Mundell Lowe, 1972	Young Frankenstein John Morris, 1974	See No Evil, Hear No Evil Stewart Copeland, 1989
The Scarecrow Mundell Lowe, 1972	Silver Streak Henry Mancini, 1976	Funny About Love Miles Goodman, 1990
	Stir Crazy Tom Scott, 1980	The Lady in Question Miles Goodman, 1999

*Visit listen-la.com to read more highlights about
Los Angeles-made music.*

Don't Get Penalized!

File for Your LA Business Tax Exemption



Delinquent after MARCH 1



If you are defined as a “creative artist” under the Los Angeles Municipal Code, you might be eligible for the Business Tax Exemption provision.

Under the Small Business Exemption, no tax is required of creative artists whose total annual taxable and nontaxable gross receipts attributable to creative activities do not exceed \$300,000. “Creative activities” mean those actions performed by the artist for entertainment and/or aesthetic purposes, including assistants or professional trainees. The creative activities exemption is only available to registered businesses, and not new businesses.

The exemption is available as of Jan. 1 during the business tax renewal period. A qualifying new business that started between Jan. 1, 2010 and Dec. 31, 2015 is eligible for an exemption of the business tax for up to the first three years of operation. Businesses must file in a timely manner in order to receive the exemption. Following are some frequently asked questions about this exemption:

The exemption for creative artists took effect on July 1, 2005. I am an artist covered by the exemption. Do I have to file and pay City business taxes on taxable income for prior years?

Yes, if you never paid the tax, the City has the right to collect business taxes as far back as eight years from the date of registration. *(Note: LAMC provided a \$5,000 threshold for a small business exemption for tax years 2003, 2004, and 2005. An ordinance amendment raised the threshold to \$50,000 on July 1, 2005 applicable for the 2006 renewal period. The threshold for the exemption was raised to \$100,000 on July 1, 2006 and is applicable for the 2007 renewal period and beyond.)*

I am an existing business registered with the Office of Finance. How do I apply for the creative artist exemption?

All annual business taxes are due January 1 and delinquent on March 1. You must file renewals prior to March 1. If your global/worldwide gross receipts for creative activities do not exceed \$300,000, you may claim the exemption at the time that the business tax renewal is filed.

Where do I apply for the exemption?

You must be registered in order to qualify for an exemption. If you already registered, you may request the exemption on the renewal form at finance.lacity.org. If you are not registered, you must call or visit one of the branch offices so you may receive assistance in obtaining a Business Tax Registration Certificate. You must also report and pay any applicable taxes for the last three years.

Can I qualify for both the small business and creative artist exemption at the same time?

No. You cannot simultaneously apply for the general small business exemption and the creative artist exemption, unless each business is a separate entity. Taxpayers who have gross receipts derived from the creative artist category or are eligible for the small business exemption should claim the exemption that is most beneficial to them.

I live in Los Angeles but do all of my work in another city. Am I subject to the tax?

Many creative artists have a home office in Los Angeles but do much of their work outside of Los Angeles. If you do business both in and out of L.A., you can apportion the out-of-City gross receipts.

I am currently unemployed but earned income in the prior year. Do I pay taxes?

You need to file a business tax renewal prior to March 2 if you intend to engage in business in the City during the current year. If you earned less than \$300,000 in creative activities during the prior year, you should request a creative artist exemption when you file your business tax renewal. You must not cancel your Business Tax Registration Certificate if you intend to engage in business. If the Business Tax Registration Certificate is cancelled and you ultimately engage in business during the current year, you will be subject to any tax due and applicable late charges.

If I receive residuals or royalties from Performance Rights Organizations (such as ASCAP or BMI) for work I performed as a creative artist in 1979, how are they taxed?

It depends on many factors:

- If you are no longer engaged in business or retired and you receive only a check for residuals or royalties, they are not subject to tax.
- If you are engaged in business, but in a different tax classification than that from which the residuals/royalties were earned, you are not subject to tax for those residuals/royalties.
- If the services you performed in 1979 were as a W2 employee, you were considered not engaged in business, thus the residuals/royalties are not subject to tax.
- If you remain actively engaged in business and the residuals/royalties earned in 1979 were for services performed entirely outside the City, and you take no home office deductions on your Federal and State tax returns, and perform no administrative functions in the City, the residuals/royalties are not included in your tax measure.
- Residuals/royalties received as compensation for services performed within the City by a person paid on a 1099 are taxable if the person is still engaged in business.
- If you performed services both in and outside the City, the residuals/royalties are subject to apportionment. *(Note: In the situation where a creative artist is actively engaged in business, the residuals/royalties still count toward the \$300,000 creative artist exemption threshold whether they are included in a person's tax measure or not.)*

For answers to more frequently asked questions and for additional information, visit the Los Angeles Office of Finance website at finance.lacity.org.



Final Notes



In Memoriam

Axel Alexander

Life Member. Piano

5/15/1926 - 6/17/2016

Survived by spouse

Send your Final Notes remembrances
to: overture@promusic47.org

Local 47 Overture Online

817 Vine St. Hollywood CA 90038

Photos are welcome. Submissions are
due the 15th of the month.

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A Primer on 'Living Trusts'

"Living" or revocable trusts are not just for the wealthy. A trust can provide for the management of your assets if you become ill, unable to handle your affairs, or if you pass away. The person(s) you choose can assume responsibility for your financial affairs in an accountable fashion, and without court supervision.

Another advantage of a living trust over a mere will, particularly where there is an estate in excess of ***one hundred fifty thousand dollars***, is, quite simply, that wills are subject to Probate and trusts are not. If a Probate is required, statutory fees for attorneys and executors in California are among the highest in the country. For example, if your gross estate is \$500,000, which would certainly include the price of a moderate home in many parts of Los Angeles, the state authorizes the payment of fees and

commissions totaling \$52,000, plus the Court costs and related expenses. A substantial portion of these costs can be avoided through the proper establishment and operation of a living trust.

In our practice, we often see people who have estates larger than anticipated. High real estate values often translate into a significant increase in estate assets. This real property, if not held in a trust, may be subject to probate, which could mean a drawn out and expensive Court procedure. The high cost of probate is not unwarranted. It is often a time consuming and unwieldy process. Even a simple Probate proceeding will take over a year in Los Angeles County.

Take the time to plan your estate while you can, and before you have to.

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Photo: Carla Zarate S. carlazarate.com / solartradio.com

Summer Institute on Union Women, Class of 2016

Breaking Down Barriers and Borders

Hundreds of union women leaders convene in Los Angeles for Summer Institute on Union Women 2016

Every summer, women organizers from unions, community rank-and-file activists from the Western States, British Columbia and beyond come together for a week of leadership development, engagement on current issues, skills-building and networking.

Sponsored by the United Association for Labor Education and hosted by the UCLA Labor Center, the 2016 Western Regional Summer Institute on Union Women brought together hundreds of workers and leaders from unions, worker centers, and student and community organizations from the western United States, Canada, Mexico, Central America, and Japan.

AFM Local 47 was represented at this summer's institute by Communications Director Linda Rapka. Also present from the musicians union was AFM Local 105 Secretary/Treasurer Rachel Dorfman from Spokane. Both were the fortunate to attend the conference as recipients of registration fee waivers awarded by the Berger-Marks Foundation.

This year's theme, breaking down barriers and borders, focused on building a space to collectively address working women's issues. With anti-immigrant sentiment and violence against women on the rise, the conference emphasized the importance of women coming together to build a culture of loving solidarity across the world.



Local 47 Communications Director Linda Rapka took part in the Electoral and Political Organizing working group, led by facilitators Lynn Bueckert (BC Federation of Labour), Alicia Nichols (SEIU Local 1000), and Zarai Santos (San Diego and Imperial Counties Labor Council).

The four-day residential conference featured leadership development training, workshops on the history, struggles, and achievements of working women, and the opportunity for participants to share strategies, information, experience, and skills. Attendees collaborated in a full program of in-depth classes on organizing, political action and more. Workshops and plenary sessions examined current issues.

Adding a level of richness to the conference, a powerful solidarity action was held outside an *El Super* grocery store in Inglewood, whose workers have been fighting for a fair contract for more than two years.

Do Not Work For...

This list contains the names of employers with whom Local 47 currently has disputes:



Kerry Candaele

Non-payment of pension and H&W contributions for live performances

Michael Franco

Non-payment of pension and H&W contributions for live performances

Ron Goswick / Valley Music Theatre

Non-payment of wages, pension and H&W contributions for theatrical performances

Ghiya Rushidat

Non-payment of pension and H&W contributions for live performances

Jeff Weber / Weberworks

Non-payment of wages, pension and H&W contributions for recording session

West Covina Symphony

Non-payment of wages, pension and H&W contributions for live performances

If you have any questions about this list please contact President John Acosta: 323.993.3181

Notice of Strike Sanctions

On June 24, 2015, strike sanctions were approved by the Los Angeles County Federation of Labor against:

Cinema Scoring

Collective Media Guild

Peter Rotter Music Services

If and when any of the aforementioned parties calls a non-union engagement, other labor unions have agreed to stand in solidarity with Local 47 and not cross our line. If you are being pressured to participate in non-union work or take financial-core status and quit the union, know that it is illegal for employers or employers' representatives to coerce, pressure or otherwise influence any employee to take fi-core status under the National Labor Relations Act. Should this happen to you, call 323.993.3130. Your Union will take action — with legal counsel if necessary — on your behalf to ensure your rights as a union worker are protected.



Why Should You File for Unemployment?

by Lewis N. Levy, Esq.

Even the off-handed mention of filing for unemployment benefits sends most professional musicians scurrying for cover. Filing for unemployment benefits conjures up thoughts of waiting in long lines, dealing with unresponsive bureaucrats, and requires an understanding of the process. But what is most critical to any successful claim for unemployment is a finding by the California State Employment Development Department (EDD) that the musician (or other employee) seeking unemployment benefits is, as a matter of California law, a statutory “employee” of his/her employer, as opposed to a finding that the claimant is an independent contractor.

As many of you have read in the press and have experienced firsthand, employers are more than willing, ready and able to label their employees as independent contractors. Why do employers do this? The answer is simple economics: It is far less expensive for an employer to have its employees treated as independent contractors than employees. This is so because if a worker is truly an independent contractor, the employer is not responsible for such things as social security contributions, unemployment tax contributions, Medicare contributions, federal and state employer tax withholdings, California State Disability Insurance contributions, California Unemployment Insurance contributions and Workers’ Compensation coverage on behalf of its workers.

How does this affect you? Well, it matters a lot when you consider that your ability to have contributions made to the American Federation of Musicians and Employers’ Pension Fund (the “Pension Fund”) as well as the Local 47 Health & Welfare Fund (the “H&W Fund”) are literally on the line. Also at stake is the potential ability of Local 47 to organize employers of musicians and to have those employers sign union contracts. This is so because, under Federal labor laws, an independent contractor has no legal right (1) to be represented by a union and (2) to have contributions made on his/her behalf to either the Pension Fund or the H&W Fund (both of which are regulated by a Federal Law called the Employee Retirement Income and Security Act of 1974 [ERISA], which limits the participation in virtually all employer funded retirement/medical plans to employees). Thus, if your employer is successful at having its musicians classified as independent contractors, you potentially lose the legal right to be represented by the Local and to require that employer to remit contributions on your behalf to Pension Fund and the H&W Fund, not to mention Social Security contributions, unemployment contributions, tax withholdings, etc.

The issue of independent contractor status was litigated before the California Unemployment Insurance Appeals Board (the “Unemployment Board”), the California administrative board that hears appeals from determinations made by the EDD’s administrative processes. In a case involving a Southern California regional orchestra made up of mostly Local 47 musicians the South Bay Chamber Orchestra, the Unemployment Board found that the musicians engaged by the employer were independent contractors and not employees. As a result, the employer was relieved of the obligation to remit social security contributions, unemployment contributions, etc. on behalf of its musicians.

The Unemployment Board case involving the South Bay Chamber Orchestra arose from an EDD initiated audit of that employer. Because the case originated as an EDD audit, the Local was not involved and had no ability to intervene in the process to protect the rights of its members. The result was an extraordinarily bad decision by the Unemployment Board that has already had potentially awful ramifications.

And now, finally, my point: Professional musicians need to take charge of and be able to fully participate in cases before the EDD and the Unemployment Board where the issue is whether the musician filing for unemployment benefits is an “employee” or an independent contractor. This is vitally important since, unlike the EDD, musicians will have access to certain evidence of employment status that can be used to establish the employer’s “right of control” (the legal test that determines whether one is an employee or an independent contractor). This includes such items as (1) the orchestra’s performance schedule; (2) the music selected by the orchestra for performance by the musician(s); (3) whether the musicians employed by the orchestra (or other employer) are covered by a collective bargaining agreement; (4) whether the claimant/musician has attained or could have attained tenure with the orchestra/employer; (5) whether the musician’s employer has remitted contributions on behalf of the musician to either the Pension Fund, the H&W Fund, or both; (6) whether the employer deducts and remits work dues to the Local for its musicians, and; (7) whether there is an Orchestra Committee or similar structure through which the musicians deal with management (in addition to their representation through the Local), etc.

Also, the musician who files a claim for unemployment benefits has the ability to testify at any hearing on the issue of whether they are an employee (something the EDD does not do in its employer audit proceedings) or an independent contractor. This provides an opportunity for the musician/claimant to testify firsthand about the degree and significance of control that his/her orchestra, band, etc., imposes over all musicians in its employment. It also provides the musician the ability to call other musicians, employed by the employer covered by the unemployment claim, to testify about how the employer exercises its “right of control.” Taken together, such testimony is a powerful evidentiary tool we can use to establish the requisite “right of control” and to have the EDD and the Unemployment Board find, as they should, that musicians are employees.

Indeed, at a meeting with EDD Director Patrick Henning, representatives of the American Federation of Musicians, Professional Musicians, Local 47 and AFM Local 6 (San Francisco) were told that, because of the Unemployment Board’s decision in South Bay Chamber Orchestra case, the EDD prefers to have musicians file individual unemployment claims. The reasons given to us at the meeting with EDD Director Henning mirror what I have discussed above: the EDD believes that individual musicians will, with assistance from their local unions, have a better ability to convince the Unemployment Board that their employers exercise the required “right of control” and, in turn, that they are “employees” for purposes of their entitlement to California unemployment insurance benefits.

Therefore, when and if you become unemployed because your job with a regional orchestra, community orchestra, etc., has concluded, please contact your Local. The Local can then, in coordination with legal counsel, assist you in evaluating the matter and advise you on how to proceed. This will allow you to control the evidence that is placed before the EDD and, if the employer files an appeal, the Administrative Law Judge (who initially hears any appeal an employer may file from an EDD determination that an ex-employee is entitled to unemployment benefits and whose decision is eventually reviewed by the Unemployment Board).

Establishing through the EDD and Unemployment Board processes that musicians are employees, and not independent contractors, is vitally important to all professional musicians. Nothing less than your ability, and that of future generations of musicians, to be represented by a union and to have a decent pension and medical coverage is at stake.

Most recently, we have received some excellent decisions from the National Labor Relations Board (“NLRB”). One of these decisions – the Lancaster Symphony – dealt directly with the issue of whether, for purposes of federal labor law, symphony musicians were protected employees or unprotected independent contractors. In the Lancaster Symphony decision, the NLRB made clear that in its view musicians are the employees of symphonic organizations and are entitled to the protections of federal labor law.

Although the EDD is not required to follow the NLRB’s decisions, nonetheless the opinions of the NLRB do carry great weight in influencing how the EDD would rule as well. Thus, there is every reason that given the chance, the EDD would follow the NLRB’s Lancaster Symphony decision and find that symphony musicians are also employees for purposes of California unemployment insurance.

So, if you are entitled to unemployment benefits, please file for your benefits: You earned them and there is no shame in claiming what you are entitled to! However, if you are denied benefits because the EDD or your employer claims that you were independent contractor, please contact the Local immediately. The Local needs this information to help in the fight to preserve your rights.

In closing, and on a different “note,” musicians at or near retirement age should be aware of how their pension benefits may affect their unemployment benefits. The general rule is that an employee’s unemployment benefits are reduced by the amount of her/his pension benefits. However, there are two important exceptions to this rule that may enable you to avoid having your unemployment benefits offset by your pension benefits.

First, unemployment benefits will not be if your pension benefits are based, at least in part, on your own contributions. It does not matter how large or small your contributions were. If you contributed anything at all to your pension, your unemployment benefits will not be reduced by your pension benefits.

Second, your unemployment benefits will not be reduced if the work that is the basis for your unemployment claim did not affect your eligibility for a pension or increase the amount of your pension benefits. For example, if you are already receiving pension benefits and those benefits are not increased by the new work, your unemployment benefits will not be reduced.

Be vigilant! By helping us protect your rights to unemployment benefits, you allow the Local to protect the rights of all musicians to be properly classified and treated as employees and not independent contractors.

- Lewis N. Levy is a founding partner of LevyPhillips and has specialized in representing unions, employee benefit plans and individual workers since he was admitted the California bar in 1982. Lewis has been General Counsel for AFM Local 47 since 1992 and represents over 25 local unions, international unions and employee benefit plans. In addition to his membership in the California bar, Lewis is also admitted to the Nevada Bar, is a member of the Bar of the Supreme Court and teaches labor law through the Los Angeles Trade Technical College’s Labor Studies Program.



Gig Junction Seeks Party Bands

Gig Junction is currently seeking “Party Bands” to add to our referral service in order to provide our clients a variety of choices for party bands to hire.

Party Bands should be able to perform music from a variety of eras and styles catering to private parties, birthdays, anniversaries, weddings, etc.

If your band fits this category, please contact Michael A. Ankney, Gig Junction Administrator, at 323.993.3174 or email contact@gigjunction.com.



About Gig Junction

GigJunction.com exists to recommend to employers the world’s best musicians - Local 47 members! - with no fees or commissions attached.

This service boasts the best database of professional musicians in Southern California across all styles of music available for most any type of situation.

From solo piano to hot band-swing; from rock, pop, jazz, salsa, mariachi, and to classical; and everything in between. You name it, we’ll get you connected!

Join Today!

To participate in Gig Junction - a free program for Local 47 members - simply register with the Referral Service and keep your Local 47 membership current. Members must sign and date the Referral Service Rules & Regulations and Website Agreement. Once signed, please return it with an intact handwritten signature in one of the following ways:

* as a scanned attachment in .jpg or .pdf format
to contact@gigjunction.com

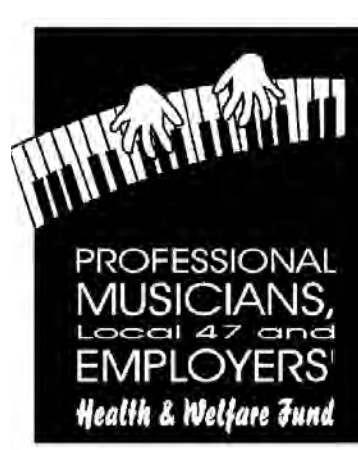
* by fax to 323.993.3190,
Attn: Michael A. Ankney, Gig Junction

* by standard mail to:
Gig Junction Attn: Michael A. Ankney
817 Vine Street
Hollywood CA 90038

When sending this signed document, please also email or call Gig Junction at 323.993.3174 to get more information on setting up or updating your Referral Service profile for our online and internal database.



KAISER PERMANENTE®



Professional Musicians, Local 47 and Employers' Health & Welfare Fund

Get Healthy, Stay Healthy

Your health matters, to you and to your family

Getting healthy and staying that way doesn't have to be complicated.

You can reduce your risk of many health problems by taking care of the basics, like preventive tests and exams and paying attention to your eye health, which might hint at bigger health issues.

Concentrate on these areas to get and keep yourself on track.

Get serious about prevention

Take steps to keep yourself healthy through small changes to your habits to reduce your risks.

Smoking, inactivity, poor diet, and too much alcohol account for nearly half or all deaths. Remember the numbers 5-2-1-0:

- 5 fruits and veggies each day
- 2 hours of screen time, or less
- 1 hour of physical activity a day (aim for at least for 30 minutes)
- 0 cigarettes or other tobacco products and sweetened drinks

Get the backstory. Knowledge is power. Ask about your family's medical history, including illnesses, chronic conditions, and premature deaths, and read up on common conditions you might face.

Hit the gym, or the sidewalk. Play basketball instead of watching it on TV. No time for the gym? Take the dog for a brisk walk. Learn about the health benefits you get from boosting your fitness. Aim for half an hour to an hour of physical activity each day.

Do a gut check. If you're overweight, a little weight loss can make a big difference. Visit our healthy weight center to explore options that really work. Don't know your healthy weight? Use our body mass index (BMI) calculator.

Stay cool under pressure

Sometimes, the biggest threats to your health aren't too much soda and too little exercise. It's mental and emotional issues that you dodge.

Not dealing with stress from work, family, relationships, or finances can cause or worsen physical conditions. Get some healthy strategies for coping with life's ups and downs.

Ready, set, relax. [HealthMedia® Relax](#) gives you personalized strategies for beating stress.

Get some Zs. Getting seven or more hours of sleep every night can boost your energy and focus. Trouble sleeping? See link below for more information on Overcoming Insomnia.

Open up. If you're depressed, angry, or anxious, talk to your doctor or someone you trust.

Build better habits

Breathe easier. Smoking doesn't just increase your risk of lung cancer and heart disease. It can cause erectile dysfunction, too. Find out how to quit smoking.

Drink responsibly. Limit your drinking to two drinks a day. One drink is 12 ounces of beer, five ounces of wine, or a one-and-a-half ounce shot of hard liquor. If drinking is causing problems for you or others, find mental health services near you.

Protect yourself – at all times

You know to practice safer sex to avoid HIV and other sexually transmitted diseases, but protection isn't just for the bedroom. Reduce other risks to your health by:

- **wearing a helmet** on a bike, motorcycle, or skateboard.
- **buckling up** every time you drive, and keeping your cool behind the wheel. Aggressive driving may be a factor in 50% of car crashes.
- **focusing on the road.** Turn off your cell phone and keep it out of reach when driving.
- **protecting your skin.** Wear a hat and sunscreen and stay away from tanning beds.
- **protecting yourself** from exercise injuries. If you are new to exercise, start with walking or another low-impact activity and try for 15 minutes a day for three days a week and then increase a bit each week.
- getting a flu shot and **washing your hands** during cold and flu season.

Information provided by Kaiser Permanente - bit.ly/kaisergethealthy

This link will provide you with more information regarding HealthMedia® Relax™ and Overcoming Insomnia: bit.ly/kaiserhealthmedia



ICSOM Conference 2016

by Meredith Snow, Chair

The 54th International Conference of Symphony and Opera Musicians was held this past August in Washington, D.C. Hosted by AFM Local 161-710, the Kennedy Center Opera House Orchestra and the National Symphony Orchestra, it was one of the best attended to date with more than 120 Delegates and Alternate



Meredith Snow, ICSOM Chair-elect and Bruce Ridge, who just stepped down after 10 years as Chair.

Delegates of ICSOM, AFM Local and Federation officers, SSD staff and representatives from the Player Conferences, ROPA, OCSM, RMA and TMA.

After 10 years of dedicated service to ICSOM, Bruce Ridge stepped down from the position of Chair. His single minded devotion to our orchestras has raised the profile of ICSOM and changed the public dialogue around classical music. Negative messaging about the sustainability and relevance of live orchestral music has plagued our industry for years. Since the recession in 2008, Bruce has worked tirelessly to change that message through social media and to raise awareness and funds for our orchestras facing a strike or lockout. His work with ICSOM has touched the lives of countless musicians. I am honored to be taking over as Chair and look forward to working with all our ICSOM orchestras and musicians throughout the AFM.

Continuing a project that Bruce had begun the previous year, delegates who arrived early to the conference volunteered at the [Central Union Mission](#) serving food and playing a live concert in the dining hall. It made for a lively and enriching evening for both the dinner guests and our delegates. The following evening, all the conference attendees were treated to a live performance by our ICSOM colleagues from of the National Symphony Orchestra and Kennedy Center Opera House Orchestra in the Kennedy Center grand foyer. The Kennedy Center hosts a live, free performance in the Atrium 365 days a year.



ICSOM musicians performing at the Central Union Mission

For three intense and information packed days, we listened to sessions on advocacy for orchestras and better working conditions for musicians. ICSOM council, Kevin Case, led a discussion on current trends in orchestral negotiations. Symphonic Services Division dealt with union advocacy, wage charts and electronic media. Alfonso Pollard, AFM Legislative-Political Director, spoke about legislation dealing with instruments on airlines and banned substances on instruments, e.g. ivory and ebony, crossing international borders. President Ray Hair gave a presentation on international agreements dealing with intellectual property rights and talked about his longstanding relationship with the Fort Worth Symphony and their Local 72-147 (facebook.com/fwsomusicians).

Issues on hearing loss in musicians and how to correct them were addressed by Dr. Heather Mayluk of Sensaphonics and Dr. Wendy Cheng, president of the Association of Adult Musicians with Hearing Loss (AAMHL). A panel discussion with two sound engineers explored amplification of live concerts and the impact on musicians' ability to hear and play.

Last year, ICSOM sponsored the film "Composed," a documentary by John Beder, which deals with performance anxiety (composeddocumentary.com). Beder also shared some of the early results from the 2015 Musicians Health Survey, in which many ICSOM musicians participated.

The work of ICSOM goes on; promoting our orchestras, music in our communities and schools, and ensuring the preservation of our art form. As Bruce so eloquently said in his last address to the conference, "This we do with our lives for a reason. This is who we are. We are musicians, and we stand for beauty, peace, understanding, and compassion at a time when the world has never needed us more. Through uniting together and reaching out to our communities, we can and will ensure that the arts continue to thrive, and we will enrich the lives of our audiences while inspiring the next generation of musicians."



Dennis Dreith, Shari Hoffman, Tino Gagliardi, Jennie Hansen

Theatre Musicians Association SoCal 2016 Conference Report

by Paul Castillo, President, Southern California Chapter

The Theatre Musicians Association (the “TMA”) is one of five Player Conferences within the American Federation of Musicians of the United States and Canada (the “AFM”). The Player Conferences are intermediate bodies in the AFM and are organized and AFM-recognized caucuses of AFM members. The Conferences provide the AFM with research, advice and support on matters of concern for the member-musicians of each respective Player Conference.



Three of the Conferences (ICSOM, OCSM and ROPA) focus on symphonic matters, one on recording and other electronic media (RMA), and one on musical theater (the TMA). The Player Conferences also participate in the negotiation and renegotiation of AFM international collective bargaining agreements and other AFM employment agreements that affect the membership of the respective conference.

The purposes of the TMAs are: (1) To promote the respective interest of theater orchestras and their member musicians, both full-time and part-time, both local and traveling; (2) To enhance communications among these theater orchestras and their Locals; (3) To exchange information and address problems of mutual concern; (4) To pursue any other activities conducive to the general welfare of its members in accordance with the bylaws of the AFM.

Presently there are 10 TMA chapters throughout the United States. The TMA Executive Board consists of a representative from each chapter, plus a representative for the Broadway musicians, a representative for traveling musical theater musicians, a representative for members at large (TMA members who are not affiliated with any chapter) and three executive officers. This structure ensures that all views are represented in the governance of the TMA in between the annual conference meetings.

The guest speakers for this year's conference included AFM International President Ray Hair, who shared his recollections as a union business agent and local officer in the Dallas-Fort Worth area, and also discussed the importance of fairness for musicians; AFM International Secretary-Treasurer Jay Blumenthal, who discussed revenue streams for the AFM and matters concerning P-2 visas; AFM Local 161-710 (Washington, D.C.) President Ed Malaga, who provided welcoming remarks on behalf of his Local, which hosted the Conference this year, and Michael Manley, AFM Director of Travel, Touring and Immigration, who reported on musical theater tours under AFM agreements that included data on wages paid and the number of musicians employed.

TMA officer reports included a comprehensive PowerPoint presentation by TMA President Tom Mendel on membership recruitment and retention, a financial report and balanced budget comparison by TMA Secretary-Treasurer Mark Pinto, and a discussion on nonunion musical theater productions in southern California by TMA SoCal President and TMA National Director Paul Castillo. Other reports included a study on the availability of original orchestrations for musical theater productions, and the online TMA training program for TMA officers and members.

This year's theme for the Conference was "The Future of the TMA" and was the subject of a round table discussion moderated by Paul Castillo, which helped to determine some of the changes the TMA will make to become more relevant in the musical theater communities. AFM Local 161-710 President Malaga lead a presentation on the successful organizing efforts for the Olney Theatre, a producer of musical theater in the Local's jurisdiction.

The Conference ended with the election of TMA officers. The executive officers for 2016-2017 are TMA President Tony D'Amico (Boston), TMA Vice-President Paul Castillo (SoCal) and TMA Secretary-Treasurer Mark Pinto (Boston). Outgoing TMA President Tom Mendel was conferred the status of TMA President Emeritus.

TMA SoCal is a regional chapter of the Theatre Musicians Association, covering the Southern California area. Its area includes the jurisdictions of AFM Local 47 (Los Angeles, Riverside, San Bernardino and Ventura Counties), Local 7 (Orange County) and Local 353 (Long Beach). For more information, email president@tmasocal.org.



2016 RMALA MEMBERSHIP DRIVE

***Your participation makes
our voice stronger!***

The 2016 RMALA membership drive is underway. You can renew your commitment or join for the first time by going to our website, rmala.org, and clicking the join/renew tab, or by calling our office at 323-462-4762.



Film Musicians Secondary Markets Fund Update

by Kim Roberts Hedgpeth, Executive Director

The Film Musicians Secondary Markets Fund (FMSMF) works to serve the film, television and music communities and meet the needs of film musicians whose talents fuel the industry. To this end, the FMSMF is pleased to provide ongoing updates to Overture for the benefit of Local 47 members:

Continued Success! The FMSMF closed its 2016 fiscal year with the highest level of contributions in the Fund's history. When the books closed on March 31, the FMSMF had received residuals of more than **\$93.4 million**, surpassing the record of \$92,641,562 set in FY 2015. The continued growth of contributions to the FMSMF during the past several years is reassuring testament to the continued increase in revenue generated by sales in secondary markets, such as Pay TV, DVDs, Basic Cable and new media platforms — a good news indicator about the health of this segment of the industry and its ability to sustain a middle class living for freelance talent working in film and television.

The residuals paid into the Fund each year are a function of the financial success of films, television programs and new media projects in their respective secondary markets. Although there is no guarantee that the upward trend in residuals will continue in subsequent years because it is affected by consumer choices, the state of the overall economy and other factors, the Fund continues to work hard to ensure that residuals due on behalf of covered musicians are paid accurately, and paid in a timely fashion.

“New” Films: The count is in for FY2016: FMSMF received residuals for more than 250 “new” titles! Most of these newly reported titles were films and TV shows first released in 2012, 2013 or 2014, although some were older films and series that generated secondary market receipts and residuals for the first time.

The “new” titles for FY2016 included feature films such as *Trumbo*, *Fifty Shades of Grey*, *Jurassic World*, *Furious 7*, *Max*, *Pixels* and *Annie*. Among the “new” TV titles reporting for the first time during FY2016 were *American Crime* ('15), *New Girl* ('14-'15), *Black Sails* ('15), *Empire* ('15), *Dominion* ('15), *Olive Kitteridge* and *Bessie*. (An entire season of a multi-episode television series is counted as one title). FY2016 “new” titles are posted on the FMSMF website at fmsmf.org/filmtitles/new-films.php.

The first quarter of FY2017 ended on June 30. So far, new titles include films and series such as *Inside Out*, *The 33*, *He Named Me Malala*, *Mozart in the Jungle*, *Cesar Chavez* and *The Big Short*. The list of “new” titles for FY2017 will be posted later in the year, and is constantly updated as new titles pay in to the Fund.

Learn More About FMSMF! The Fund is pleased that Local 47 has invited us to conduct a workshop entitled “FMSMF 101” for the benefit of musicians who would like to learn more about the Fund, how residuals work and what the Fund does to collect and distribute residuals to working musicians. FMSMF staff will be at Local 47 on Thursday, Oct. 6 to lead a presentation and Q&A for working musicians interested in learning more. Please check your Local 47 e-newsletters and the Local 47 website for more details. And please visit our website at fmsmf.org for updates to Fund policies, services and developments.

AFM's 100th Convention: FMSMF was proud to be an exhibitor at the Federation's 100th Convention. We look forward to opportunities to meet in person with members and be available to answer questions and provide individual assistance. Thanks to those who stopped by our booth at the Convention, and if we can ever be of service, please don't hesitate to let us know.



promusicdb

ProMusicDB.org Announces Open Enrollment for First-Ever Artist-Controlled Database for Music Credits

ProMusicDB.org has announced the open enrollment period for its revolutionary new platform, which will preserve the legacies of music creators for the digital future. The first artist-controlled authority of music credits, ProMusicDB.org will enable songwriters, musicians, producers and engineers to take control of their credits, identity, metadata and digital legacy. Enrollment began on Sept. 28 and will continue through the end of November.

“With the music industry hyper-focused on how to make a profit off music creators’ work in the age of technology, the responsibility of the industry in acknowledging the legacy of music creators and their work in its simplest form—giving credit—has been all but completely forgotten,” said Christy Cowl, founder and CEO of ProMusicDB.org. “We need to build our own resource of professional music credits and metadata online, and that data should be reusable to conduct our business and preserve our collective legacy.”

Through ProMusicDB.org’s easy-to-use Digital Musician Companion™ tool, members only need to input their basic information once, then can begin adding their credits and data to their personal archive. With a ProMusicDB.org URL, members can save their name and will be assigned a Unique Global Identifier to protect and validate their identity. In addition, ProMusicDB.org is offering personal data curation from websites, enabling artists to clean up incorrect data about them in open source and proprietary databases.

A successful recording artist herself, Cowl founded ProMusicDB.org after recognizing the music industry’s lack of an authoritative resource to authenticate, standardize, and provide music credits for business or music discovery purposes. The vision for ProMusicDB.org is that commercial interests of the music industry can correctly identify and locate music professionals, helping the industry become more transparent and benefitting the economy of musicians and their professional organizations. In addition, academic and government interests (including the Library of Congress, U.S. Copyright office, and universities) can enhance their catalogs with authenticated creator, rights and performer information, or contribute their stored data to an authentic metadata ecosystem. This benefits music students, rights holders, their colleagues, and music fans who are looking for one place to discover musical facts.

“The artists have already done the hard work—creating the art. Now we’re able to easily protect and preserve their works by their own means and control, and their metadata can be stored centrally and repurposed across industry platforms as they so desire,” Cowl added.

ProMusicDB.org is a project of the Pasadena Arts Council’s EMERGE Program and is a founding member of the BerkleeICE Open Music Initiative. Endorsers include American Federation of Musicians Local 47, SAG-AFTRA Singers, the Music Library Association, the Entertainment ID Registry Association, and the Wrecking Crew.

Interested artists can enroll at promusicdb.org and can follow at facebook.com/promusicdb.

Orchestra Novo Honors Violinist Kathleen Lenski With Scholarship Fund

Orchestra Novo has created a scholarship fund to honor acclaimed violinist, former Local 47 Life Member Kathleen Lenski. Fifty individuals contributed a total of \$7,100 for students attending the Orchestra Novo Summer String Music Academy.



Twenty-three students from across the country attended the Academy, an immersive summer camp for committed music study. It took place at Camp Arroyo Grande July 17-24 and included string orchestra rehearsals, chamber groups, sectionals, individual coaching, as well as social activities, games, and swimming. In total, Orchestra Novo distributed \$12,750 in scholarship funds to students attending the camp.

Kathleen Lenski grew up in Los Angeles and began performing in public at the age of 3. A graduate of the Juilliard School, she appeared as soloist with the Los Angeles Philharmonic, the Seattle, San Francisco, and St. Louis Symphonies. She served as soloist and concertmaster of the Los Angeles Chamber Orchestra, Long Beach Symphony, and the Oregon Bach Festival. She recorded the complete Haydn string quartets with the Angeles Quartet, winning the group a Grammy.

Lenski worked in the Hollywood film industry for many years, performing on soundtracks for hundreds of films including *E.T.*, *Schindler's List* and all of the Disney animated features. She made her debut at Walt Disney Concert Hall in 2008, performing with the San Luis Obispo Symphony in the Los Angeles premiere of *Ecos armónicos*, a violin concerto written especially for her by composer Craig Russell.

Since moving to Los Osos in 2000, she has been happily living the "SLO life," performing, and coaching local musicians. She currently serves as an Artistic Advisor for Orchestra Novo.

For more information visit orchestranovo.org.



Overture Open Mic
817 Vine St.
Hollywood, CA 90038

ph (323) 993-3162
fx (323) 993-3147
overture@promusic47.org

All material accepted for the *Overture* is subject to editing in accordance with editorial policy and style and the dictates of space, clarity, sense, interest and union members' welfare. Submissions will be considered based on relevance and interest to the Local 47 membership.

Summer Bands Heat Up Six Flags Magic Mountain & Hurricane Harbor

On a warm summer weekend in August, Live Performance Business Rep Michael Ankney paid a visit to our musicians who perform during the summer season at the Six Flags Magic Mountain and Hurricane Harbor amusement parks in Valencia.

Full Throttle Band

Magic Mountain Full Throttle Stage

Bryan Archer (electric guitar), John Flanagan (vocals), David Allen (drums), Dakota Callen (electric bass), Michelle Zarlenga (vocals), Nova Renay (leader/keyboard)



Paradise Pan Band

Hurricane Harbor

Brandon Rivera (steel drum), Jeff Ramos (steel drum), Pedro Rodriguez (electric bass), Lucas Zumbado (leader/drums)



Just Press Play

Magic Mountain Gazebo Stage

Romeo Brune (electric guitar), Daniel Engstrom (vocals), David Lopez (drums), George Castells (leader/electric bass)



Drivin' Mama Crazy

Magic Mountain Katy's Kettle Stage

Andrew Rau (banjo), John Marshall (string bass), Arshag Chookoorian (leader/acoustic guitar)



After breaking records on Broadway, Disney's "The Little Mermaid" arrived in Los Angeles with an all new production from Cabrillo Music Theatre, running July 15-24 at the Kavli.

Colin Freeman – music director & conductor

Gary Rautenberg –flute, piccolo, alto flute, clarinet

Kimaree Gilad – oboe, English horn

Darry Tanikawa – orchestra contractor, clarinet, bass clarinet,
soprano sax

Bill Barrett – trumpet, flugelhorn

Sharon Cooper – violin 1

Sally Berman – violin 2

Rachel Coosaia – cello

Melissa Hendrickson, horn

Cassie Nickols – keyboard 1, assistant music director

Ryan Whyman – keyboard 2

Tom Griffin – keyboard 3

Colin Freeman – keyboard 4

Shane Harry – electric & double string bass

Alan Peck – set drums

Tyler Smith – percussion

Local 47 Property Notice

Notice to All Persons Entering or Utilizing the Property of the Musicians Club* of Los Angeles:

The premises of the Musicians Club of Los Angeles are reserved for the exclusive use by the officers, employees, and Full, Youth, Life or Inactive Life Members in good standing of AFM Local 47 and the American Federation of Musicians. All other persons must receive written permission from the office of Local 47's president to enter or utilize these premises. Local 47 reserves the right to remove and to cite for trespass any party found on these premises who does not fulfill the above conditions of occupancy. (Note: This notice is not applicable to those making deliveries to AFM Local 47, or customers of and those making deliveries to tenants of 817 Vine Street.)

** The Musicians Club of Los Angeles, Inc., is a California Non-Profit Corporation incorporated in 1926. It owns all land and improvements where AFM Local 47 conducts its business. The Corporation rents space to other tenants, mainly industry related. All members of AFM Local 47 are also members of the Musicians Club of Los Angeles.*

Work Dues Notices

At its Dec. 9, 2014 meeting, the Local 47 Executive Board passed the following motion:

"As a matter of policy, Local 47 will no longer mail checks to members or non-members whose delinquent work dues liability is in excess of \$1,000. When the Local receives a payroll check for anyone who has such a delinquency, the member or non-member shall be contacted by the Secretary/Treasurer's office. Checks within 14 days of expiration will be deposited in the Escrow Fund."

If you fall into that category, you will receive a postcard informing you that your check is in the office. You can call the Secretary/Treasurer's office at (323) 993-3159 to discuss your work dues delinquency and to make arrangements to pick up your check.

Notice From the Executive Board:

Work Dues Delinquency and Suspension

- 1) Local 47 members whose work dues delinquency exceeds \$500 shall be suspended and
- 2) non-Local 47 members whose work dues delinquency exceeds \$500 shall be referred to the IEB as provided in the AFM bylaws.

Rehearsal Room Schedule

Rehearsal room rates are \$15 per 2½-hour block for regular rooms, and \$20 per 2½-hour block for large rooms (1 and 6). All rehearsals will be 2½ hours in length ending at 9:30 p.m. on weeknights and 3:30 p.m. on weekends. If you require more time, an additional block of time must be purchased. The P.A. rate is \$10 per rehearsal.

Open to ALL AFM members!

For reservations contact Jeff Surga:
(323) 993-3179

MONDAY – FRIDAY
10 a.m. – 12:30 p.m.
1 p.m. – 3:30 p.m.
4 p.m. – 6:30 p.m.
7 p.m. – 9:30 p.m.

SATURDAY & SUNDAY
10 a.m. – 12:30 p.m.
1 p.m. – 3:30 p.m.

Resignation Policy

TO RESIGN IN GOOD STANDING:

In order to resign in good standing, you must email, mail or fax your written request to Local 47 before your membership is suspended. Though dues are due Jan. 1 and July 1, current grace periods extend to March 31 and Sept. 30, respectively; suspensions are posted April 1 and Oct. 1.

In addition to membership dues, all other financial obligations, Local and International, must be paid prior to resignation. Your letter of resignation will be presented at the following Executive Board meeting and a written response will be mailed to you. Don't wait! If you wait, you will be required to pay another half year's dues or clearance fee.

Overture Editorial Policy

All material accepted for Overture Online and is subject to editing in accordance with editorial policy and style and the dictates of space, clarity, sense, interest and union members' welfare. Submissions will be considered based on relevance and interest to the AFM Local 47 membership.

Letters to the editor are limited to a maximum of 400 words and are subject to editing. Not all letters submitted will be published. Obituaries (Final Notes), club reports and article submissions are limited to a maximum of 500 words. Final Notes should generally be personal recollections, not biographical details. Articles, stories and advertisements must be attributed only to the writer(s) involved. The editors do not necessarily agree with or support the views expressed in submissions to Overture. Anonymous or unsigned submissions will not be printed.

Photos may be submitted via email or in hard copy (developed photos only; not printouts of digital photos) and must include complete caption information (full name of photographer and of everyone pictured, date and location of image) or they will not be published. Photos will not be returned unless specifically requested by sender.

Overture does not solicit nor hire freelance writers or photographers and accepts submissions solely on a volunteer basis. Articles and photos become the property of Overture and may be republished in any format. Overture and AFM Local 47 do not expressly share the same views as contributing writers, nor expressly endorse the intent or judgment that may be present in submissions.

Deadline for all advertisements and submissions is the 15th of the month preceding issue date. Overture reserves the right to accept or refuse any submission, including advertisements, at its discretion.

Submissions may be sent to:
AFM Local 47, Attn: Overture
817 Vine St., Hollywood CA 90038
ph (323) 993-3162 fx (323) 466-1289
overture@promusic47.org

Membership Dues Policy

Annual Membership Dues

Regular Member

Full Year: \$210

Half Year: \$110

Life Member

Active Life Member: \$110

Inactive Life Member: \$90

Make checks or money orders payable to:

AFM Local 47, 817 Vine St.,
Hollywood, CA 90038-3779

You can also make payments with
VISA, MasterCard or Discover

Suspension/Expulsion

Annual and Semi-Annual Membership Dues, due Jan. 1 of each year, must be received by March 31 (three-month grace period) to avoid suspension. If not paid by this date, a reinstatement fee will be assessed. Both dues and reinstatement fee must be paid by June 30 to avoid expulsion. Likewise, Semi-Annual Membership Dues for Regular Members, due July 1, must be received by Sept. 30 (three-month grace period) to avoid suspension. If not paid by this date, a reinstatement fee will be assessed. Both dues and reinstatement fee must be paid by Dec. 31 to avoid expulsion.

Reinstatement

A member suspended for non-payment of Periodic Dues shall be restored to membership in good standing upon payment of a \$75 reinstatement fee together with all accrued indebtedness to the Local and the then current semi-annual Periodic Dues. A former member expelled for non-payment of Periodic Dues who applies for reinstatement within one year from the date of suspension shall be restored to membership in good standing upon payment of a \$75 reinstatement fee together with all indebtedness to the Local accrued until the time of expulsion, and the then current semi-annual Periodic Dues. A member suspended for reasons other than non-payment of Periodic Dues may be reinstated upon compliance with all orders of the Executive Board and/or the Hearing Board in addition to the payment of all accrued indebtedness to the Local together with the then current Periodic Dues.

Credit Card Fees:

From

\$1 to \$100 \$1

\$101 to \$200 \$2

\$201 to \$300 \$3

\$301 to \$400 \$4

\$401 + \$5

NO EXTRA FEES YOU PAY ONLINE

AT AFM47.ORG!

For further information,
please contact the Dues/
Membership Department:

(323) 993-3116

membership@promusic47.org

Please Note the Following Important Information:

If your membership dues are received by the Local after MARCH 31 (annual or semi-annual payments) or SEPT. 30 (semi-annual payments only), your membership dues payment will be subject to a reinstatement fee and will be allocated as follows:

First - Reinstatement fee.

Second - Any remaining amount will be applied to current period membership dues.

Third - Any remaining balance will be applied to unpaid fines.

Fourth - Any remaining balance to late fees.

Fifth - Any remaining balance to work dues.

If you anticipate a late payment for full annual dues and you do not want your payment to be applied as in the above example, you must include the reinstatement fee with your payment. The reinstatement fee also applies to Life Members and Inactive Life Members.

As a reminder, membership dues statements are sent as a courtesy to you. If, for any reason, you do not receive a statement, it remains your responsibility to pay your membership dues and other financial obligations to Local 47.

HELP A MUSICIAN IN NEED

Be an anonymous donor to the Local 47 Musicians Relief Fund. Send contributions to the Secretary's office or call (323) 993-3159 for more information.

Multiple-Card AFM Member Rebate

According to Article 8, Section 7(a)(ii) of the AFM Bylaws, the rebate is only available to members who held simultaneous memberships in three or more Locals for the full calendar year. Members will not be given rebates for dual memberships.

Under the rebate program, membership in a base of two Locals must be established in order for a member to qualify for a rebate. The International Secretary/Treasurer's office has determined that a musician's membership in his or her "Home Local" and the subsequent Local of longest tenure shall be designated as the two base Locals. The Secretary/Treasurer's office will then rebate the appropriate per capita dues for membership in the third Local and any other Local(s) beyond three to which a member belonged for the entire previous calendar year.

To petition for a Multiple-Card Member Rebate, members should fill out the form and return it to the Secretary/Treasurer's office together with copies of all their paid-up membership cards, receipts of canceled checks for annual dues from all Locals, or a letter from each Local stating that the petitioner was a member in good standing of the Locals for the full year prior.

No rebates will be issued until the Secretary/Treasurer's office verifies that petitioning members held continuous membership and per capita dues have been paid in three or more Locals for the full prior year. Rebates will be issued after Jan. 1.

[Download the rebate form here](#)

Local 47 Merchandise



Shirts \$20

100% COTTON
UNION MADE IN USA

GREY SHIRT WITH
BLUE, GREY
& WHITE LOGO

S, M, L, XL, XXL



Hats \$18

UNION MADE IN USA

BLACK HAT WITH
BLUE, GREY & WHITE LOGO
VELCRO STRAP





santa barbara symphony

Nir Kabaretti, MUSIC AND ARTISTIC DIRECTOR
Gisèle Ben-Dor, CONDUCTOR LAUREATE

Announces auditions for the following positions

SECTION CELLO

(2 positions)

SECOND CLARINET

NOVEMBER 20-22, 2016

Application Deadline - October 10, 2016

Online Application Form -

www.thesymphony.org/auditions

Employment will begin as soon as the winner's availability
and the Santa Barbara Symphony schedule allow.



notice of open position

Los Angeles Chamber Orchestra announces the following vacancy:

Librarian

interviews to be held in **Los Angeles County, California:**

February 2017

highly qualified and experienced candidates should e-mail, fax or mail a cover letter and a one-page resume to the following address:

Auditions Coordinator

email: auditions@laco.org

Los Angeles Chamber Orchestra

350 S. Figueroa Street, Suite 183

Los Angeles, CA 90071

fax: 213 626 2157

applications must be received by **December 1, 2016.**

position starts **July 1, 2017**

the orchestra performs eight subscription weeks between August 15 and Memorial Day each season.

Los Angeles Chamber Orchestra is an equal opportunity employer.

no phone calls, please.

Los Angeles Chamber Orchestra
making great music personal

Jeffrey Kahane
Music Director

Scott Harrison
Executive Director

350 S. Figueroa Street, Suite 183
Los Angeles, California 90071
T 213 622 7001 F 213 626 2157
info@laco.org



Auditions



Symphony 47 was founded on the principles of community, tolerance, diversity, and the highest levels of extraordinary musical and artistic excellence.

In order to meet all of our goals and to serve our community through affordable concerts, Symphony 47 needs your support. Through our concerts, we will reach members of the Southern Cali-

fornia community that who have never heard classical music before. As union members, you understand the need to get paid for your work. We deeply appreciate any financial contributions you could make.

To make a tax-deductible donation, please contact Michael Goode, Artistic Coordinator, Symphony 47 at info@symphony47.org. Thank you for your support!

Symphony 47 Openings & Auditions

Eímeear Noone, Music Director Announces Openings For:

VIOLINS, VIOLAS, CELLI, BASSES

(There are no auditions for string players EXCEPT Assistant Principal Cello)
and Auditions For:

**2nd HORN, 4th HORN,
ASSISTANT PRINCIPAL CELLO**

All Auditionees: Please send a one-page resume describing qualifications and experience, via email to info@symphony47.org or mail to Michael Goode, Artistic Coordinator, Symphony 47, 817 Vine Street, Hollywood, CA 90038.

Open to all union members and students. *All union musicians will receive union compensation for performances. Learn more about the orchestra at symphony47.org*



Job Opening

UNIVERSITY OF CALIFORNIA, SANTA BARBARA

BERKELEY • DAVIS • IRVINE • LOS ANGELES • MERCED • SAN DIEGO • SAN FRANCISCO



SANTA BARBARA • SANTA CRUZ

Music Department
Music Building (531), Room 1315A
Santa Barbara, CA 93106-6070

LECTURER, COMPOSITION

The Department of Music seeks to appoint a composition instructor for a part-time, non-tenure track lecturer position at The University of California, Santa Barbara during the 2016-17 academic year. Appointments will vary from 10% to 100% time, depending on workload assignments, and will range from one quarter to one year, with the possibility of reappointment, depending on performance (evaluated by annual reviews) and departmental needs.

The Department is especially interested in candidates who can contribute to the diversity and excellence of the academic community through research, teaching and service. We seek a dynamic instructor capable of teaching at both the graduate and undergraduate levels, focusing on tutorial teaching of the art. Ideal would be a candidate challenged by the idea of building an undergraduate population excited to be composers at the front of the century. In addition, desirable areas of teaching qualifications in the areas of electroacoustic music, introductory and advanced counterpoint and fugue, score reading. Practical ability as a performer or conductor would be an additional plus.

Applicants must meet the following qualifications:

Basic Qualifications:

- The applicant must have a Ph.D. or DMA in Composition or Theory/Composition or non-U.S. equivalent
- The applicant must have completed two years of university or conservatory teaching experience following completion of a Ph.D or DMA.

Additional Qualifications:

- Bachelors or master's degree in performance or music theory

Preferred Qualifications:

- Practical ability as a performer or conductor
- Qualified to teach in the areas of electroacoustic music, introductory and advanced counterpoint and fugue, score reading
- Ability to articulate additional areas of research interest that could result in new seminar offerings

To receive full consideration for this position, all application materials, including letters of reference, **must be received by Monday, October 31, 2016**. Thereafter, position is open until filled. Salary is commensurate with qualifications and experience.

Candidates are required to submit the following

- Cover letter – *required, PDF format only*
- Updated Curriculum vitae – *required, PDF format only*
- Teaching Statement – *required, PDF format only*
- Three letters of reference – *required, PDF format only*
- Recordings of at least three recent compositions, varied in nature

How to submit your sample recording: Provide URL links (e.g., YouTube, Spotify, Dropbox, or a personal website) in a **PDF document**).

HOW TO APPLY

1. **Go to:** <https://recruit.ap.ucsb.edu/apply>
2. Locate recruitment position **Job # JPF00825**
3. Click the view/apply to this recruitment link
4. Create applicant ID (username and password)
5. Provide requested information to complete application submission

The strengths and renown of our department and faculty can be found on our website: <http://www.music.ucsb.edu/>.

The University of California is an Equal Opportunity/Affirmative Action Employer and all qualified applicants will receive consideration for employment without regard to race, color, religion, sex, sexual orientation, gender identity, national origin, disability status, protected veteran status, or any other characteristic protected by law.



Classifieds

FOR SALE

Sohmer Spinet Piano w/upholstered bench for Sale: Walnut finish; excellent condition; excellent action, feel and tone; very well taken care of, housed in SFV, climate controlled home. "Bluebook of Pianos" rates Sohmer as a "Top Quality Piano of Unquestioned Merit and Best Lifetime Investment Value." Wonderful piano for musician, advanced player or family. Asking \$2,150 to include moving and tuning. Call: 818-342-8400

WANTED

Jazz L.P.s / Sax Mouthpieces wanted:
1950s - 1960s jazz records: Blue Note,
Prestige, small group modern jazz bought.
Otto Link, Meyer, Selmer mouthpieces
purchased. 310-397 7867

PAST ISSUES OF OVERTURE
\$100 EACH for April 1939, April 1947,
January and February 1948.
AFM member researcher will donate
these to complete the Local 47 Archive
set. Contact: Jack Bethards 707-747-
5858 or Jack@Schoenstein.com

HELP TO FIND FAMILY OF JACK LEWIS
(DRUMMER)
Had two rehearsal bands in the 1990s
in the Valley. I have some material of his
that the family would value, just can't lo-
cate anyone. Alan Oldfield (piano, keys,
composer in Dallas area) 818-628-8418
CELL [AND] TEXT, 817-399-8454. Material
would be of interest to any musician that
rehearsed with Jack. CONTACT ME!

Your Classified Ad Here!

Deadline: 15th of the month preceding issue date

Rate: \$25 for up to 25 words

Contact: advertising@afm47.org 323.993.3162

*Celebrating 9-years Playing
The Greatest Songs Ever Written,
Performed by the Best
Musicians on Earth*

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and available
on any mobile
device with the
Tune-In Radio
app

*Martini In the Morning.comTM
The Lounge SoundTM*

Overture

online

ADVERTISING

Your passport to a global audience

Published each month, Overture Online
is offered FREE on the web and in the
App Stores of smart devices.

*Ask about our Repeat
Advertiser and Local 47
Member discounts!*

Deadline: Artwork and payment
due the 20th of the month prior
to desired issue date

Contact:
323.993.3162
advertising@afm47.org

