

Overture

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Symphonic Jazz Orchestra: Music in the Schools

Keeping classical
& jazz alive one
classroom at a time



Musicians Take on Streaming at Motion
Picture/TV Film Negotiations

Membership Drive:
Be a Union Advocate!

Overture

online

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Overture Online is the official monthly electronic magazine of the American Federation of Musicians Local 47.

Formed by and for Los Angeles musicians in 1897, our members united together to advocate for fair wages and working conditions, oppose the forces of exploitation through solidarity and collective action, and preserve the dignity and respect deserving of all professional workers.

As proud member of the AFL-CIO, we work alongside our fellow labor unions at home and abroad to champion social and economic justice for all workers.

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AFM Local 47 Membership Drive

As a professional musician, you know that your real strength comes from working collectively with other musicians. Help spread the word about the benefits of union membership during our 2019 Membership Drive!

If you know someone who should be in the union, now is the perfect time to join. Now through April 30, new and returning members may join without paying any initiation fees — a savings of \$140.

Be a Union Advocate!

Visit our member advocate toolkit at afm47.org/join/toolkit to help spread the word:

- Print out our flyer to distribute at your local school or music-networking group
- Share our social media graphics with your contacts
- Talk to your non-member colleagues about the many benefits of union membership



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President John Acosta



With the recent news about our AFM pension plan, many of you have reached out to me to express your concerns and to better understand what the process of restructuring the plan will look like once it is designated “Critical and Declining.” To begin with, I thought it would be helpful to share the recent notice that was sent out by our pension office in case you missed it. *(Members may access this full notice in the [members section](#) of the Local 47 website.)*

As we recently learned, the AFM Pension Fund Trustees have appointed a Retiree Representative, Twin Cities Musicians Union Local 30-73 President Brad Eggen, who will establish a committee separate from the pension trustees and whose mandate is to assess the current status of our fund and advocate on behalf of retirees and future pension participants as a restructuring plan is considered. Brad is someone I know to be dedicated and meticulous in his work, having chaired the AFM Convention’s Finance Committee, and I expect he will provide strong and steady leadership throughout his committee’s process. I have reached out to Brad on your behalf and have requested a meeting here at Local 47 with the Retiree Representative Committee to allow our members an opportunity to hear firsthand what their process will look like when our fund enters “Critical and Declining,” and what we can do to ensure that every available option is exhausted before our precious retirement benefits are cut.

Many of you will no doubt be thinking, “How did we get here?” The answer to that question will take many paths. The more important question is, “How do we get out of this mess?” I suggest we all collectively work toward fixing the problem rather than looking for whom to blame. That’s why I am committed to working with you all, the AFM-EPF Trustees, and local AFM officers across the country to save our pension fund and put forth solutions.

The Local 47 Executive Board also takes this issue very seriously and is in the process of requesting a meeting with our AFM Pension Trustees, initiating collaboration with our colleagues across the Federation to improve communication and transparency, provide tools for members who have to reassess their retirement goals, and keep you all up to date on all matters pertinent to the security of your retirement.

In Unity,

John Acosta

Vice President Rick Baptist



I would like to start out my column this month as a continuation of my column from last month by sharing updates on my participating in outreach and education engagements at schools throughout the state — and now the nation — speaking to students about not only my career in music but my new career as a titled officer in the musicians union.

On March 6, I was invited to speak to hundreds of high school musicians at Brandeis High School in Texas, which is part of the San Antonio Independent School District. Their teacher Jesse Cuellar contacted me about a year ago to come and speak to the students in his area. I accepted and offered to do this at no charge, only asking that they cover my flight and hotel. I had never been to San Antonio and was very impressed by how beautiful the River Walk was, and that my hotel was literally half a block away from the Alamo, which was smaller than I expected. Jesse picked me up Tuesday the 5th and escorted me all around his beautiful city. The next day I held court with all these young musicians.

I normally speak to college-age or graduate students, but now I found myself standing in front of hundreds of high school students. My first thought was to figure out a way to make myself not look like a grandfather preaching to these young musicians about the “good OLD” days. My approach was to first talk about all the movies (1,300) and cartoon shows (5,000) that I played on. I figured that would connect with their viewing habits, and maybe make me look hip and cool (two words that have been out of our lexicon for about 50 years — nice try, Gramps).

I shared stories of things that happen in the studios that I feel are funny and relevant to the students. My favorite story to tell is from recording the score for Pixar’s “Up.” We were at Warner Bros. Studio to record the amazing score by Michael Giacchino (for which he received the Academy Award). He introduced director Pete Doctor to the orchestra, and away we went. After a couple days of recording, Pete came out and talked to the orchestra. He asked us to turn around in our chairs and look at the screen behind us, saying, “We want to show you as well as have you listen to the dialogue from this scene before you score it.” The scene was a three-and-a-half minute cue of when the old man was reminiscing about his life with his now-deceased wife. We all remarked on how beautiful it was, and then recorded Michael’s music. After lunch Pete came out again and said, “Now, see what your playing did for my movie.” He played us the clip with music, and all 75 of us, grown men and women, were moved to tears. THAT is how important music is to TV and motion pictures.

The master class went on for almost two-and-a-half hours, with students asking all sorts of wonderful questions. Afterward I spoke with Jesse and complimented him on how great the kids were. He told me that in just their district alone, there are nine high schools with an attendance of about 3,000 students in each school. I asked how many are enrolled in music programs. He said it averages out to about 200 to 350 in each high school, averaging about 10% of the students. I was amazed and so impressed when he started talking about the support they get from Boosters from around the area, which helps to subsidize the cost of the music programs in each school. I told him about how eight years ago, when Barry Manilow heard that the Coachella Valley school system was cutting their music courses, he told the school board that he would subsidize the music programs in order to keep music in the schools. Barry, who lives in Palm Springs, began performing five to seven Christmas Concerts a year at the McCallum Theatre, giving all proceeds to the music programs in all the schools. That has kept music alive and well in the Coachella Valley. Bravo, Barry!

RIP Hal Blaine

On Feb. 5, a group of musicians got together at the Baked Potato to honor Hal on his 90th birthday. The great Don Randi was the emcee and music director for the evening. I was honored to represent our union, along with our Communications Director Linda Rapka, in presenting a Lifetime Achievement Award plaque to Hal. During the tribute, Hal got up and sat in on the

drums for a couple of the songs. It was a beautiful tribute to an amazing man and musician. Little did anyone know, five weeks later he would leave us. God bless you, my friend. RIP.



Life Member Hal Blaine, pictured with AFM 47 Communications Director Linda Rapka, at his 90th birthday party on Feb. 5, 2019.

Rehearsal Rooms Reminder

For all those who want to rent a rehearsal room, please double-check to be sure you have the correct phone number. Contact Marisol at (323) 993-3172.

Live, Love and Laugh,

Rick Baptist

Secretary/Treasurer Gary Lasley



April is Jazz Appreciation Month, and I truly appreciate all the talented musicians who come and rehearse here at Local 47 every single day. The favorite part of my day is taking a stroll through the Artists' Lounge and observing the miracle of music being created before my very ears. I'm looking forward attending the [California Jazz Society Annual Gala](#). This year the prestigious Nica Award will be given to legendary keyboard artist Patrice Rushen and the Heritage Award will be given posthumously to world-renowned drummer Ndugu Chanler. Vibraphone legend and Life Member Terry Gibbs will be honored with a Lifetime Achievement Award. The highlight of the evening, of course, will be a performance by Patrice with John Beasley's MONK'estra. This event supports the mission of the California Jazz Society, which is to benefit jazz musicians with financial or medical needs.

Leonard Kotkin and Co., Local 47's certified public accountants, have delivered the audited financial report for 2018. You can review it in the [members section of our website](#). I'd like to thank our staff for holding down expenses and the membership for paying your work dues, but the real challenge has been keeping our membership up.

Therefore, beginning in February through the end of this month, Local 47 is having a membership drive. We are waiving both the \$75 Local 47 initiation fee and the \$65 AFM initiation fee. That's a \$140 discount! If you know young musicians who are on the fence, or former members ready to come back, the time is now! Have them call Juan in our Membership Department (323-993-3116) or me (323-993-3159) and we'll get them going right away!

Our next General Membership is Monday, April 22 at 7:30 p.m. in Rehearsal Room 7. Please come and hear your officers report on what's going on at Local 47 and have a chance to speak up and express your views. And if you've never been to our new home, it's a great opportunity to come and check out our new offices and state-of-the-art rehearsal rooms.

I recently attended the Western District Meeting of the AFL-CIO in the City of Commerce. The Conference began with a rousing speech by President Richard Trumka, followed by interesting and informative workshops about social media communications, electing union members to office, worksite organizing, state and local legislation, diversity and more. I'll soon be representing Local 47 at the annual California Labor Federation Joint Legislative Conference in Sacramento. It's an opportunity to get updated on labor related legislation and have access to State Assembly and Senate members. I'll report more next month. Stay tuned...

Until next time, thanks for listening! May you experience your own Spring awakening of your inner muse, and may your creative juices flow freely.

Warm Regards,

A handwritten signature in cursive script that reads "Gary".

Gary Lasley



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I have been receiving many calls asking how and when residuals and royalties are triggered and from where the money comes. Residuals and royalties flow from primary markets, secondary markets, and copyrights. Here is a quick guide to help you pinpoint how the money flows and to whom you should reach out if you suspect you are owed money but have yet to see a check.

Primary Markets

Primary markets are where content is initially exhibited. For example, if you performed on “Jimmy Kimmel Live!” the initial exhibition is the first television broadcast of the episode. The original session fee covers that first broadcast use. However, every subsequent broadcast requires a reuse fee. These residuals are collected by the Local where the work took place. If you don’t remember where the work originally occurred, feel free to call or email me and I’ll help you figure it out.

New Use

New use occurs when music you recorded for a project is used in a new and different format. For example, let’s say you recorded “Can’t Take My Eyes Off You” with Frankie Valli, and now it’s going to be used in an ad for a Magnum Double Caramel Ice Cream Bar. This triggers a new use payment because the song was originally intended for release on an album but is now being used in a commercial. This requires an original session payment, plus use fees for all the ways the commercial will be aired (i.e. TV, internet, radio, etc.). AFM collects new use fees on behalf of musicians on covered projects, then disperses those payments to the Local where the song was originally recorded. If you think you’re owed a new use payment you can always reach out to your Local to find out if AFM is already in the process of obtaining those payments or if you’d like AFM to be alerted to the use.

Secondary Markets

Secondary markets consist of instances where content is secondarily exhibited. If you worked on a film score, the initial exhibition of this recorded music would be in a theater, but once the film is released on DVD this constitutes a secondary market. The Film Musicians Secondary Markets Fund and AFM & SAG-AFTRA Fund are two organizations that administer the payment of secondary markets residuals. It’s a good rule of thumb to check their websites for any unclaimed checks you may have.

[Film Musicians Secondary Markets Fund \(fmsmf.org\)](http://fmsmf.org)

(for motion picture, television, and digital media)

[AFM-SAG AFTRA Fund \(afmsagaftorafund.org\)](http://afmsagaftorafund.org)

(for sound recording [“phono”], motion picture and television in certain foreign markets, and symphonic projects)

Copyright Royalties

AFM does not collect copyright royalties. AFM original session, reuse, and new use fees are all based on contracts filed for the recording and use of that recorded music. A copyright royalty, however, is based off the use of copyrighted material. To use copyrighted material an entity must have various licenses, including a performance license, master use license, and a mechanical license.

For example, let’s take Bob Gaudio, founding member of the Four Seasons, who wrote or co-wrote most of their hit songs. Let’s consider the Magnum Double Caramel Ice Cream Bar commercial I mentioned earlier. Gaudio wrote “Can’t Take My Eyes Off You” and holds the copyright for the musical composition. While the musicians on the contract for that commercial will get paid reuse, Gaudio will be paid a royalty for the use of his copyrighted material. Gaudio will be paid for the intellectual property he created, while the musicians get paid for the service of creating the expression of that intellectual property, or laying down the track. The royalty payment for Gaudio is created out of a licensing agreement to use the song, while the reuse residual comes from the musician’s service being reused.

The major difference between residuals and royalties in this situation is that residuals are paid out as the result of a service rendered (playing music) while royalties are paid out for content created (writing music). If you are a copyright holder and believe you are owed royalties, check with the performance rights organization you’re a member of to find out if you’re owed anything and for further guidance on enforcing your copyrights.

All materials have been prepared for general information purposes only. The information presented is not legal advice, is not to be acted on as such, and the information presented may not reflect the most current legal developments. The content of any phone call or email sent to Roxanne Castillo at a phone number or email address available in this magazine or any media connected to the American Federation of Musicians and American Federation of Musicians Local 47 or other Local, will not create an attorney-client relationship and the contents of such phone call or email shall not be considered confidential within the meaning of an attorney-client relationship. Readers should contact their attorney to obtain advice with respect to any particular legal matter.



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Symphonic Jazz Orchestra:

Music in the Schools

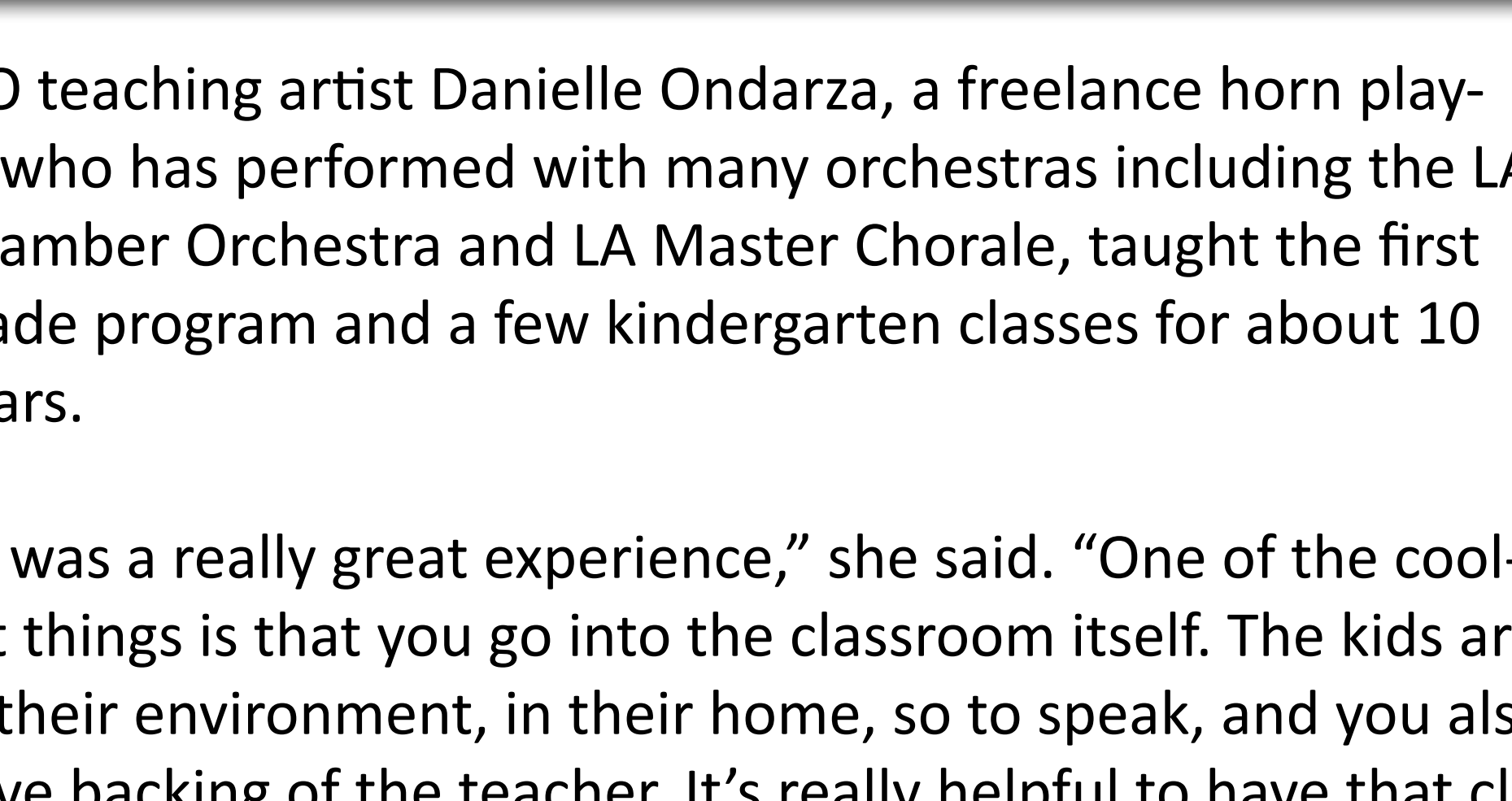
Keeping classical & jazz alive
one classroom at a time

by Linda A. Rapka

A self-proclaimed torchbearer for its uniquely innovative hybrid art, the Symphonic Jazz Orchestra proudly stands as the only orchestra in the nation dedicated solely to blending the worlds of jazz and classical music. Since its founding in 2001, the 67-piece orchestra has commissioned 13 new works and performed seven world premieres, along with three U.S. premieres. Each year SJO presents a free symphonic jazz concert for the community at the Carpenter Performing Arts center at Cal State Long Beach, and this year's concert in March included a rare arrangement of "Rhapsody in Blue" with Grammy Award-winning pianist Bill Cunliffe.

But there's another side to the orchestra that, though little known, is making a huge impact in our communities. In addition to live performances and commissions, SJO pursues another mission: music education and outreach to underserved youth. About five years into the orchestra's existence, music director Mitch Glickman debuted the Music in the Schools program once a week in four classes in his home school district of Culver City.

"It's something that has grown very organically," Glickman said. "We got a grant from the state to do a pilot program, which we called Bach to Bebop — a classical/jazz hybrid. We figured, let's give the kids the full spectrum, 400 years of music, and see what happens. In the beginning it was just me. I'd bring in members of the orchestra as special guests. Wonderful, legendary musicians — and they have a great time with the students. That's the key."



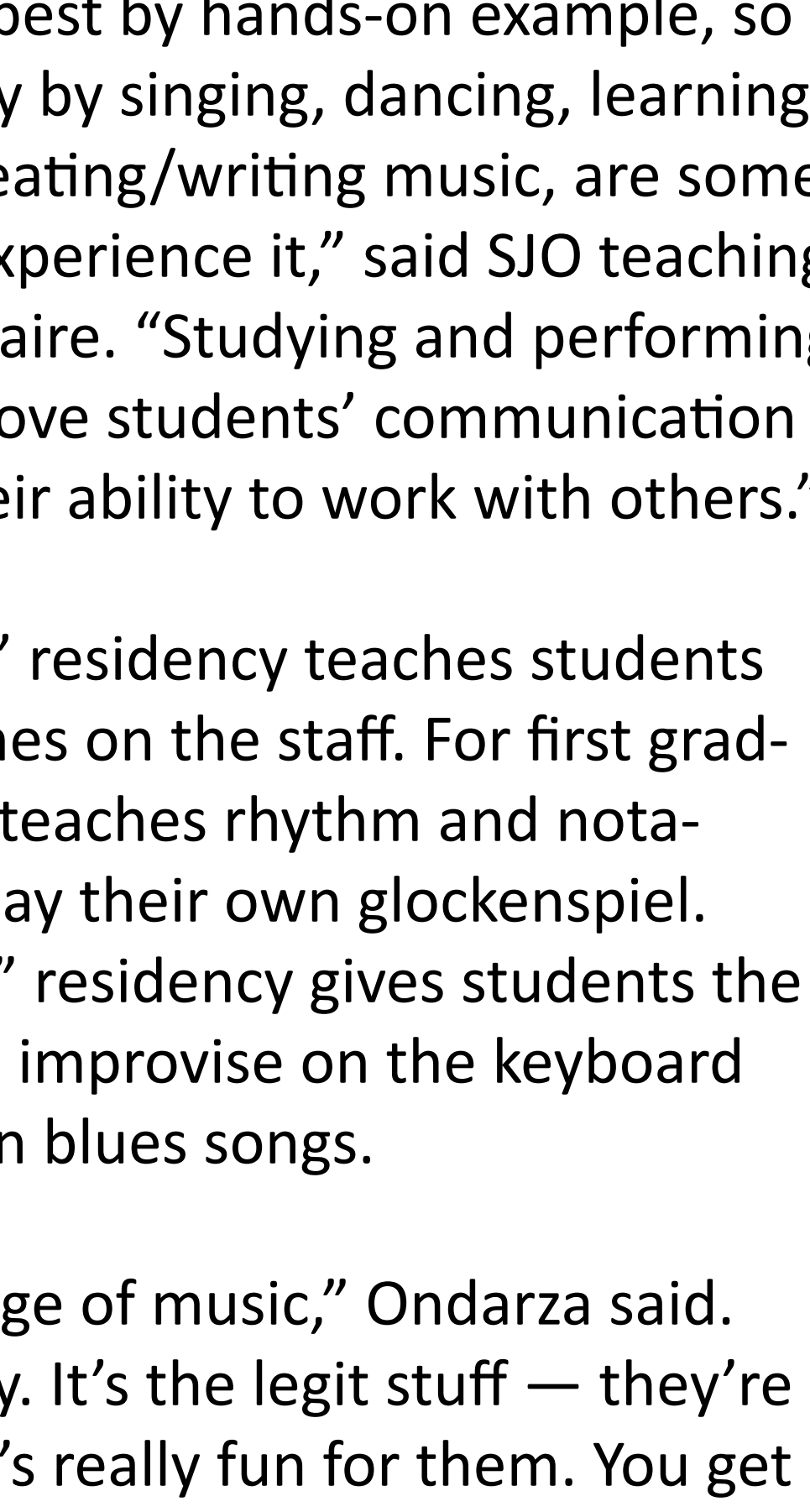
SJO teaching artist Danielle Ondarza, a freelance horn player who has performed with many orchestras including the LA Chamber Orchestra and LA Master Chorale, taught the first grade program and a few kindergarten classes for about 10 years.

"It was a really great experience," she said. "One of the coolest things is that you go into the classroom itself. The kids are in their environment, in their home, so to speak, and you also have backing of the teacher. It's really helpful to have that classroom experience. You're always the celebrity when you come in. They have their normal day and they like their teachers, but this is *music*. They get this once a week for 25 minutes, and for many of them it's the best thing they do all week."

The program's robust curriculum integrates with and enhances students' understanding of math, reading, science, history, and creative writing. The transformative power of music upon the young minds in these classrooms becomes immediately apparent.

"Beyond the pure joy that the performances bring, and the music lessons that also cover history and science, we now see that the music instruction builds success in mathematics," said R. Labriola, principal of Linwood E. Howe Elementary School in Culver City. "How can you get better than that?"

Buzz about the program quickly spread to area school districts and the program became high in demand, especially in South Los Angeles. "In some of the areas we serve, like Compton and Watts, the schools have had no arts education in *decades*," Glickman said.



Music in the Schools now reaches 4,500 students in more than 150 classrooms each week, spanning five districts in some of the most under-served neighborhoods. "Because of generous donors and funders, weekly music education is able to happen every week in Watts, Compton and Long Beach," Glickman said. SJO teaching artists also continue to inspire students in numerous grades in all five Culver City elementary schools where the program got its start.

"Elementary aged children learn best by hands-on example, so interacting with music consciously by singing, dancing, learning to play instruments, as well as creating/writing music, are some of the best ways for children to experience it," said SJO teaching artist and jazz musician Dave Robaire. "Studying and performing music in a group setting can improve students' communication skills, literacy, test scores, and their ability to work with others."

The kindergarten "Intro to Music" residency teaches students solfege, rhythm and musical pitches on the staff. For first graders, "Playing the Bells" residency teaches rhythm and notation and allows the students to play their own glockenspiel. The fourth grade "Bach to Bebop" residency gives students the chance to analyze song structure, improvise on the keyboard and ultimately compose their own blues songs.

"They're learning the true language of music," Ondarza said. "It's not watered down in any way. It's the legit stuff — they're learning it, they're using it, and it's really fun for them. You get to see real growth every week."

"Music is important to teach to children because it has the power to change lives, and is one of the most effective and positive things for development," said David Tranchina, SJO teaching artist and bassist. "It is well known that music has the power to increase intelligence and gives the brain a cognitive workout that is unique to music. But most importantly music can help heal the soul, makes us feel joy, and is a way to express our emotions in a deep way."

This holds especially true for many children who may otherwise have difficulties expressing themselves in the traditional classroom setting.

"Some of the kids who are much more challenged in school, either for attention reasons or have special needs in some way, those kids struggle in regular subjects," Ondarza said. "But in music, when they get something, they know it right away. It's very tangible. With reading and things it's sometimes hard to see your own progress, and that gets frustrating for some kids, but in music you can tell right away. They often didn't need their aides during music lessons. That's the power of music. It's higher-level math thinking. It involves motor skills and being able to multi-task; count out loud and read a note at the same time, and physically find it and play it. There's something about that package that makes it fun and less frustrating, and a lot of those kids really excel in this program."

The benefits of Music in the Schools extend not only to students, but to the instructors as well. "As a teaching artist it's fun too because it's visual, aural, and kinetic," Ondarza said.

"For me the kinetic is the most challenging; finding a way to make their body part of the learning process. What I did was for whole notes, the kids would hold their hands above their head and twirl around slowly four times. For half-notes they'd make T. Rex arms and wiggle around two times. For eighth notes they'd march in place. In doing all this, they are getting rhythms in their bodies. It's really clever learning, and that is the beauty of Mitch's curriculum."

"What I have been able to achieve through this stage in my career I owe to the special educators that took the extra time, showed compassion, and believed in me as a student, artist, and human being," said Jonathan Richards, SJO teaching artist, bassist and composer. "I believe music education is incredibly important. I want to give back, and hope that I can make a difference in a young person's life. Whether or not one decides to make a career out of music, exposing children to the arts is a critical part of their development and can have endless benefits."

Musicians interested in participating with Music in the Schools are invited to contact Mitch Glickman at info@sjomusic.org. Monetary donations to help fund the orchestra's school and community programs are welcome at [sjomusic.org/donate](https://www.sjomusic.org/donate).

AFM Local 47 is proud to partner with SJO to accept musical instrument donations for schoolchildren who cannot afford to purchase their own instruments. Gently used instruments may be donated to: Symphonic Jazz Orchestra, c/o AFM Local 47 Communications Department, 3220 Winona Ave. Burbank CA 91504

SJO MUSIC IN SCHOOLS CURRICULUM

INTRO TO MUSIC: Kindergarten

Students gain knowledge in key musical concepts including solfege (singing using do, re, mi), rhythm (whole notes, half notes, quarter notes), musical pitches on the staff, along with songs and dances. In addition, the year-long program residency includes a percussion component with students performing on various drums.

PLAYING THE BELLS: 1st – 3rd Grades

This 28-week residency teaches the fundamentals of music (rhythm and notation) leading to the students playing small bells (glockenspiel).

BACH TO BEBOP: 2nd – 5th Grades

From this 28-week program, students gain knowledge and an understanding of music- from baroque through bebop. By the end of the program the students have composed and performed a blues song, improvised on the keyboard, analyzed song structure, understood how instruments make and change their sound, and experience some of the finest musicians in the country performing right in their classroom.

INSTRUMENTAL WORKSHOPS SERIES: 3rd – 5th Grades

The series of workshops feature string, brass, woodwind and percussion ensembles from the SJO orchestra. Professional musicians discuss and demonstrate their instruments history, and sound. The musicians perform instruments in both a solo and in an ensemble configuration. Students then try these instruments during the workshop with the assistance of SJO's talented musicians.

MUSIC OF THE WORLD: 4th – 5th Grades

This program is designed to enrich students' knowledge of different cultures from around the world. Students learn about different countries and their rich cultural musical traditions through exploration of composers, instruments, and music history.

ASSEMBLIES

The SJO also does performance assemblies that range in their themes from blues, to jazz to classical.



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General Membership Meeting

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On the agenda
(subject to change):

- Presentation of 50-year Pins
- Officer Reports
- Old and New Business

Open to all members in good standing.
Pizza & light refreshments will be served.
Review meeting policies [here](#).

Quarterly General Membership Meetings are held at 7:30 p.m. on the fourth Monday of January, April, July, and October, except when January follows a General Election (held the second Tuesday of December in each even-numbered year), in which case the meeting is held on the second Monday.

NEWS BRIEFS

Independent Auditors' Reports

Year-end financial updates for AFM Local 47 and the Musicians' Club of Los Angeles are available in the [members section at afm47.org](#).

Scale Updates

Sound Recording Scales (Non-Symphonic) have been updated. The new rates effective Feb. 1, 2019 through Jan. 31, 2020 may be found in the [members section at afm47.org](#). Low-Budget Recording Scales increased 3%, effective Feb. 1, 2019, and may be found on the [Sound Recording page](#) of our website.

AFM Convention

The 101st Convention of the American Federation of Musicians of the United States and Canada takes place at the Westgate Hotel in Las Vegas from June 16-20. View the full details at [afm.org/convention](#).



Office Closures

April 1 - Cesar Chavez Day
(observed)

Benefits & Services

Committee Open Meeting

April 29, Rehearsal Room 7,
6-7 p.m.

General Membership Meetings

Rehearsal Room 7, 7:30 p.m.
April 22 | July 22 | Oct. 21

Local 47 Membership Drive

Runs through April 30

Executive Board Meetings

Local 47 Conference Room
Tuesdays, 10 a.m.

New Member Orientation

Local 47 Conference Room
Third Thursdays, 2 p.m.

More info @ [afm47.org/calendar](#)

AFM LOCAL 47 INVITES ALL MEMBERS TO:

BENEFITS & SERVICES COMMITTEE

OPEN MEETING

Formed as part of the union's Strategic Plan, the Benefits & Services Committee invites all AFM Local 47 members to discuss and share ideas relating to:

- Education, outreach & promotion
- Print & digital resources
- Website improvements
- Gig Junction referral service



Monday, April 29
6-7 pm

@ AFM Local 47
Rehearsal Room 7
3220 Winona Ave. Burbank CA

RSVP @ AFM47.ORG



Jerry Sharell, his son Jeff and Vice President Rick Baptist in front of the Frank Sinatra mural at AFM Local 47.

Ol' Blue Eyes Delights Visitors to AFM Local 47

One fateful night in 1980, AFM Local 47 member Jerry Sharell jumped on a once-in-a-lifetime opportunity thanks to his friend, Nancy Sinatra. The daughter of legendary "Rat Pack" performer Frank Sinatra invited Sharell to her father's concert at Los Angeles' Universal Amphitheater, where he performed with full orchestra.

With his camera in tow, that night Sharell shot four rolls of film, very few photos from which have ever been seen by the public thanks to a promise to the family he made to never sell the images. Out of respect for the family, Sharell waited about 20 years before he started donating some to various charities. One particular photo, blown up to 13-by-16-foot mural size, now greets all who enter our AFM Local 47 headquarters in Burbank.

Installed with the help of Sharrell's son Jeff, who works at Underwraps Inc., visitors to the union see Ol' Blue Eyes himself. "I took one look at it and started to cry," Sharell said.

Thank you for brightening up our offices, Jerry!



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If you make dues payments with automatic bill pay, please check that your financial institution has our current mailing address:

AFM Local 47
3220 Winona Ave. Burbank CA 91504

Extra, Extra!

Our 2019 Member Directory are out now. Members may request a complimentary copy online at afm47.org/directory or by calling 323.462.2161





Videos: Linda A. Rapka

Musicians and union officials from the AFM International, Local 47 Los Angeles, Nashville Local 257, Orange County Local 7, New York Local 802, Canadian Locals, and other union supporters attended a press conference March 13 calling on film and TV producers to engage in fair contract negotiations relating to streaming and new media.

Musicians Take on Streaming at Motion Picture/TV Film Negotiations; Fight Continues as Contract is Extended

On the first morning of negotiations with the Alliance of Motion Picture and Television Producers on March 13, members of the American Federation of Musicians held a press conference calling on the film and television industry to engage in fair contract negotiations and protect the future careers of professional musicians as the industry shifts to streaming and online distribution (“new media”).

The event highlighted the fight by musicians to secure a place in today’s new technological landscape. As new media consumption has grown, studios have agreed to pay streaming residuals for actors, writers, directors and others when films are made for streaming, but musicians have been uniquely excluded.

“Many of us have been working in the film and television industry for years and know the importance of evolving alongside continual changes in technology,” said studio musician Dylan Hart. “Musicians want the industry to advance and grow, and our careers and our contracts have to adapt along with it.”



AFM members currently receive residual payments for secondary-market uses of theatrical and TV projects, but films and TV shows made for the internet do not produce residuals for musicians. The ability of musicians to earn a living wage in the film industry is in jeopardy with the transition toward digital consumption.

“As streaming consumption grows, the absence of streaming residuals will prevent musicians from being able to afford a home and feed their families, and threatens to erode the major contributions our members make to our local communities,” said Ray Hair, AFM International President. “AFM members must take on the changes in technology by ensuring that we maintain good jobs and a rightful place in the future of the industry. We are seeking a productive dialogue with AMPTP as we work to reach a fair resolution of these negotiations.”

Speakers and attendees at the press conference included Hair, recording musicians and members of the American Federation of Musicians, representatives from the Los Angeles County Federation of Labor, and others who are voicing support for musicians. The event generated press coverage from several media outlets including [Variety](#), [Billboard](#), [Deadline](#), and [Digital Music News](#).



“Working people in the entertainment industry must face the changes in our business together,” SAG-AFTRA President Gabrielle Carteris shared in a letter of support of AFM musicians. “For generations, we have fought for quality jobs and won. Now, as the industry moves toward new media, we believe it is time to stand together again. Our members recognize the tremendous value that musicians bring to our films and television shows, and we support their demand for a fair contract for streaming.”

After three days of intense talks, management was unwilling to accept or negotiate over our most important proposals.

“Musicians who work in the television, film and sound recording industries have always participated in traditional media revenue streams that continue to enrich those who exploit our music long after we create it,” Hair said. “The new media streaming proposals offered by the film studios in the current round of negotiations were not a fair bargain and were unacceptable.”

On March 18, the bargaining team negotiated a brief contract extension: a 2% raise in existing wages, continuing the terms and conditions of the current agreement to Nov. 14, 2019.

“We will continue our discussions with the film industry in November toward fairness in new media for our members and their families,” Hair said.

Now through November, AFM musicians will be ramping up efforts to win a fair contract. Sign up to receive updates and get involved in the movement @ afm47.org/newmedia

Maki Mae Hsieh Named 2019 Woman of the Year

by Linda A. Rapka

AFM Local 47 member Maki Mae Hsieh has earned so many accolades, they're all but impossible to count. This year she adds yet another to the list: 2019 Woman of the Year.

Senator Susan Rubio of the 22nd District bestowed the honor upon Maki at a special ceremony on March 4 in recognition of her work serving the community as executive director of the Arcadia Performing Arts Foundation.



Maki Mae Hsieh was honored by Sen. Susan Rubio for her impressive work in improving operations at the Arcadia Performing Arts Foundation.

“Maki’s commitment to eliminating barriers to the arts, cultivating a stellar cultural arts program, and advancing community engagement are a few of the many reasons why she was selected,” Rubio said during the ceremony. “Her leadership in spearheading Arcadia’s first official Chinese New Year Festival is the latest example of her commitment. I commend Maki for all that she has accomplished and thank her for everything that she continues to do for our communities.”

In 2017, the Arcadia Performing Arts Foundation Board appointed Hsieh to turn their operations around. Diversity programming was under-represented, and the foundation was in the red and unable to fulfill its debt obligation. Under her leadership, four festivals and three galas were presented which integrated youth talent with world-class artists. Revenue increased 114 percent, and respected leaders Mickey Segal, Alan Whitman, and Lily Liu endowed the foundation at \$250,000 each. Today the foundation is in the black and continues to thrive under Hsieh’s leadership.

Born mostly deaf, Hsieh learned at an early age about the power of dedication and perseverance. Her immigrant mother worked her way through Sacramento City College, California State University Sacramento and USC, and became Taiwan University’s first female tenured professor. Her orphan-to-financier father was a founder of Taiwan’s Rotary Club, where Hsieh played piano. Her parents have served as a major source of inspiration in her life and filled her with a passion for forging alliances to leverage commerce, creativity, and community as agents of social change.

Throughout her varied career, Hsieh has amassed an exhaustive assemblage of accolades thanks to her many talents. She studied music at the Taipei American School and Andover, where she was concertmaster of two orchestras and received the Andover Music Prize. She also studied with violinist Berl Senofsky at Peabody Conservatory. She trained in opera with Sherri Greenawald at the San Francisco Opera House while raising a family and working as an executive for Fortune 100 corporations including the Walt Disney Company. While pre-med at Johns Hopkins studying sociology and music, she taught violin in inner-city classrooms, coached ESL kids to perform Shakespeare, and organized soup kitchen choirs. Her Hopkins Provost Prize thesis on inner-city academic achievement secured a fellowship with Vice President Al Gore.

In 2013, Hsieh released a dubstep opera video covering the song “Kyoto” by Skrillex, in which she delivers her stunning soprano over a fiery electric violin performance. It went viral and spent five weeks in the top spot on Los Angeles, U.S. and global dubstep charts. Two years later she became the first Asian-American to sing the national anthem at a Major League Baseball playoff game. She was also featured in a documentary about Asians in entertainment that appeared at Cannes.

Hsieh first joined the musicians union AFM Local 47 in 2012, and rejoined in 2018 after a brief hiatus while on tour after accepting her position at the Arcadia Performing Arts Foundation. “Local 47 is progressive, compassionate, and was instrumental in referring attorneys and treating me as a valuable professional,” Hsieh said. “In the arts and entertainment industry where our rights can get shoved aside, I feel that my AFM affiliation within the AFL-CIO family really protects my career and empowers my voice. I am so grateful for the union.”

Since 1987, the California Legislative Women’s Caucus has honored women in each State and Assembly district with the Woman of the Year award. Honorees are recognized at the California State Senate Chamber at the state capitol.

“On behalf of my family, the women in my life, and the men who encourage us, I thank Senator Susan Rubio for this honor of being her first Woman of the Year,” Hsieh said during her acceptance speech. “But I owe a public debt. The foundation provides the platform. The community empowers my advocacy. Even my talent is not mine. It is a gift that belongs to the people. This is not my award. This is ours. And I am so grateful.”



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Students conducted their own original musical compositions on the final day of Dr. Norman Ludwin's 2018 Orchestration I class.

Learn Orchestration This Summer - Free!

Develop your music orchestration skills this summer with a pair of free classes offered exclusively to members of AFM Local 47.

Taught by Dr. Norman Ludwin — an active session bass player, teacher, composer, and orchestrator — the classes offer AFM members a unique hands-on learning experience using real film scores with an industry professional. Focusing on practical knowledge and fundamental techniques, the course is modeled after the one Ludwin teaches at his Extension Film Scoring Program at UCLA.

Dr. Ludwin has presented his orchestration classes at Local 47 for the past 11 years, and has also taught courses in film music, orchestration, and 20th century harmony as a guest lecturer in Munich, Toronto, Zurich, Bologna, New York City, Seattle, Boston, China, Vietnam, and Thailand. This fall, between classes at Local 47, he joins the faculty of the acclaimed European Film Academy in Bulgaria.

The first of two eight-week courses begins with Orchestration I from June 1 through July 20, followed by Orchestration II from Sept. 7 through Oct. 26. Classes are held in Local 47 Rehearsal Room 7 from 10 a.m. to 1 p.m. Orchestration I covers the basics: ranges, strength and weaknesses of the instruments, transpositions and how to orchestrate clearly and effectively. Orchestration II will present a heavy focus on film music. Using current scores, Ludwin plans to instruct on selections from Michael Giacchino, Thomas Newman, John Williams, Hans Zimmer, among others.



Member David Hughes, who took both Orchestration I and II last fall, shared: “I learned a lot and I am now better prepared for the future. The music industry is changing rapidly, and knowledge is essential to our ability to adapt to it. I encourage (the union) to continue to provide these kinds of learning opportunities to union members. Not only are they very useful to existing members, they will encourage new members to join.”

“Dr. Ludwin explained everything so clearly in the classroom and in the course materials that it all simply seemed so obvious to me,” said Kelly Moore, who took the course in 2017. “It takes a very talented teacher to reveal information that well, and Dr. Ludwin does just that and with a wonderful dose of humor to spice it all up. Each class was informative and enormously fun, too. I now have not only a much better and deeper understanding and appreciation of classical music, which has always thrilled the child in me, but have further discovered my own abilities in composition as well as learning arranging and orchestration.”

Even if you have limited or no experience in orchestration, members are strongly encouraged to attend these classes to learn this important craft that can boost your career.

Space is limited, and registration is required. Interested members may sign up online at afm47.org/orchestration or by calling (323) 993-3162.

OPINION**Kaleidoscope Chamber Orchestra:
Another View**

Editor's Note: In response to a laudatory article about the non-union Kaleidoscope Chamber Orchestra titled "This orchestra wants no conductor: How Kaleidoscope aims to move in different directions" published in the LA Times by Rick Schultz on Feb. 13, 2019, we share another view written by AFM Local 47 Director Vivian Wolf. Kaleidoscope refuses to sign onto an AFM contract and currently appears on the union's Do Not Work For list for failure to pay musicians according to industry standards. Along with the entire Executive Board, Wolf is deeply concerned about this situation, and Local 47 will continue to reach out to Kaleidoscope in order to discuss organizing the orchestra and its musicians under an AFM agreement.

It was with great interest that I read the article by Rick Schultz describing the Kaleidoscope Chamber Orchestra. The article was highly laudatory and indeed, there is much to praise about the ensemble founded by Benjamin Mitchell. It is the only conductor-less orchestra in the Los Angeles area, it brings music to unique venues and champions new repertoire. What it doesn't do, is pay the performers a fair wage. In fact, by refusing any involvement with the American Federation of Musicians Local 47, Kaleidoscope is exploiting the enthusiasm and energy of its young musicians. Even though the ensemble receives many large contributions, the orchestra does not have any kind of contract and certainly doesn't offer the players any health or pension benefits — benefits that would be in play under a union contract.

Despite initially coming to the union with the goal of a union agreement after the first few seasons, five years later no such agreement is forthcoming. Mr. Mitchell did meet with the Local 47 Board of Directors fairly recently, at our request, but remains highly resistant to any consideration of paying his players more than the substandard wages he currently offers. In our view, there is no transparency in the finances of Kaleidoscope, which leads to young artists being taken advantage of.

There are many community orchestras in southern California which perform under a union agreement. Orchestras which have far fewer funds than Kaleidoscope and operate on a budget which is a fraction Kaleidoscope's. These orchestras have CBAs (collective bargaining agreements) with Local 47, that work within an orchestra's budget, but guarantee wage protection, benefit contributions, and fair working conditions. While Kaleidoscope doesn't charge admission for many of its concerts, neither do most of these community orchestras. However, it is worth noting that the concerts mentioned in the article had tickets priced at \$25-\$55, far more than any of our community orchestras charge. Kaleidoscope clearly has the resources to place advertisements in many publications, which other ensembles that do have CBAs with Local 47, cannot.

The union and its leadership, being performing musicians ourselves, fully understand the desire to perform and practice one's art. But by allowing themselves to work for far less than their worth, young musicians contribute to the "race to the bottom" mentality, creating an environment where accomplished musicians cannot sustain a livelihood.

- Vivian Wolf, Director, AFM Local 47

We want to hear from you!

Send your Letters to the Editor:

overture@afm47.org

3220 Winona Ave. Burbank CA 91504

Please keep within a maximum of 400 words.

For submission guidelines please visit afm47.org/overture

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Celebrating union-made music in Los Angeles



Kevin Kaska: Epilogue from Christopher C...





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EPILOGUE FROM
CHRISTOPHER COLUMBUS SUITE

COMPOSED AND CONDUCTED BY
KEVIN KASKA





Kevin Kaska and the Recording Arts Orchestra of Los Angeles

American composer, arranger, record producer, and conductor, Kevin Kaska is one of America’s leading young musical talents. He has worked on over 100 movies and his orchestral compositions and arrangements have been played by over 80 symphony orchestras worldwide.

"Many of the greatest musicians come from all over the world to record in Los Angeles studio orchestras," Kaska said. "Films are seen and heard by billions of people in theaters every year. The highest caliber of musician is needed for this kind of music."

Kaska's "Epilogue from Christopher Columbus Suite" and "Inferno for Orchestra," which he composed and conducted, were recorded at Sony Pictures in Culver City in August of 2018 with the Recording Arts Orchestra of Los Angeles — all members of the American Federation of Musicians Local 47.



Kevin Kaska: Inferno for Orchestra - Los Angeles Recording Arts Orchestra



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Heritage Award **Ndugu Chancler**

The "Heritage" is awarded posthumously to celebrate those who have made significant contributions to the jazz community.



Lifetime Achievement Award **Terry Gibbs**

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April 6	1:00PM/Camp McNair	Saturday Night Bath	Howard Rich	7
April 13	200PM/Camp Onizuka	Saturday Night Bath	Howard Rich	7
April 20	3:30PM/Camp Joseph Scott	Saturday Night Bath	Howard Rich	7

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For over seven decades, the Music Performance Trust Fund has provided grants to help create free music performances for the public’s entertainment and education.

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Co-sponsored events run the gamut of musical styles, from classical and opera, to Dixieland, pop, rock, country, jazz, and R&B. Events often introduce musical styles that are not easily accessible, and many times include an educational element. MPTF events are held in parks, schools, and public halls, as well as in hospitals and at retirement centers across the U.S. and Canada.

How to Apply

The easiest way to apply for a grant in Los Angeles is to seek the assistance of the American Federation of Musicians Local 47. Our staff is experienced in our application process and can also be helpful in planning and organizing the musical aspect of your event. For more information please visit afm47.org/mptf.



Burbank Philharmonic Announces 19th Annual Young Artist Competition

The Burbank Philharmonic Orchestra, in conjunction with the Hennings-Fischer Foundation, will hold the 19th Annual Young Artist Competition on May 4. The preliminary rounds will take place on May 1 and 2 with finals on Saturday, May 4 at 7 p.m. (with audience). The finals will take place at Brand Library in Glendale.

The competition is open to all instrumentalists (except piano) and opera singers with an age limit of 30 as of May 4, 2019. Winners of the competition will receive an honorarium and appear with the Burbank Philharmonic Orchestra at a subscription concert during the 2019-20 season. Details about the competition may be found at burbankphilharmonic.org. Applications may be downloaded directly at yaptracker.com/applications/bpo-2019 (the yaptracker application is the preferred method of applying for this competition). The deadline for applications is April 21, 2019.

The Burbank Philharmonic Orchestra, led by Music Director and Conductor Steven Kerstein (and member of Local 47), is an all-professional orchestra in its 29th year of providing the best in classical music to the Greater Southern California Area. If you have any questions regarding the competition, please call (818) 771-7888 or email burbankphilharmonic@yahoo.com.

The Shrinking Pit Orchestra

*by Paul Castillo, President,
Theater Musicians
Association, SoCal*



The shrinking orchestra is an ever-increasing trend in musical theater and the primary concern for most theater orchestra musicians, as it directly affects employment, and has a cascading effect on the technical aspects of the orchestrations — i.e., the difficulty of the parts that are played by the individual musicians hired for a production. Musicians find themselves playing more notes, fewer rests, and in many cases more instruments.

The trend has existed for decades, and while many discussions as to the cause of the reduced orchestrations tend to focus on the economics or technology, and in particular the virtual orchestra (the “VO”), when one zooms out to take a look at a broader view, one may find that it’s not just about the money, and it’s not just the VO. There are other factors in the picture that must be considered in order to find solutions that might reverse or mitigate the shrinking orchestra trend.

The finances, or economics, of a musical theater production are often cited as a cause for the trend. There is no doubt that producers do have concerns about all production expenses, and as most, if not all, of the touring productions are for-profit endeavors, the lower the expenses, the greater the profit for the investors of the production. But when a show does well, more money becomes available to improve the quality of the production, so it is often prudent to invest in the quality of the production to satisfy the audiences, who often pay top-dollar ticket prices to attend a show.

In recent years there have been record increases in ticket sales for Broadway musical theater, and for the Broadway League musical theater tours. This also has a positive effect on local musical theater, as it heightens interest locally that can and does generate increases in ticket sales and attendance. It’s important to remember when negotiating or re-negotiating union contracts that producers and employers always want to keep expenses down and resist what they describe as “encumbrances” and that, more often than not, as one Local 47 member describes it, “The money is always there.”

The VO is another commonly cited reason for the shrinking orchestra. There is no doubt that the VO and its successor technologies have contributed to the trend. The successors to the VO are somewhat different from when the VO started to appear in musical productions in the 1990s, and some of the contract provisions developed at that time to prohibit or mitigate the use of the VO have become outdated, as they were (and are) specific to a particular technology or product that has been replaced by other emerging technology. It’s critical to develop provisions for collective bargaining and other employment agreements that are flexible enough to apply to the replacement technologies.

Contemporary music has always influenced musical theater, and the recent rise in popularity of rap and hip-hop is no exception. Contemporary music, with its heavy use of electronic instruments and electronic musical effects can be found in today’s musical theater in such productions as “Hamilton.” These productions often use 10 or fewer musicians, often doubling one or more additional instruments. In some cases, this has led to re-orchestrations of older musicals, ostensibly to provide a more contemporary sound to attract more audience interest and corresponding ticket sales. This also provides a reason to use fewer musicians in the orchestra. It must be noted that not all new musicals cater to contemporary trends. Some musicals, particularly those produced the Disney Theatrical Group, still utilize fuller orchestrations that feature the lush sounds, and corresponding moods, that can only be generated by a larger pit orchestra.

The Special Situations Clause, first appearing in the Broadway CBAs after the 1993 Broadway negotiations, has also been a contributing factor. Originally developed as a process to be followed when there were new productions that used fewer musicians than were required by the theater house agreements due to artistic reasons, it provided a path for investigating the true reasons for the reduced orchestration and gave the Local 802 Executive Board the final say as to whether a waiver would be granted. This was changed in 2003 after the Broadway musicians strike to provide that a panel, and not the Executive Board, would decide on the waiver. This made it more difficult to investigate the claim of artistic reasons and to resist misuse of the original intent of the provision. (This matter is deserving of a separate article or even a case study, so only a brief mention of it is made here.)



Todd Rosenberg/CSO

Chicago Symphony Musicians Go On Strike

After nearly a year of negotiations for a new labor agreement, and with management still trying to reduce their pension benefits, the musicians of the Chicago Symphony Orchestra are on strike.

The Musicians of the CSO deserve a fair and competitive contract with the compensation and retirement benefits that are commensurate with being one of the nation's best orchestras and one that will ensure its excellence and sustainability well into the future.

Please sign the petition:
We Support Musicians of the CSO

Do Not Work For...

[This list](#) contains the names of employers with whom Local 47 currently has disputes.



If you have any questions about this list please contact the President's Office: 323.993.3182

Notice of Strike Sanctions

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

Cinema Scoring
CMG Music Recording
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.

In Memoriam

Hal Blaine

Life Member. Drum Set
2/5/1929 - 3/11/2019
Survived by daughter
& grandchildren

Harold Diner

Life Member. Trombone
3/17/1918 - 1/19/2019
Survived by son & daughter



Send your Final Notes
remembrances to:
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Local 47 Overture Online
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Photos are welcome.
Submissions are due the
15th of the month.



Hal Blaine's drums can be heard as part of the Wall of Sound on the Ronettes' 1963 hit "Be My Baby" produced by Phil Spector at Hollywood's Gold Star Studios, founded by David S. Gold and Stan Ross in 1950.

Hal Blaine

Life Member. Drum Set

8/13/1932 - 11/1/2018

by David Gold

Musician, drummer,
and sometimes conductor too,
Four bass beats to set the tempo,
And start the music too.

The bass, the toms and symbols still,
The sticks now quietly lie on the snare,
And now the stool is empty too.
For Hal is no longer there.

What Makes a Great Client?

A message from Stephen W. Kramer

People are my business, and it's my goal to serve each one of those people, my clients, to the best of my ability. However, I've come to realize my "best" is not only a function of skill but also the result of what the client brings to the conference room table. In this respect, I've noticed the distinct caliber of caring, organization and dedication exhibited by clients from Musicians Local 47. Without fail and before our first meeting, each one inquire what preparation might be useful. Generally, this includes knowledge of what their Estate (such as ownership of home, bank accounts, etc.), details regarding themselves and family plus ideas of how they imagine their future. The initial meeting can last an hour or more, time enough for me to gauge their commitment to the process of creating an Estate Plan. The level of this kind of collaboration allows me to work with my client to best achieve his or her goals. Not only does this satisfy my professional expectations but it also hopefully meets (or exceeds) the expectations of my client. And this last is the most meaningful part of my job.

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Starr Parodi Elected New President of Alliance for Women Film Composers

Starr Parodi, a longtime member of AFM Local 47, has been elected as new president of the Alliance for Women Film Composers.

Parodi first came to prominence as a member of “The Arsenio Hall Show” house band. Her extensive television credits include “The Division,” “The Starter Wife,” “G.I. Joe: Renegades” and “Transformers: Rescue Bots,” along with music for hundreds of movie trailers.

Parodi was the first woman to compose orchestral music for the 85-year-old Pageant of the Masters in Laguna Beach, where she continues to be a featured composer. She was featured in the 2017 short “Women Who Score.”

Local 47 member Lolita Ritmanis is stepping down as AWFC after two years as president. She co-founded the Alliance in 2014 with Laura Karpman and Miriam Cutler to advocate for the growing number of women composers active in media music.

The AWFC, featured in the Summer 2016 issue of Overture Magazine, now boasts more than 400 members. This community of composers and colleagues strives to support and celebrate the work of women composers through advocacy and education. Learn more at theawfc.com.



We want to hear from you! Overture welcomes submissions from our members. Share about your latest union recording, performance or event by sending in your story (and photos!) to overture@afm47.org.

Deadline is the 15th of each month preceding issue date. Please review our submissions guidelines [here](#).



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Gig Junction: The Musicians Referral Service of Los Angeles

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!



Local 47 Members: 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

contact@gigjunction.com

* by standard mail to:

Gig Junction Attn: Michael A. Ankney
3220 Winona Ave.
Burbank CA 91504

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.

Important Notice on Changes to 2020 Participant Eligibility Levels and Monthly Co-Premium Payments



CHANGES TO 2020 PARTICIPANT ELIGIBILITY LEVELS

Commencing with the Jan. 1, 2020, coverage year, the minimum initial eligibility threshold to qualify for enrollment in medical plans sponsored by the Professional Musicians, Local 47 and Employers' Health & Welfare Fund (the "Fund") will be reduced to \$700 in Employer contributions. Thus, effective with the current Qualifying Period — Oct. 2, 2018 through Oct. 3, 2019 — the amount of Employer contributions necessary for eligibility at the Fund's "C Level" of coverage/benefits shall be \$700 (including any available permissible carry-forwards from the 2017/2018 Qualifying Year).

Therefore, and effective with the benefit period beginning January 1, 2020 — for which qualification determination is based upon employer contributions remitted for work performed Oct. 2, 2018, through October 3, 2019 — the Fund will provide benefit/coverage options at three Levels of eligibility starting at \$700 in Employer contributions for qualification at "Level C" coverage. The qualifying amounts for each Level and the medical plan associated with that Level are listed below.

Level	Eligibility Contribution Level	Medical Plan	Dental/Vision Chiropractic/Acupuncture
A	\$1,500 +	Blue Shield HD PPO Blue Shield Access+ HMO Blue Shield Trio HMO Kaiser Traditional Kaiser Deductible Kaiser High Deductible HSA	Yes
B	\$1,200 to \$1,499	Blue Shield HD PPO Blue Shield Access+ HMO Blue Shield Trio HMO Kaiser Traditional Kaiser Deductible Kaiser High Deductible HSA	Yes
C	\$700 to \$1,199	Kaiser High Deductible HSA	No

Effective with the qualifying period that started on Oct. 2, 2018, and for eligibility to enroll in one of the three Levels of the Fund's medical plans for the coverage year commencing Jan. 1, 2020, the minimum amount of Employer contributions necessary for a participant to qualify will be \$700 "Level C" enrollment/coverage, \$1,200 for "Level B" enrollment/coverage and \$1,500 for "Level A" enrollment/coverage.

CARRY-FORWARD CONTRIBUTION BANK

If there are insufficient Employer contributions in the current qualifying period, there will be a look back period of 12 months from the start of the most recent Qualifying Year (Oct. 2 of each year). Should a participant have any unused contributions in the 12-month look-back period (the previous Oct. 2 through Oct. 3), a maximum of \$600 in unused employer contributions from the immediately preceding qualifying period (in this case Oct. 2, 2017, through Oct. 3, 2018) will be carried forward to the current period to allow the participant to achieve eligibility.

Unused Employer contributions are defined as either (a) the excess of the amount of \$1,500 of employer contributions, that were actually contributed on the participant's behalf and that were accepted by the Fund, or (b) the amount of employer contributions in the preceding qualifying period, that were actually contributed on the participant's behalf and that were accepted by the Fund, when a participant did not qualify. In either event, the maximum look-back period is the prior 12-month contribution period (Oct. 3 through Oct. 2 of the following year), and no more than \$600 in Employer contributions may carry-forward. The carry-forward contributions may qualify a musician for Level C eligibility. Contributions that carry-forward may not be used to achieve Levels A or B.

REDUCTION IN MEMBER AND DEPENDENT CO-PREMIUMS

In addition, the Trustees have also determined that commencing with the Coverage Year Jan. 1, 2020, the monthly participant co-premium charges shall be reduced by \$50, for all Levels of coverage/benefits offered by the Fund. However, the dependent co-premium will increase in accordance with the annual carrier increase

WHY THE TRUSTEES MADE THESE CHANGES

The decision to make the changes outlined above was not taken lightly. The Trustees have devoted considerable effort and careful consideration in trying to maintain our Health & Welfare Trust Fund in a responsible and prudent position and they reserve the right to make any future amendments and modifications to the Fund, including but not limited to benefit eligibility requirements, that will ensure the Fund's continued ability to provide benefits to its participants and their beneficiaries. We will continue this focus as we review our plan design, annual Employer contribution qualifying levels and co-payment structures in the future.

This Notice presents an overview of the Plan's Benefits, Eligibility structure and is not intended to be all-inclusive, nor is it to be used as a Summary Plan Description. In the event there is any conflict between this Notice and the official Plan documents, the official documents will govern. The official Plan Documents will be revised to reflect the above changes adopted by the Board of Trustees. The Board of Trustees reserves the right, in its sole discretion, to change, modify or eliminate any benefits or requirement for benefits at any time, without advance notice.

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, 3220 Winona Ave.
Burbank CA 91504

You may also make payments with
VISA, MasterCard, Discover, AmEx

Suspended and Expelled members are subject

to a \$75 reinstatement fee.

For further information, please contact the Dues/Membership

Department: (323) 993-3116, dues@afm47.org

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.

In order to reinstate membership, a \$75 reinstatement fee will be assessed.

AFM Local 47 Refund/Return Policy

Unless otherwise specified, Membership and Work dues payments made to AFM Local 47 are not refundable. Merchandise or other items purchased directly from AFM Local 47 may be returned within fourteen days of purchase upon return of the item(s) in the condition in which you received said item(s). To request a refund and return content, please contact AFM Local 47, Attn: Vice President’s Office, 323.993.3172, merchandise@afm47.org, 3220 Winona Ave. Burbank CA 91504, to receive instructions on returning your product(s).

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.

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. The reinstatement fee is \$75.

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 and/or clearance fee.

Overture Submissions

Submissions may be sent to:
AFM Local 47, Attn: Overture
3220 Winona Ave. Burbank CA 91504
ph (323) 993-3162

overture@afm47.org

[View our submission guidelines & editorial policy here](#)

Multiple-Card AFM Member Rebate

Did you know? If you hold membership in three or more Locals throughout a full calendar year, you are entitled to a rebate from the AFM.

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. Rebates will be issued after Jan. 1.

[Download the Rebate Form here](#)

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 the Local 47 headquarters.)

** 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.*

Auditions



Audition Notice

May 13, 2019 at the University of Redlands

Second Flute: 1:00 PM to 5:00 PM

May 14, 2019 at the University of Redlands

Third Flute/Piccolo: 10:00 AM to 1:00 PM

May 16, 2019 at the University of Redlands

Second Oboe: 9:00 AM to 12:00 PM

Third Oboe/English Horn: 1:00 PM to 4:00 PM

Please send a one-page resume by April 13th to:

Stephen Green, Personnel Manager at

stephen.green@redlandssymphony.com

Further details provided by return email.

HOLLYWOOD BOWL ORCHESTRA

Thomas Wilkins, Principal Conductor

**Announces auditions for the following vacancy:
CONCERTMASTER**

Résumés due MAY 24, 2019 • Auditions JUNE 16 and/or 17, 2019 in Los Angeles

For audition repertoire and further information, please email a PDF of your one-page résumé to Tina Kane, Auditions Coordinator, at **HBOAuditions@gmail.com**. Please include an email address and phone number on your résumé; correspondence will take place primarily by email.

The Hollywood Bowl Orchestra's 2018/19 per-service Base Scale is \$282.58 for performances and \$184.48 for rehearsals. Scale for the Concertmaster position is 200% of Base Scale. In each of the three most recent summer seasons, the Orchestra has averaged approximately 26 services.

hollywoodbowl.com/hbo

The Hollywood Bowl Orchestra and Audition Committee reserve the right to dismiss immediately any candidate not meeting the highest professional standards at these auditions.

The Hollywood Bowl Orchestra is a project of the Los Angeles Philharmonic Association, which is an equal opportunity employer.

**LA
Phil**

Auditions



Announces auditions for the following positions:

Principal Percussion (Chair 1)

Section Percussion (Chairs 2 and 3)

Audition dates:

Tuesday, June 4 – Friday, June 7, 2019

*The preliminary round starts Tuesday, June 4. The schedule of subsequent rounds immediately following preliminaries will be determined at auditions.

Auditions will be held in Long Beach, CA

Submit a one-page resume in Word or PDF format to:

auds@longbeachsymphony.org

Please specify Percussion Auditions in the subject line.

Resumés must be received by May 13, 2019.

Additional details emailed upon receipt of resume.

No phone calls please. Repertoire information will not be given over the phone.

Long Beach Symphony performs six Classical, five POPS and one set of Educational Concerts per season.

2019-20 Base Scale: Rehearsal \$146/Performance \$184

Principal: 150% of Scale

The winning candidate(s) will be required to show proof of U.S. citizenship or eligibility to work.

Auditions



MODESTO
SYMPHONY
ORCHESTRA

David Lockington, Music Director

Audition announcement for
the following vacancies:

PRINCIPAL HORN
THIRD HORN

Auditions will be held on:
Wednesday, May 8, 2019

FOR ADDITIONAL INFORMATION, CURRENT PER SERVICE RATES
AND AUDITION REPERTOIRE, PLEASE VISIT OUR WEBSITE:
www.modestosymphony.org/employment-and-auditions



Openings & Auditions

VIOLINS, VIOLAS, CELLI, BASSES

(There are no auditions for section string players. There are auditions for concertmaster, principal and assistant string positions)

and Auditions For:

**2nd Horn, 3rd Horn (Acting), Bass/3rd Trombone,
2nd & 3rd Oboe, Principal Oboe**

All Auditionees: Please send a one-page resume describing qualifications and experience, via email to info@symphony47.org. Open to all union members and students. All union musicians will receive union compensation for performances. Learn more about the orchestra at symphony47.org.

Symphony 47 was founded on the principles of community, tolerance, diversity, and the highest levels of extraordinary artistic excellence. Through our concerts, we will reach members of the Southern California community who have never heard classical music before. We deeply appreciate any financial contributions you could make.

For more information about the orchestra, contact Dr. Janice Foy, Orchestra Liaison, at info@bravo-la.com. For audition and booking information, contact Michael Goode, Artistic Coordinator, at info@symphony47.org. To make a donation to the orchestra, contact Karolyn Berkman, Treasurer, at kberkman@hotmail.com.

There is no fee to post an audition notice in Overture Magazine & Overture Online for orchestras that have a current CBA with Local 47. For orchestras outside of Local 47's jurisdiction offering union employment, the fee is \$100.

Submission deadline: 15th of the month preceding issue date.

Submit Audition Notices to: advertising@afm47.org

ADVERTISE

— WITH AFM LOCAL 47! —

We offer print
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Overture Online App

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The Local 47 Beat

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Karen Godgart, Advertising Director

323.868.5416, kgodgart@afm.org