

Overture

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Memorial Day

and all that **JAZZ**

Exploring the Connection Between Jazz and Army Life

Composer Peter Boyer to Receive
Ellis Island Medal of Honor

FINNEAS & Billie Eilish:
The humble birth of a megahit record

Overture

online

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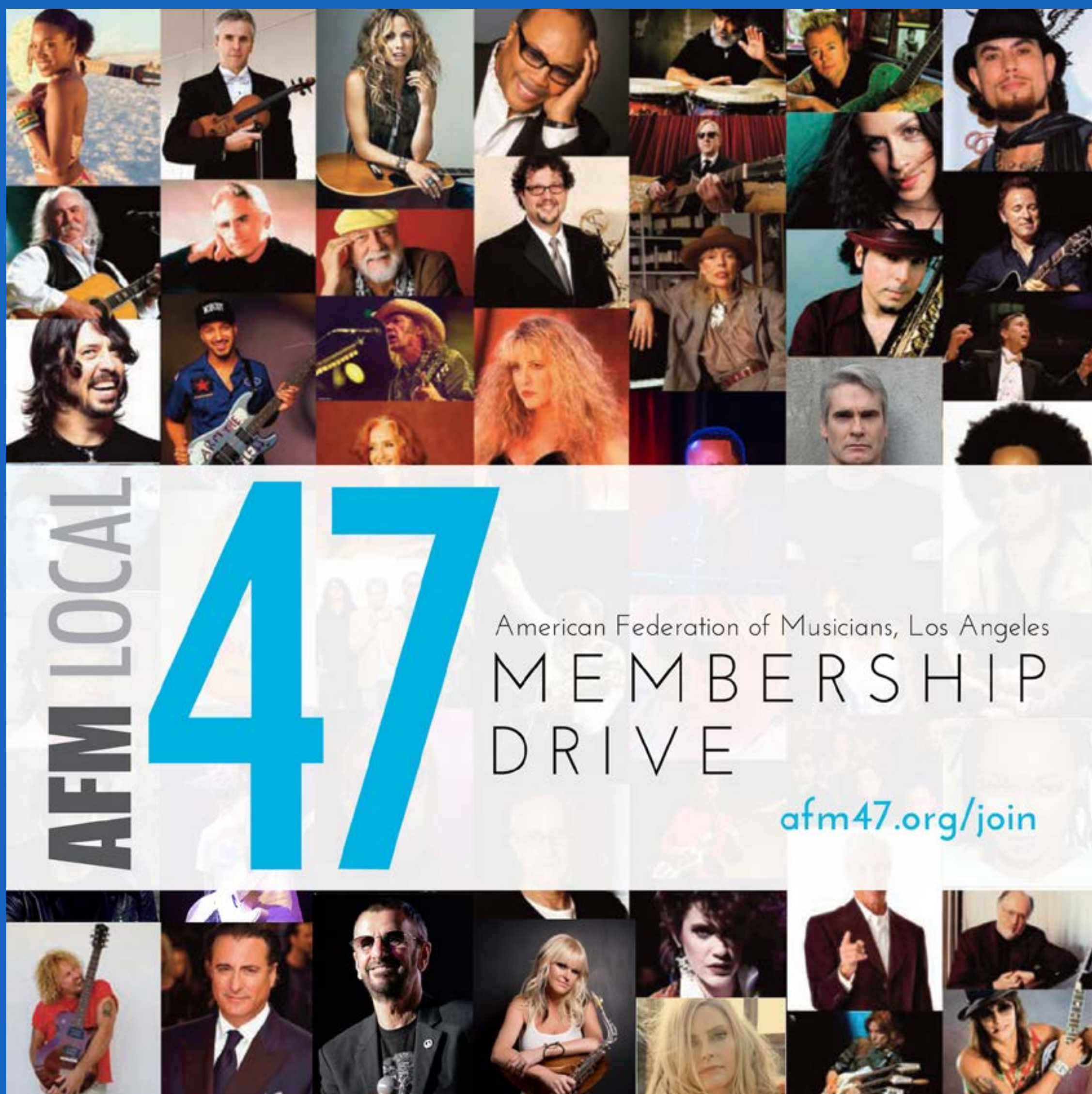
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AFM Local 47 Membership Drive

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, now extended through July 31!

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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-net-working group
- Share our social media graphics with your contacts
- Talk to your non-member colleagues about the many benefits of union membership

President John Acosta



I hope this message finds you well and in good spirits! Every May 1st the world celebrates May Day, a public holiday commemorating the Haymarket affair in Chicago, which was the aftermath of a bombing that took place at a labor demonstration May 4th in 1886. May Day is the international celebration of laborers and the working class, and as we reflect on what it means to be a member of the labor community, let us not forget our sisters and brothers in the Chicago Symphony. As of today these musicians are on their sixth week of a major strike fighting to maintain a fair agreement that preserves their ability to retire in dignity. While the corporate management of the symphony who represent the elite of the Chicago establishment hold out, potentially forever damaging a symphonic institution, we should take note that what happens in Chicago can happen in Los Angeles, and/or any city in this country. Our union is only as strong as the smallest struggle we face, and how we stick together under the attacks and shenanigans of employers. Every day we must be vigilant that our hard fought wins at the bargaining table are not undermined by the little chip, chip away of the day to day violations of our standards. I urge all union members to remain vigilant and work with your union to preserve the integrity of our agreements. *(Editor's Note: On April 29, the musicians of the Chicago Symphony Orchestra voted to approve a new five-year contract. Read more about it in the [Labor News](#) section of this issue.)*

AFM Video Game Scoring is Up!

I am pleased to report that the new and improved AFM Video Game agreement has already seen several new projects come on board. We came out of the gate last December with a session at Capitol Studios for the largest online video game in the world, "Fortnite," which scored the theme for Season 7 with some of the finest musicians in the world. Coming out of that win we bagged several other new titles, ultimately reaching agreement with the largest video game producer in China, Tencent, a company we have been in talks with for several months. As we continue to work toward improving the activity in this exciting sector of the entertainment industry, we at Local 47 will do what we can to continue the outreach and education to composers, game publishers and developers on how to work with AFM musicians. I want to give a big shoutout to Formosa Interactive, Paul Lipson and Savina Ciaramella for their efforts to keep work local and AFM!

In Unity,

John Acosta

Vice President Rick Baptist



In my last two columns, I have told you about how much I truly love speaking to our high school and colleges music students about what it is like to have an entire career in music. The reason I say my entire career is because I have only had one job outside of music in my whole life.

I was 13 years old and my next door neighbor called on a Friday evening and asked if I could work for him on Saturday morning. He owned a little café called the Nimitz Café, and his son was ill and could not work on Saturday. He asked if I could come and clear tables and carry the dishes back to the dishwasher, and he would pay me \$15 cash. I said OK, but I needed to be done at 4 p.m. because I was playing with a big Latin band that night at the Newark Pavilion.

I busted my butt for eight hours clearing the tables and schlepping them to the back to the dishwasher, and being on my feet for all eight hours. At 4 p.m. I turned in my apron, collected my \$15 and ran home to shower and have dinner. My mom drove me to the gig in Newark and I played with this great band from 8-11 p.m. I remember great music, laughing and checking out the gorgeous women dancing, and at the end of the night getting paid \$25.

Even at 13, I knew \$25 was a whole lot better than busting my ass for eight hours and making \$15.

Ultimately, during my speaking to the young musicians, I will always get the question, “Do you get nervous during a performance, and is there anything that you can do to avoid it?” They often tell me they have heard about how rampant beta blockers are in the symphonic world. I too have heard it around the country, but from what I understand it is not healthy, although I guess it does work. I have heard there is a health food version called kava kava.

(Before I give you helpful tip, a story...)

The year was 1993. It was the 65th Annual Academy Awards and my eighth year playing the show. Bill Conti came to me and said that the song from the movie Mambo Kings, “Beautiful Maria,” was nominated for best song. The great Arturo Sandoval performed the solo in the movie and Bill asked me to play it on the show with Plácido Domingo, who was going to sing it. I was absolutely thrilled to do it.

We rehearsed the entire week, and on show day I started in the pit in my usual chair. About an hour into the show the stage manager came down to get me and take me on stage. I always loved doing the Oscars because right before the show goes on air, the director of the telecast over the headphones would always say, “Remember you are going LIVE to a billion people. Have fun.” Believe me, that will get your heart started. I remember the first couple of years when he would announce that and the nervous feeling would set in; dry mouth and the shakes. I could handle the shakes, but the dry mouth is the kiss of death for a brass player. I would get through the overture and start to feel better especially knowing that I had Warren Luening, George Graham and Bobby Findley sitting there with me.

One hour into the show, the stage manager came and escorted me to the stage. They put these ruffled sleeves on my jacket and I set up next to Plácido. He says, “Rick,



is it true we are going live to a billion people?” I smiled and said yes. He said, “Gee, I am a little nervous.” As soon as he said that, my knees started to shake and the dreaded dry mouth set in.

(OK brass players, here comes the tip.)

A few years before, I had a friend who was an opera singer who told me the secret to helping dry mouth. She said all you have to do is take your back teeth and bite down hard or scrape the back of your tongue; this will start the saliva glands to work (give it a try, it works). Thank God that got me past the dry mouth and I performed the piece.

Just remember, everybody at some time will experience getting nervous. Be prepared and it will pass so you can play your best.

Live, Love and Laugh,

A handwritten signature in black ink, appearing to read "Rick Baptist".

Rick Baptist

Secretary/Treasurer Gary Lasley



May 1st is celebrated by people around the world as International Workers' Day. Plenty has been written here about the history of the Labor movement in the US. But this year I'd like to address it from an AFM perspective; specifically, the three words that adorn the AFM logo: Unity, Harmony, Artistry.

Unity: As musicians we are workers and a part of a greater Labor community. That's why Local 47 is a member of the Los Angeles County Federation of Labor, the California Labor Federation, and the American Federation of Labor and Congress of Industrial Organizations (AFL-CIO). That's why we supported the UTLA teachers strike. It's why we had support from WGA, Teamsters, IATSE, and SAG-AFTRA to get language favorable to musicians in the renewal of the motion picture tax incentive bill that was signed into law by Governor Brown. And it's why the Music Modernization Act was enacted by the U.S. Congress.

Harmony: Whether it's within Local 47 or within the Federation of Locals, we all need to work together to identify common problems and to seek common solutions. That makes us all stronger. The issues are complex and the solutions are daunting. Infighting and throwing rocks only sew divisions and mistrust, and divert energy away from our goals. Only by working together can we reach the finish line and achieve success.

Artistry: Well, that's what sets us apart. We are a community of the finest musicians in the world. And when we collectively apply that creative energy into making our workplace better and our retirement more secure, then good things can happen.



Dylan Hart

SoCal's favorite race track bugler, Jay Cohen, receives a plaque of recognition for his more than three decades of service at the Santa Anita Race Track and for his longtime Union membership.

I'd like to thank those of you who attended the General Membership meeting on April 22. Even though there was no quorum it was an information-packed hour and a half. It began with member Jay Cohen, bugler at Santa Anita Race Track for the past 31 years, dazzling everyone by arriving in full race track regalia. The officers presented him with a plaque on behalf of Local 47 in commemoration of his service at the track and his longtime membership in the Union. And legendary oboist Earle Dumler received his 50-year pin and said a few words. Then the officers reported on negotiations, finances, and current events, and Organizer Jefferson Kemper outlined the new media campaign in support of the motion picture and live television negotiations.



Dylan Hart

Legendary oboist Earle Dumler receives his 50-year pin presented by AFM Local 47's titled officers.

Just a reminder: If you belong to three or more AFM Locals you are eligible to participate in the Multiple-Card Rebate program. Every Local pays \$56 to the AFM every year for each member. If you belong to more than two Locals, you can apply for a \$56 refund for each Local in excess of two to which you belong. Just [fill out the coupon here](#) and include verification that you were a member in good standing for all of 2018 for each Local. To receive a letter of verification from Local 47, simply call Executive Assistant Rimona Seay at 323-993-3159.

Until next time, thanks for listening! The arrival of Spring brings with it a burst of new growth and creativity. I hope you find inspiration in your soul and song in your heart.

Warm Regards,

Gary

Gary Lasley



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Editor's Note: This article was originally published by [The Quad at TheBestSchools.org](http://TheQuad.atTheBestSchools.org) and is shared here with permission.

Memorial Day and All That Jazz

by David A. Tomar

Memorial Day is here and with it, a raft of my favorite family traditions. As far back as I can remember, my father would get out early and decorate the front lawn with miniature American flags. We would consequently celebrate our freedom by watching baseball and grilling up a big barbecue-slathered salami.

Of course, Memorial Day is an occasion for honoring those who gave their lives to defend this freedom. But it's also a day that most Americans think of as the unofficial start to summer, the beginning of beach season, the point past which it's considered acceptable to wear sandals, drink margaritas, or go to a Jimmy Buffett concert, possibly all three at once.

At any rate, with all respect to the gravity of its meaning, we look forward to the long Memorial Day Weekend. We plan cookouts. We douse ourselves in sunscreen and bug-spray. We play competitive lawn games that require no skill or balance (no offense, Bocce champs).

Well, for all the customs that we observe on Memorial Day, we rarely stop to pay our respects to jazz.

OK. I admit. That seems like a total non-sequitur. But as it happens, at least part of the Memorial Day weekend is set aside for this exact purpose. [Back in 1991](#), D. Michael Denny of the New Jersey Jazz Society designated the Saturday of Memorial Day weekend as International Jazz Day. The event proved popular enough to earn UNESCO recognition in 2012. The global peace agency also moved Jazz Day to April 30th.

But in deference to the original date, the Memorial Day weekend is often marked by civic events and festivals at which jazz plays a central role. Major jazz festivals roll through cities like Atlanta, Jacksonville, and San Diego.

Naturally, jazz takes second billing to our active servicemen, veterans, and departed heroes, which is tough from a P.R. standpoint. Nonetheless, there are few musical genres as wholly American or emblematic of American creative freedom than is jazz. What I'm trying to say is, the connection sort of makes sense.

Birth of the Coolest Unit in the Military

Well, if you're suddenly feeling conflicted about how much time you should spend honoring our fallen servicemen and women, and how much you should spend pontificating the difference between bop and bebop, fear not. You have time for both. As a matter of fact, since this summer also marks the 75th anniversary of the 1st Combat Infantry Band, you kind of have an obligation to consider both.

Indeed, for a great many decades, the U.S. military has effectively availed itself both for the defense of American soil and the purveyance of fine jazz. The latter imperative came about during a heady time both for our armed forces and America's jazzmen.

The connection between jazz and army life was actually forged long before the military official recognized the relationship. Prominent among World War I servicemen was bandleader James Reese Europe, a leading figure of the New York ragtime scene and a man that Eubie Blake [once called](#) the Martin Luther King of music.

During his service time, Europe presided over his 369th Infantry Regiment's acclaimed [Army Jazz Band](#). It's also worth pointing out, just because it sounds so cool, that his regiment was alternately called the Harlem Hellraisers. Europe's band was just one of many jazz combos affiliated with individual regiments, most frequently those comprised of black soldiers and officers. It wasn't until the second World War kicked into high gear that the U.S. armed forces embraced jazz in an official capacity.

In 1944, Chief Warrant Officer Chester E. Whiting was dispatched to organize the 1st Combat Infantry Band, made up entirely of combat veterans. The performing servicemen began touring the nation in 1946, granting concert admission to all members of the public who purchased war bonds. Indeed, the ensemble was also alternately billed as the Million Dollar Band for ultimately raising exactly that sum in support of the war effort.

The original purpose of the military's formal concert series was to "organize a band that will carry into the grassroots of our country the story of our magnificent Army, its glorious traditions and achievements, and of that great symbol of American manhood: the Ground Soldier."

To be sure, few things speak to American manhood like an epic jazz flute solo.

As World War II came to an end, so too did the largest engagement of troops in U.S. history. The drawdown, which saw millions of servicemen and women returning to civilian life, also required the military to recast its public relations approach. What had previously revolved on a "support the war" campaign would now require a more active peacetime engagement of the American public.

It was thus, [in 1950](#), that the 1st Combat Infantry Band morphed into the United States Army Field Band, and thereafter, unfolded into four distinct entities called the Concert Band, the Soldier's Chorus, The Volunteers, and the Jazz Ambassadors. In light of the holiday double whammy, you'll want to be particularly generous in your gratitude to the Jazz Ambassadors.

The Jazz Ambassadors were arguably the heppiest of servicemen, emerging from the Concert Band's tradition of performing a jazz and swing standards songbook. In 1969, this predilection produced a proper big band called the Studio Band, which ultimately became the Jazz Ambassadors. Today, the Ambassadors are recognized as one of the best touring big bands in the world, playing over 100 shows a year and performing alongside an impressive list of genre luminaries.

[The Jazz Ambassadors](#) have also performed at a number of the world's most highly regarded annual jazz festivals, included the Montreux, Newport, Toronto and Brussels Jazz Festivals. In 1995, the 19 musicians in the band truly served as Ambassadors when they traveled abroad, performing in England, Wales, Belgium, Luxembourg and the Czech Republic to mark 50 years since the end of hostilities in World War II.

Take Five...Minutes to Consider the Connection

So [what's the relationship](#) between jazz and the military? The highly improvisational, ever-changing landscape of jazz seems nearly a counterpoint to the meticulous, disciplined and structured nature of military life. And yet, the instrumentation used in jazz owes a genuine debt to the influence of the military brass band. Before Louis Armstrong and Buddy Bolden, military brass bands performed marches, anthems and other patriotic fare using many of the same instruments that would give Big Band's their swing, as well as those key instruments that would ultimately be distilled to produce the bebop combos of the postwar period.

It also bears noting that the relationship between military history and jazz history is absolutely inextricable. In the years leading up to World War II, swing reigned supreme on the dancefloors. But as the war trudged on and the need for manpower escalated, the draft deprived the nation's Big Band's of talent and personnel. Suddenly, 20-piece bands were now five- or six-piece bands.

Of course, necessity is the mother of invention. Smaller combos (not to mention the imperative that black musicians felt to reclaim their music from co-opting white Big Band leaders), gave birth to bebop, bop, and the whole host of musical innovations that defined the second half of the 20th Century.

And in case you think that the military is just invested in jazz for entertainment and public relations, the Department of Defense believes that jazz may hold other advantages in the area of modern warfare. The [military is training robots to play jazz](#) alongside human band members under the premise that the improvisational interplay that is central to jazz music might lend itself to general improvisational machine learning and, ultimately, more dynamic strategic collaboration between man and machine.

Those of us who have either seen the movies "Terminator" or "Whiplash" will recognize the inherent danger that a robot, driven by artificial intelligence and postmodern music theory, will undertake a free jazz solo so atonal that it will be the death of us all.

The Real Ambassador(s)

Today, the Jazz Ambassadors stand at the nexus point between the military and music. With a repertoire that includes swing, bebop, Latin, contemporary, dixieland, and even a few of their own original compositions, the Ambassadors remain active and undiminished by their long and storied history.

As to that history, a retired member of the U.S. Army Field Band named Sgt. Maj. Michael Culbertson had undertaken a project to identify each of the band's former players. As of 2011, Culbertson had compiled roughly 1,680 names.

The Ambassadors have, in fact, become the elder statesmen in a tradition that now includes [a handful of military jazz combos](#) like the U.S. Army Blues, the West Point Jazz Knights, and the Airmen of Note, the last of which has featured former longtime Johnny Carson bandleader and WWII vet Doc Severinsen.

Now, chances are you already have plans Memorial weekend. Like my family's traditions, yours may involve grills, lawn-chairs and flags. But perhaps you'll consider involving jazz as well. If you're a novice, we've done you the favor of compiling a Spotify playlist featuring some of the genre's best and best-known classics. If you're an aficionado, now's the time to dust off a few of your old favorites for the summer.

We wish a great weekend to all and a debt of infinite gratitude to those who gave their lives to defend ours.



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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

May 27 - Memorial Day

Orchestration I

Saturdays, June 1 - July 20
Rehearsal Room 7
10 a.m. - 1 p.m.

Orchestration II

Saturdays, Sept. 7 - Oct. 26
Rehearsal Room 7
10 a.m. - 1 p.m.

General Membership Meetings

Rehearsal Room 7, 7:30 p.m.
July 22 | Oct. 21 | Jan. 27

Executive Board Meetings

Conference Room
Tuesdays, 10 a.m.

New Member Orientation

Conference Room
Third Thursdays, 2 p.m.

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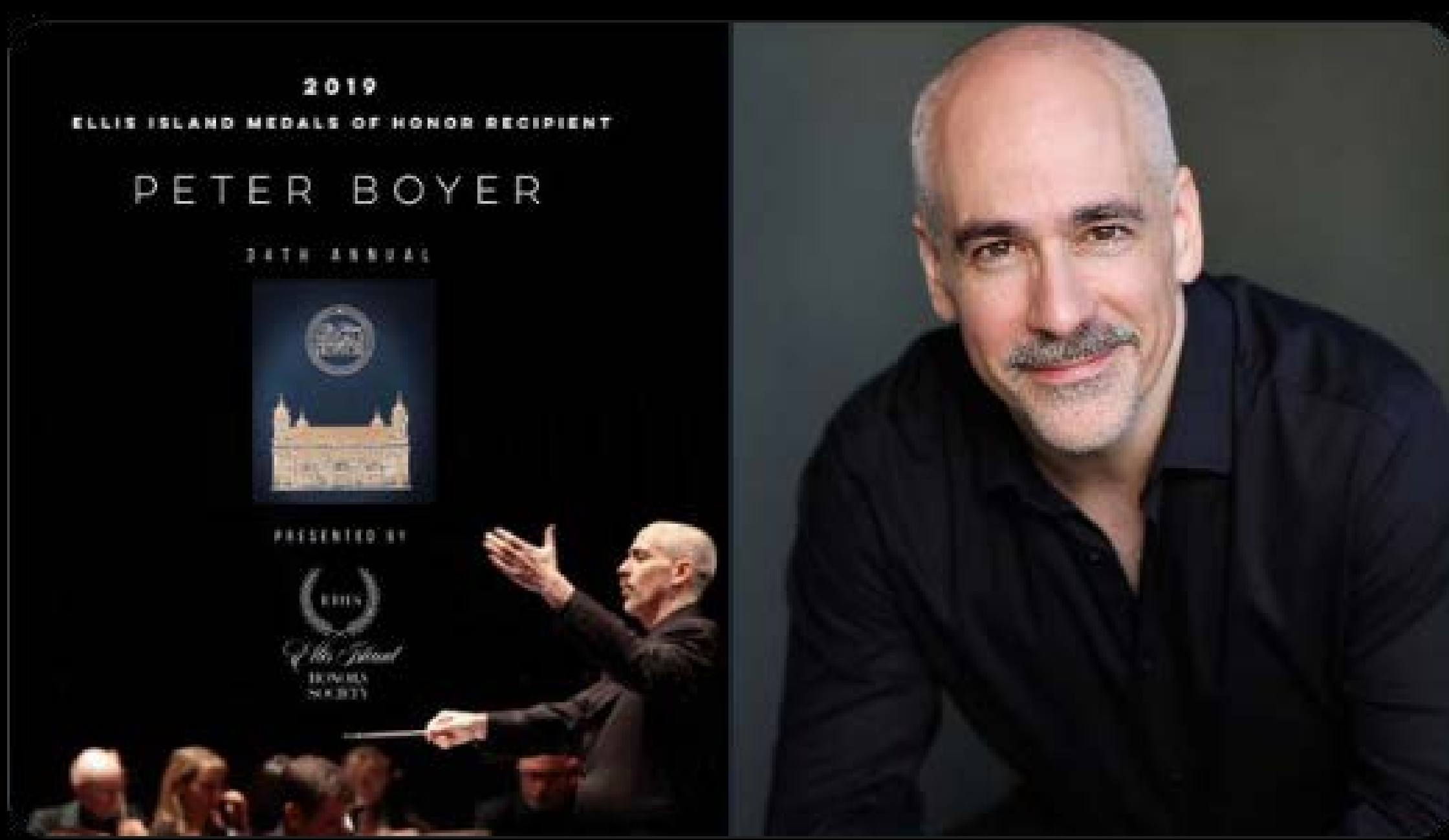
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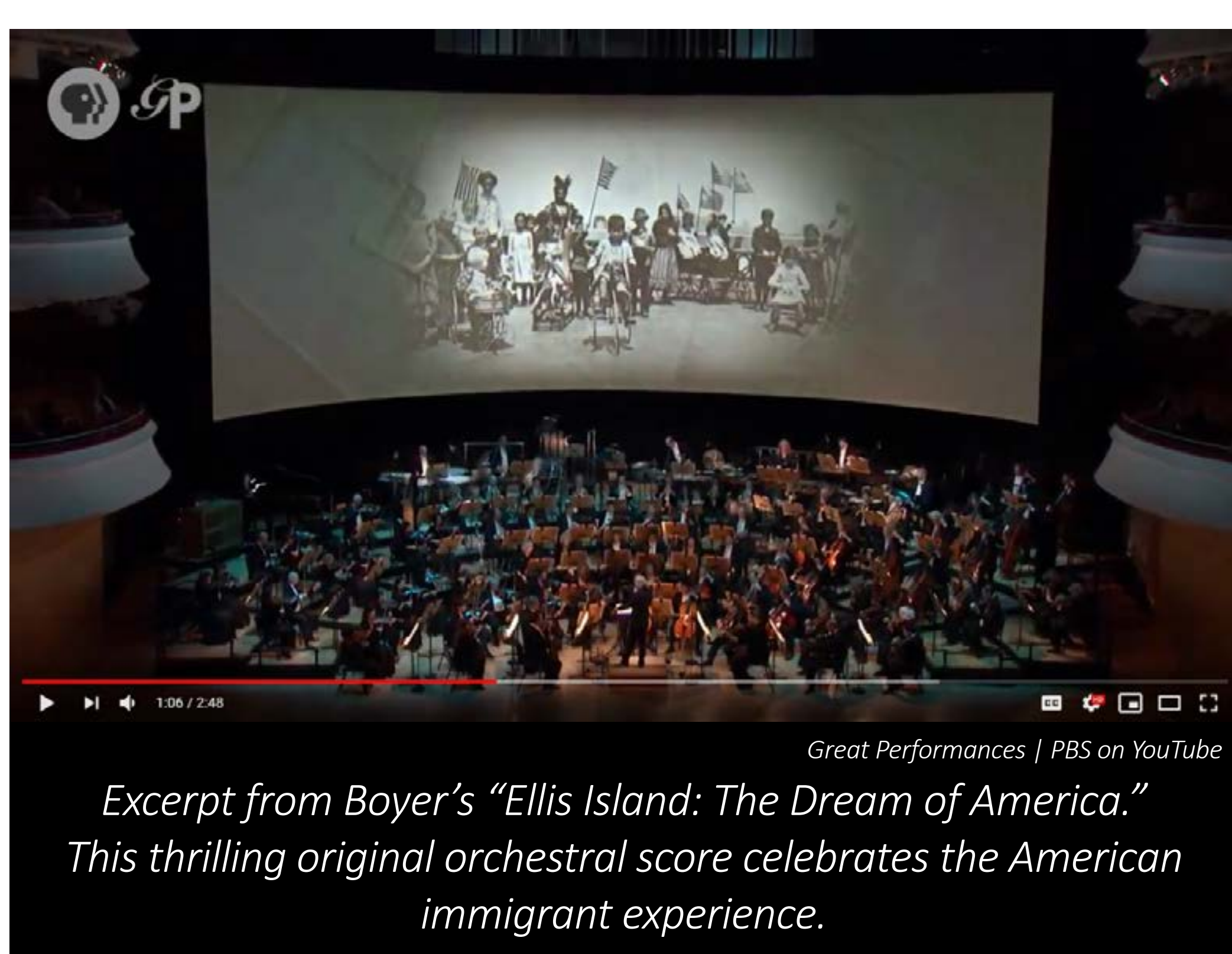




Composer Peter Boyer to Receive Ellis Island Medal of Honor

The Ellis Island Honors Society announces that AFM Local 47 member Peter Boyer will be among the recipients of the 2019 Ellis Island Medal of Honor.

Ellis Island Medals of Honor are presented annually to a select group of individuals whose accomplishments in their field and inspired service to our nation are cause for celebration. The Medal has been officially recognized by both Houses of Congress as one of our nation's most prestigious awards, and is annually memorialized in the Congressional Record.



Boyer is one of the most frequently performed American orchestral composers of his generation. His works have received over 500 public performances by more than 150 orchestras, and thousands of broadcasts by classical radio stations around the United States and abroad.

The letter from the EIHS notifying Boyer of his selection for the Medal of Honor specifically cited “Ellis Island: The Dream of America” and its PBS Great Performances production with the Pacific Symphony. This major work, composed for actors and orchestra, has become one of the most-performed American orchestral works of the last 15 years, with over 200 performances by more than 90 orchestras since its 2002 premiere. Boyer’s recording of “Ellis Island” on the Naxos American Classics label was nominated for a GRAMMY Award for Best Contemporary Classical Composition. The PBS national broadcast premiere took place in June 2018, with subsequent telecasts anticipated through 2020.

In addition to his work for the concert hall, Boyer is active in the film and television music industry. In recent years, his skills as an orchestrator have been increasingly in demand. He has contributed orchestrations to more than 35 feature film scores from all the major movie studios for many of the world’s leading Hollywood composers including James Newton Howard, Michael Giacchino, Thomas Newman, the late James Horner, Alan Menken, Mark Isham, Heitor Pereira, Harry Gregson-Williams, and Aaron Zigman. Boyer also was an orchestrator for Pixar in Concert, which has been performed by major orchestras worldwide, and for Horner’s “Titanic Live.” Boyer has arranged music for two Academy Awards telecasts, and composed music for The History Channel. His music has appeared in documentary films, short films, and — through the A&E Networks Production Music Library — a wide variety of television programs.

The 34th annual Ellis Island Medal of Honor gala event will take place on May 11 at Ellis Island. The group of medalists will include former Google Executive Chairman Eric Schmidt, Congressman Adam Schiff, IBM CEO Ginni Rometty, CNN’s Dr. Sanjay Gupta, Paula Abdul, Robert Nederlander Jr., and composer Tan Dun, among others. They, along with other accomplished Americans, will gather in the Great Hall, the original registry room which served as the gateway for 12 million immigrants to the U.S., for the annual Ellis Island Medals of Honor black-tie gala, where they will receive and celebrate their award in the light of the Statue of Liberty.

Since the Ellis Island Medal of Honor was founded in 1986, it has been awarded to distinguished and diverse Americans, including seven Presidents of the United States. Past Medalists have included Vice President Joseph Biden, Senators John Glenn and John McCain, Supreme Court Justices Sandra Day O’Connor and William Rehnquist, Generals Colin Powell and Norman Schwarzkopf, and Nobel Laureate Elie Wiesel.

Other notable Medalists have included Buzz Aldrin, Muhammad Ali, Hon. Hillary Clinton, Walter Cronkite, Joe DiMaggio, Kirk Douglas, Olympia Dukakis, Michael Eisner, Gloria Estefan, Renée Fleming, Lee Iaccoca, Quincy Jones, Rita Moreno, Arnold Palmer, Rosa Parks, Gregory Peck, Itzhak Perlman, Chita Rivera, Martin Scorsese, Paul Simon, Frank Sinatra, Eli Wallach, and Barbara Walters, among many others.



New Media & Streaming Services:

Will good jobs be part of the future of the entertainment industry?

Add Your Name to the Petition for a Fair Contract for Musicians in New Media!

Negotiations between the AFM and the Alliance of Motion Picture and Television Producers (AMPTP) began on March 13, 2019. We're taking on the most important aspect of the future of the recording industry: new media and streaming services.

Musicians are essential to the entertainment industry; bringing films and television series to life with music. As the industry speeds toward streaming, music is as important as ever, but film and television producers are leaving musicians behind. Without a fair contract for streaming, current and future generations of musicians won't be able to earn a living doing recording work.

**Click here to
sign the petition**



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AFM LOCAL
47

Call 818-565-3555

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You will also get 10% off any daycare or boarding
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Union 47 Membership I.D. Required



Recording

#listenLA

Celebrating union-made music in Los Angeles



FINNEAS & Billie Eilish: The humble birth of a megahit record

Making one of the hottest selling records of all time doesn't always require a fancy, expensive recording studio. Case in point: the March 2019 release by Billie Eilish, "WHEN WE ALL FALL ASLEEP, WHERE DO WE GO?"

In this second episode of AWAL's SPACES series, we follow AFM Local 47 member FINNEAS at the the humble family abode where he and his sister Billie have written and produced all of their innovative creations currently redefining pop music.

Read about more #ListenLA projects at listen-la.com



Nazareth Gevorkian Violins

**15041 Lemay Street
Van Nuys CA 91405**

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The late brilliant trumpeter and composer, Thomas Stevens.

Thomas Stevens Memorial Scholarship Launched for Young Trumpeters

The Center for Advanced Musical Studies is delighted to announce the Thomas Stevens Memorial Scholarship, a scholarship for young trumpeters who embody the musicality, educational drive and compassion of the brilliant trumpeter, composer, pedagogue, and friend Thomas Stevens (1938-2018).

This scholarship was made possible by a generous gift from Los Angeles-based trumpeter Malcolm McNab/Camp McNab. Tom loved Chosen Vale, and his musicianship, generosity and creative spirit has deeply influenced the many participants and faculty members who spent extraordinary time with him over 12 seasons with in Enfield. His work will live on through these scholarships for young trumpeters, the [videos he created at Chosen Vale](#), his many recordings and compositions, and in the hearts and minds of his Chosen Vale family, colleagues and friends. We thank Mr. McNab and Camp McNab for their partnership, without whom this scholarship would not be possible.



Malcolm McNab

The Center for Advanced Musical Studies is a place for talented musicians who share the mutual goals of exploring their personal voice and expanding their artistic capacities.

Rapid changes are sweeping the musical landscape; new and emerging musics, free as well as traditional improvisation, non-conventional ensembles, and new technologies/media are joining our concert stages at a dizzying rate. Many of our greatest artists are searching for new ways to re-interpret and present the acknowledged masterpieces of western music as well as experiencing new-found stimulation by collaborating with composers, composing themselves, and playing the music of their friends. Most that are currently studying music are familiar with the large-scale cultural shifts, migration, and evolution of the musical marketplace taking place over the last decade, but simply don't know what to do about them nor how to respond. They are ready to jump into something bound with hope.

The Center for Advanced Musical Studies is a non-profit 501(c)3 charitable organization dedicated to the advancement of our art. Your contribution to the [Thomas Stevens Memorial Scholarship Fund](#) may be tax deductible and can be made by clicking on the "donate" tab and following the prompts.

A COMPREHENSIVE GUIDE FOR STUDENTS,
PARENTS, TEACHERS, AND COUNSELORS

COLLEGE PREP FOR MUSICIANS

ANNIE BOSLER, DMA • DON GREENE, PhD
KATHLEEN TESAR, EdD



Book Review:

College Prep for Musicians: A Comprehensive Guide for Students, Parents, Teachers, and Counselors

“College Prep for Musicians: A Comprehensive Guide for Students, Parents, Teachers, and Counselors” is a one-of-a-kind book that gives a complete picture of the process of applying to music schools. Each of the three authors brings a different perspective and background to the subject, from top conservatory admissions experience, to years of teaching and professional performing, to Olympic coaching and audition preparation.

“College Prep for Musicians” decodes the complex process of choosing schools, clarifies the vocabulary around the admission process, and shows students exactly how to prepare their best audition. Young musicians will be able to follow detailed plans to get organized and to communicate with music schools and conservatories. This book provides tools, teaches habits, and demonstrates skills that students can use for the rest of their careers. “College Prep for Musicians” will help young musicians achieve their dreams.

Authors:

- Annie Bosler, DMA: Los Angeles Horn Player and Educator
- Don Greene, PhD: Peak Performance Psychologist
- Kathleen Tesar, EdD: Associate Dean for Enrollment Management, The Juilliard School

For purchase through www.collegeprepformusicians.com
\$18.99

Publisher Performance Mastery Project, Inc.

ISBN 978-0-578-42155-1

On the Town

Live Music * Silent Auction * Lunch & Dinner * Raffle Prizes * Awards



Music Fund
of Los Angeles

MUSIC FUND
OF LOS
ANGELES
presents:

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18th Annual Fall Classic Golf Fundraiser

OCTOBER 28, 2019

9 a.m. - 6:30 p.m.

Brookside Golf & Country Club

C.W. Koiner Course #1

Pasadena, CA

Celebrate the glitz & glamour of "Old Hollywood" with a festive day of golf, music & fun to benefit musicians in need

For sponsorship information or to make a silent auction or financial donation, please contact Tournament Coordinator Philip Di Nova:

818.430.3276 philipdinova@gmail.com musicfundla.org



The Recording Industry's



ENRICHING LIVES THROUGH MUSIC

**APPLY FOR A GRANT TO PRESENT
A FREE PUBLIC CONCERT
IN YOUR LOCAL COMMUNITY!**



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.

The mission of the fund is to enhance our communities and enrich lives through free public concerts, while also ensuring that the professional musicians who are performing are reasonably paid on par with local scale.

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.



Musicians Supporting Caregivers

On March 28, AFM Local 47 musicians, caregivers, elected officials, and community leaders joined members of SEIU-United Healthcare Workers West at a rally at Cedars-Sinai to support their fight to protect their bargaining rights and voice on the job.

Along with the rally, SEIU has unveiled a series of billboards throughout Los Angeles calling out Cedars-Sinai Medical Center's excessive profits and CEO compensation, at the same time the hospital provides one of the worst levels of charity care in the city. The 959-bed facility employs a staff of 2,000 physicians and 10,000 other workers. Of the more than 1,800 workers who are members of SEIU-UHW, their contract with Cedars-Sinai expired March 31, 2019.

Pictured above, from left: Robert Hioki (trombone), Dave Reagan (President, SEIU-UHW), Tony Jones (leader/drums), and Dan Weinstein (trumpet).

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. [Learn more here.](#)

LACO's Scott Harrison Named to NAAS Advisory Board

Among top goals is to increase diversity in orchestras

Los Angeles Chamber Orchestra (LACO) Executive Director Scott Harrison, a passionate advocate for diversity in the arts, has been named to the Advisory Board of the National Alliance for Audition Support (NAAS).



The organization's long-term goal is to increase diversity in American orchestras, a mission that closely mirrors LACO's Los Angeles Orchestra Fellowship for top-tier string musicians from underrepresented communities, which addresses that lack of diversity. Harrison joins several other key industry leaders in an advisory capacity to develop a national, comprehensive approach to overcoming barriers.

"I am honored to serve on NAAS' Advisory Board to help further its vital mission of transforming lives through the power of diversity in the arts on a national level," says Harrison. "Its customized array of support, including mentoring, audition preparation, financial support and audition previews aligns with the Los Angeles Orchestra Fellowship, a partnership with LACO, Inner City Youth Orchestra of Los Angeles and USC Thornton School of Music launched last fall."

LACO's Los Angeles Orchestra Fellowship is the West Coast's first comprehensive fellowship program for top-tier string musicians from underrepresented communities to address the lack of diversity within American orchestras, in which less than 5% of the workforce is African American, Hispanic or Native American. It is funded in part by the Andrew W. Mellon Foundation, the Office of Los Angeles County Supervisor Mark Ridley-Thomas, the Office of Los Angeles County Supervisor Hilda Solis and AFM Local 47.

NAAS, also launched last year, was established by the League of American Orchestras, The Sphinx Organization, and New World Symphony to offer a holistic and personalized array of support to Black and Latinx musicians to develop audition skills, increase participation in auditions and, ultimately, increase representation in orchestras. It is supported by a four-year \$1.8 million grant from The Andrew W. Mellon Foundation along with additional financial and programmatic contributions from America's orchestras.

Harrison, since joining LACO as Executive Director in 2015, continues to expand upon the Orchestra's commitment to artistic and community impact through an unwavering commitment to transformative music-making, cultural conversation and partnership with organizations of shared values across Los Angeles. He has served on the diversity subcommittee of the LA County Arts Commission's Cultural Equity and Inclusion Task Force, Los Angeles' nation-leading commitment to building a more inclusive and equitable arts and culture ecosystem. During his tenure, he has also strengthened relationships with the leading institutions across the region, including the Center for the Art of Performance at UCLA, USC Thornton School of Music, Glendale Arts, Younes and Soraya Nazarian Center for the Performing Arts, Colburn School and Huntington Library. Harrison joined with board leadership to develop a strategic framework for impact across four pillars — concerts, accessibility and diversity, learning and creating, and innovation and entrepreneurship — that continues to foster a creative spirit of programming and decision-making within the organization while helping to grow the earned revenue base and philanthropic support. He has championed LACO world premieres or commissions by Ellen Reid, Sarah Gibson, Derrick Spiva Jr, Juan Pablo Contreras and Pierre Jalbert, among others, and helped oversee the search and appointment of the orchestra's sixth music director, Jaime Martín, who begins his tenure in the 2019-20 season.

Harrison came to LACO after serving as vice president of advancement and external relations at the Detroit Symphony Orchestra, raising \$18 million annually while developing strategies to build the DSO's local and global reputation. Having previously worked for the Indianapolis, New Jersey, Boston and Dallas symphony orchestras, Harrison holds degrees in bassoon and political science from Northwestern University — where he was recently elected to the political science department's Alumni Hall of Fame — and Southern Methodist University's Meadows School of the Arts. Deeply committed to music education as a right and a fervent believer in the power of cultural diplomacy, he serves as a founding board member of BLUME Haiti, an organization that works with Haitian and International partners to develop leadership skills in young musicians and create opportunities for social and civic change through music. In March 2017, he helped implement the inaugural National Orchestra Institute in Haiti alongside musicians from the Utah Symphony, which will now be held for the third time in March 2019. He also serves as a professional advisor to Chicago-based Fifth House Ensemble and has lectured and presented for the League of American Orchestras, Arts Midwest, Tessitura Network, Association of California Symphony Orchestras, Wayne State University and Spanish Association of Symphony Orchestras. Harrison is a graduate of National Arts Strategies Chief Executive Program: Community and Culture, which brought together 50 arts executives from 34 states and 18 countries who are working to lead change in their organizations, communities and the global cultural field.

Los Angeles Chamber Orchestra ranks among the world's top musical ensembles. Beloved by audiences and praised by critics, the Orchestra is known as a champion of contemporary composers, with eight ASCAP Awards for Adventurous Programming, as well as a preeminent interpreter of historical masterworks. Headquartered in the heart of the country's cultural capital, LACO has been proclaimed "America's finest chamber orchestra" (Public Radio International), "LA's most unintimidating chamber music experience" (Los Angeles magazine), "resplendent" (Los Angeles Times) and "one of the world's great chamber orchestras" (KUSC Classical FM). Performing throughout greater Los Angeles, the Orchestra presents orchestral, Baroque and chamber concerts, as well as salon evenings in private spaces and unique experiences that explore classical music's cutting-edge sounds. LACO's long history of educational outreach encompasses programs integral to its mission of nurturing future musicians and composers as well as inspiring a love of classical music. Jaime Martín, praised as "a visionary conductor, discerning and meticulous" (Platea Magazine), is LACO's Music Director Designate and takes the podium as Music Director in the 2019-20 season.

For more information on Los Angeles Chamber Orchestra visit laco.org.

Alert Re: Bandits of the Acoustic Revolution feat. Streetlight Manifesto concert

Alert Re: Bandits of the Acoustic Revolution feat. Streetlight Manifesto Concert

AFM members are advised that the Bandits of the Acoustic Revolution featuring Streetlight Manifesto concert taking place at the Dolby Theatre on May 18, 2019 is not currently covered under a union agreement.

It has come to our attention that Anschutz Entertainment Group (AEG) may be contacting local musicians to participate in this engagement with no contract protections for fair wages, health & welfare, pension, or other benefits that come with AFM union contracts. Local 47 has reached out to event producers, who so far have refused to guarantee that musicians hired for this performance will earn fair wages and benefits in line with industry standards.

As professional musicians, we must take a stand against taking jobs at sub-standard rates far below what we deserve. We not only cheat ourselves by accepting such engagements, but we also cheat our colleagues by setting a precedent that it's acceptable to undervalue us and our work.

If you are contacted to participate in these engagements, please alert the office of AFM Local 47 President John Acosta at 323.993.3181 or john.acosta@afm47.org.



Todd Rosenberg/CSO

Chicago Symphony Wins New Contract

After seven weeks on strike, the musicians of the Chicago Symphony Orchestra voted unanimously on April 27 to ratify a new five-year contract, ending the longest strike in the orchestra's history.

"Great thanks to the thousands of friends who attended concerts, wrote letters, signed petitions, picketed, came to the picket line and more," the orchestra posted on its [Facebook page](#). "Your support and Mayor Emanuel's leadership made this agreement possible."

The agreement includes a 13.25% increase in salary and protects their guaranteed retirement benefits, with no increases to the cost of musician health benefits. The new agreement preserves guaranteed minimum retirement benefits for current musicians and commits the parties to study options for providing retirement security for new hires.

"The musicians were humbled to receive and are so appreciative of the overwhelming support from people throughout Chicago and around the world," said Cynthia Yeh, percussionist and member of the negotiating committee.

"After about a year of negotiations we are victorious in our efforts by protecting and maintaining our secure retirement and gaining lost ground on our annual salaries," said Steve Lester, bassist and chair of the musicians negotiating committee. "The musicians voted overwhelmingly for a fair and competitive compensation and retirement benefit plan that will ensure the excellence and sustainability of one of the finest orchestras in the world. And thanks to Mayor Rahm Emanuel for his involvement. The musicians are looking forward at last to performing once again at Symphony Center before the world's best audience."

ICSOM CALL TO ACTION Raises \$200,000 for Striking Chicago Symphony Musicians

The International Conference of Symphony and Opera Musicians (ICSOM) issued a CALL TO ACTION on April 8, and immediately musicians of the San Francisco Symphony responded generously with a lead donation of \$15,000 for their colleagues in the CSO. In the two weeks that followed, the \$200,000 mark has been swiftly reached by the generous donations of ICSOM's member orchestras and unions, including a \$1,000 contribution by AFM Local 47.

This recent CALL TO ACTION also reaches another important milestone, as now over \$2 million has been raised and issued to orchestras in ICSOM CALLS TO ACTION since its inception in 2007.

"It has been deeply gratifying to see the speedy response of our member orchestras to our colleagues in peril at the CSO," said Meredith Snow, ICSOM Chairperson and member of AFM Local 47. "Our musicians clearly understand that what happens in Chicago affects us all and have thus responded generously with this collective action."

In a statement, ICSOM shared: "It is essential that the musicians of ICSOM respond whenever and wherever our members are in need. It is through our united network of orchestras that we can effectively articulate to our managements that a move against one of us is a move against all of us. The unity and generosity of all ICSOM musicians, along with our brothers and sisters in the Regional Orchestra Players Association (ROPA), the Organization of Canadian Symphony Musicians (OCSM), the Recording Musicians Association (RMA) and the Theater Musicians Association (TMA), and throughout the American Federation of Musicians (AFM), have been an inspiration to our members and a cautionary tale to our managements. The support of our ICSOM orchestras in these Calls to Action has been extraordinary and makes a tangible difference in the lives of our fellow musicians."



**UNION
PROUD.
UNION
STRONG.**

Welcome to the AFM
family, Boise Philharmonic!

- your friends at AFM
Local 47

AFM LOCAL
47

Welcome, Boise Philharmonic Musicians!

Musicians of AFM Local 47 proudly welcome members of the Boise Philharmonic to our AFM family! Following is the official announcement from AFM President Ray Hair:

“Musicians of the Boise Philharmonic voted overwhelmingly to join our union — 96% voting in favor. The philharmonic management agreed yesterday to recognize AFM as the collective bargaining representative for the musicians.

“These musicians joined together in union to amplify their voices and have a seat at the table. [Watch here](#) as the Boise Philharmonic musicians announce to their audience that joining AFM is ‘an important step towards a bright future in which we can be heard as professionals.’

“We welcome these amazing musicians to our union. Collective bargaining will enable the musicians of the Boise Philharmonic to have a real voice in their workplace — everyone deserves to be heard.

“Musicians standing together have the power to win!”

VOLUNTEERS NEEDED MAY 13 - JUNE 15, 2019!



LETTER CARRIERS' **FOOD DRIVE**

Labor Community Services needs your organization to volunteer to help sort food for union and community pantries

May 13 to June 15, 2019 (excluding Sundays and Holidays)
Shift 1 – 8:00 am to 12:00 pm & Shift 2 – 12:00 pm to 4:00 pm

Location: **Salvation Army – 5600 Mansfield, Bell, CA 90201, Bldg. 1D**
(Enter through the back of the complex on 3rd Street, at the gate between Rickenbacker Rd. and Mansfield Way, Cross streets are Eastern & Slauson)

Register your team with Elda Martinez at elda@thelafed.org or (213) 381-5611 x133 or
Online at: <https://volunteer.unitedwayla.org/opportunity/a0C6A000005zjuRUAQ>





UNITED WAY HOME WALK

L.A. Labor Walks for Homeless Vets

When: Saturday
May 18, 2019

Time: Registration –
7:00 AM

Walk Starts: 8:45 AM
Run Starts: 9:00 AM

Where: Grand Park
200 N Grand Avenue
Los Angeles, CA 90012
(In front of City Hall)

Free Parking at LATTC
24th Street Structure

On Saturday, May 18th, labor will take the lead and walk to end homelessness in United Way of Greater Los Angeles' 2019 HomeWalk 5k run/walk. We are entering a Labor team of Union Sisters and Brothers called the "Homeless Heroes." Labor is the only team dedicated to raise funds to help homeless veterans into permanent housing during HomeWalk.

Registration and parking is free to union members and their families, so if you would like to register your union contact Elda Martinez, ph: (213) 381-5611 x 133, email: elda@thelafed.org or online until Tuesday, May 14, 2019 at <https://secure.qgiv.com/event/homewalk2019/register/#signup> **Step 1:** Click on Join a Team and create a log-in. **Step 2:** Choose Runner or Walker and Confirm Homeless Heroes in the join a team section. **Step 3:** You must set a minimum fundraising goal of \$5 to complete registration. Please note that you are not required to make a donation to proceed. **Step 4:** Enter your details. **Step 5:** Enter the promo code **HHERO2019** to waive fees. **Step 6:** Review and Submit.



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.



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](#).



Final Notes

In Memoriam

Roger V. Burton

Life Member. Trombone
1/18/1928 - 11/30/2018
Survived by children

Maxim Gershunoff

Life Member. Trumpet
6/10/1924 - 8/11/2018
Survived by friends

Vic Cipponeri

Life Member. Acoustic Bass
7/16/1926 - 3/31/2018
Survived by son

Rosita Duchesne Mallah

Life Member. Latin Percussion/
Vocals
12/9/1924 – 4/3/2019
Survived by children

Pavel Farkas

Life Member. Violin
2/3/1942 - 4/5/2019
Survived by spouse & children

Phil A. Teele

Life Member. Bass Trombone
6/6/1942 – 3/19/2019
Survived by children



Send your Final Notes
remembrances to:
overture@afm47.org

Local 47 Overture Online
3220 Winona Ave.
Burbank CA 91504

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

SERVICES FOR TIMOTHY LANDAUER

MEMBER. CELLO
(1963 - 2019)

TUESDAY, MAY 7, 2019
5 PM

SKYROSE CHAPEL
ROSE HILLS MEMORIAL PARK
3888 WORKMAN MILL RD.
WHITTIER, CA 90601



Final Notes

SERVICES FOR ETHMER C. ROTEN JR.

LIFE MEMBER. CLARINET
(1922 - 2019)

**THURSDAY, MAY 9, 2019
1 PM**

**FIRST PRESBYTERIAN CHURCH
OF GRANADA HILLS
10400 ZELZAH AVE.
NORTHRIDGE CA 91326
818.360.1831**

Please join the family to celebrate
the life of Ethmer C. Roten Jr.

The service will be followed
by a reception.

Additional Details:

Church Service – 1 p.m.
Reception/Celebration of Life – 2-4 p.m.

In lieu of flowers, the family asks that you consider donating to Inspiring Notes, Inc., a 501(c)(3) nonprofit whose mission is to create classical music experiences that educate, enrich and inspire our youth and families in the San Fernando Valley, and help to fill the gap in music education in our public schools.

Ethmer performed and taught music to young and old all of his life. His participation in the Inspiring Notes free music education program gave him the opportunity to teach more than 30,000 youth these past 11 years.

Please send your donations to:
Inspiring Notes, Inc.
11100 Sepulveda Blvd. # 292
Mission Hills, CA 91345

Your contributions are tax deductible.
Tax-exempt ID number is 71-1051594



Roger V. Burton

Life Member. Trombone/Bass

1/18/1928 - 11/30/2018

by the Burton daughters

Lifelong AFM member Roger V. Burton died on Nov 30, 2018 at home in Santa Monica, surrounded by his family. A jazz musician, developmental research psychologist, and television actor, he was 90 years old.

Starting his career as a professional musician at age 11, Dr. Burton distinguished himself as a jazz trombonist in big bands and studio film soundtracks. With the affectionate jazz nickname "Schoolboy" (from the fact that he used his set breaks to do his homework), he entered USC at 16 where he graduated with a BA and BM in Music, as well as a MA in Sciences and was a Laura Arckell Platt Scholar. He played with Peggy Lee, Andre Previn, Nat King Cole, Johnny Ray, Frankie Laine, the Lennie Niehaus Octet, the Ink Spots, the Chuck Cabot Band, Dick Pierce Band, was a regular on Ernst Gold studio recordings for films, as well as the Hoagy Carmichael show on NBC.

After getting informal lessons from a friend, Charles Mingus, he switched to the bass and to playing in smaller combos. He played in combos throughout his life. Following his writing a response to a psychology study that claimed musicians were irresponsible, he was invited to pursue graduate studies in the field of psychology, and given a full scholarship to Harvard University. Burton became a developmental psychology researcher at the National Institute of Mental Health, with a specialty in the development of morality. He worked with researcher Jean Piaget in Switzerland in 1967, and Burton's work, especially his research with John Whiting, continues to influence the field. Publications include: "Resistance to temptation in relation to sex of child, sex of experimenter, and withdrawal of attention," "Differential movie-viewing behavior of male and female viewers," "Effects of baby walkers on motor and mental development in human infants," and "Generality of honesty reconsidered." He was also a consulted expert for news stories dealing with issues of morality, father-absent homes, and gender roles regarding viewer influence related to media.

Burton was invited to become a full professor at SUNY Buffalo in Moral Development and Childhood Social Development, and he took the job because he wanted to be an equal parent to his five daughters. A distinguished professor, he also worked on cross-cultural studies with psychologist Yoshimasa Nakasato in Japan, and he launched a department of psychology in the University of Kuala Lumpur as a sibling school program with UB.

After a full career as a professor in Buffalo, he retired to accompany his wife to Los Angeles, where she was screenwriting. There, he began his third act with a new career: as an actor in film and television. For the last couple of decades, he's worked in national & international television commercials, television shows, and films, including playing the character Philips in the TV series "The Cool Kids" on FOX, playing Zach Galifianakis' father-in-law on "Baskets," and roles on "Shameless," "The Clapper," "My Name is Earl," "Fargo," "Super Clyde," "American Body Shop," "Monk," "House," "The George Lopez Show," "Up All Night," "America Idol," "Good Morning America," "The Tonight Show," and the Sony/MGM film "Manna From Heaven" (with Cloris Leachman, Wendie Malick, Shirley Jones, Frank Gorshin, Seymour Cassel, Jill Eikenberry, Shelley Duvall, Austin Pendleton, and Louise Fletcher). He also starred with Peri Gilpin ("Frasier") in an upcoming short film, "Old Guy," about the stereotyped depictions of aging in American media. Produced by his five daughters' film company (Five Sisters Productions), the short was inspired by Burton's pointing out that parts for older people often fell into simple stereotypes and got no name in scripts other than "Old Guy."

Outside of work, he and his wife believed that having adventure as a family was possible and important, and with their five daughters they backpacked through India and Southeast Asia, bicycled and camped through Europe, followed the Donner Party trail for his wife's book research, hitch-hiked across Alaska. Ten years ago, he and his wife did a yoga-service trip with the GO Campaign to Africa, climbing to the base camp of Mt. Kilimanjaro at 80 years old. A feminist advocate, he toured in the early 70s with his wife (novelist and screenwriter Gabrielle Burton) as opening speakers for Gloria Steinem, talking about their commitment as parents to defining gender roles and housework more equally. Burton was politically engaged in civil rights and gender equality marches from the 1960s through the current day, and he also served as a poll worker with his strong belief in voting rights for all Americans.

Burton is survived by his daughters, Maria Burton, Jennifer Burton, Ursula Burton, Gabrielle Burton, and Charity Burton, his sons-in-law, David Mathieson, Aniruddh Patel, Graeme Boone, Darin Henry, Steve Duron, his sister JoDe Kielhofer, his nieces and nephews and their families, and his eight grandchildren.



Pavel Farkas

Life Member. Violin

2/3/1942 – 4/5/2019

by the Farkas and Vener families

The music world lost one of its greats on Friday, April 5, 2019, when violinist Pavel Farkas, passed away at the age of 77. Mr. Farkas was a loving husband, devoted father of three and proud grandfather of 11.

A native of Bratislava, Czechoslovakia (now the Slovak Republic), born in 1942, Pavel Farkas joined the Bratislava Radio Symphony Orchestra at the age of 17, and only five years later became its concertmaster. Always one to explore the world through music, Farkas held the position of concertmaster in orchestras including the Mexico City Philharmonic, Osaka Philharmonic, Dutch Radio Philharmonic, Redlands Symphony, Pasadena Pops and the orchestras of the Bolshoi and Joffrey Ballets. Farkas was the founding concertmaster of the California Philharmonic, Pacific Symphony, was the leader of the Slovak Chamber Orchestra and a member of the first violin section of the Los Angeles Philharmonic.



As a soloist, Farkas performed with orchestras in Russia, Germany, Holland, Japan and the People's Republic of China. He was also an in-demand studio musician in the entertainment industry. His playing can be heard on numerous Grammy-winning recordings with artists including Whitney Houston, Linda Ronstadt, Aaron Neville, Cher, Barry White, John Williams, Maurice Jarre, Michelle Legrand, Lalo Schifrin, Smokey Robinson, Diana Ross, Earth, Wind and Fire and the Police. His credits include film scores for the movies Titanic, Ghost, Dances with Wolves and many other Hollywood blockbusters. He also worked in the recording industry as a contractor and served a stint as Music Director for Motown Records. Mr. Farkas was also a lifetime



Armando Arorizo

member of American Federation of Musicians Local 47.

In addition to his performance career, Mr. Farkas was the Artist Professor Emeritus of violin and orchestra studies at the University of Redlands School of Music.

Prior to his when music career took flight, Farkas was a nationally-ranked amateur light-heavy-weight boxer in Czechoslovakia. Pavel was also an avid history buff, with a particular love for learning about America's Old West, which made California a fitting place for his emigration to the United States. His love of American culture, and of Steve McQueen in particular, spurred his first car purchase in this country—a Ford Mustang.



Adrian Sanchez-Gonzalez

Mr. Farkas is survived by his wife Gudrun Farkas, sons Pavel Jr., Stephen and Michael, stepdaughter Sabine Vener and stepson André Vener, 11 grandchildren and his beloved dachshund Oscar.



Rosita performing for Paul Newman and Joanne Woodward

Rosita Duchesne Mallah

Life Member. Latin & Brazilian Percussion/Vocals
12/9/1924 – 4/3/2019

Rosita Duchesne Mallah was born December 9, 1924 in Cayey, Puerto Rico. She joined the Los Angeles musicians union, AFM Local 47, in 1961 and remained a member until her passing. She was a staunch supporter of the Musicians Union, and her late husband was Charles Mallah (guitar, bandleader), who had served on the Local 47 Executive Board for many years.

Among her main credits, Rosita was a very successful performer in NYC, where she was also a member of the musicians union Local 802. She performed at such venues as the Plaza Hotel, Vanderbilt Hotel, Catskills, etc. She also performed at the United Nations often because she sang in many languages.

In California she worked under contract to Universal Studio Tours and Magic Mountain. She performed for four U.S. Presidents including JFK (Macy's Day Parade float), Nixon, Reagan, and Ford ("Western White House"). She performed numerous voyages on Princess and Rotterdam Cruises, and also many Hollywood parties.

Rosita died April 3, 2019, in Valley Village, California. She is survived by children Linda (vocalist & songwriter) and Robert (morning radio personality & musician); her son Arnie pre-deceased her.



Rosita with President Ford

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.

KRAMER
LAW GROUP

STEPHEN W. KRAMER
5858 WILSHIRE BOULEVARD,
SUITE 205
LOS ANGELES, CA 90036-4521
PHONE (323) 964-7100
WWW.KRAMERLG.COM

Letters



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

Health Savings Accounts and High Deductible Plans



The Board of Trustees of the Professional Musicians, Local 47 and Employers' Health & Welfare Fund (the "Fund") is committed to providing the best health insurance delivery and cost platforms to the Fund's participants and that are available in the health insurance marketplace.

In furtherance of that goal, and as reviewed in this article, the Fund now offers, for registration by all Fund Participants, two "High Deductible Plans" ("HDP's") that can be coordinated with a properly established and administered Health Savings Account ("HSA").

What is a Health Savings Account (HSA)?

A Health Savings Account (HSA) is a tax-exempt trust or custodial account the individual participant (this means "you") set up with a qualified HSA trustee to pay or reimburse certain medical expenses you incur. You must be an eligible individual, and remain an eligible individual, to set up and qualify for an HSA.

No permission or authorization from the IRS or the Fund is necessary to establish an HSA. You just need to fill out some paperwork to set up an HSA with a "trustee": a qualified HSA trustee is any bank, insurance company, or anyone already approved by the IRS to be trustee of individual retirement arrangements (IRAs).

The HSA trustee, though, is different from your health plan provider. The job of the HSA trustee is to pay you, not your doctor or other provider, with reimbursement funds from the HSA. Also, and in this regard, please note that the Fund is not an approved trustee for HSA accounts and, therefore, cannot assist you in setting up an HSA or administering the HSA once it is operational.

Please note that the proper set-up of an HSA **is the individual Participant's responsibility: the Fund does not establish nor administer HSA's for any Participant.** Any Participant can set up an HSA by going to a bank or insurance company that offers HSA administrative services (many banking institutions now offer this service).

Once the HSA is set up, it is the Participant's duty to keep the HSA properly funded and administered: **the Fund has no role at all in the administration of an HSA.** If you are contemplating the establishment of an HSA, you should truly consider taking an on-line tutorial or checking out the IRS website to make sure you understand how HSA's work and if it is the right health-care financing vehicle for you/your family.

Who Qualifies for an HSA?

To be an eligible individual and qualify for an HSA, you must meet the following requirements:

- You are covered under/enrolled in a group-sponsored high deductible health plan (such as the two HDHP's offered by the Fund)
- You have no other health coverage except what is permitted by federal law (i.e., the Affordable Care Act & the Internal Revenue Code)
- You aren't enrolled in Medicare
- You can't be claimed as a dependent on someone else's tax return
- You have an approved/IRS compliant HSA established to accept contributions and to pay your deductibles/co-pays

What are the Benefits of an HSA?

- You can claim a tax deduction for contributions you make from our own money to your HSA (up to the allowable limits) even if you don't itemize your deductions on Schedule A (Form 1040)
- Contributions to your HSA made by your employer (including contributions made through a cafeteria plan) may be excluded from your gross income. Under certain circumstances, these contributions can be in excess of what your employer contributes on your behalf to the Fund
- The contributions remain in your account until you use them
- The interest or other earnings on the assets in the account are tax free
- Distributions may be tax free if you pay qualified medical expenses
- An HSA is "portable." It stays with you even if you change employers, no longer qualify for participation in the Fund's benefit plans or leave the work force
- However, be aware of the level of the applicable deductible as the holder of the HSA must be able to put enough dollars into the HSA to cover the deductibles or else you can lose the tax advantaged status of the HSA

The Fund's High Deductible Plans:

Currently, the Fund offers the following High Deductible Plans for calendar year 2019 enrollment/coverage:

Blue Shield High Deductible PPO PLAN

The Fund offers Blue Shield High Deductible PPO ("Blue Shield HD PPO") plan to participants who have qualified for "Level A" or "Level B" benefit coverage.

Also, the Fund has determined that the Blue Shield HD PPO meets the IRS qualifications for a Health Savings Account. Thus, a participant may legally coordinate an HSA with the Blue Shield HD PPO.

Kaiser High Deductible Plan

In addition to the Blue Shield HD PPO, the Fund currently offers a Kaiser High Deductible Plan ("Kaiser HDP") which is available in 2019 to all eligible participants. You can enroll in the Kaiser HDP no matter what benefit coverage level (A, B or C) you qualify for.

2019 HSA Contribution Limits

The maximum contribution limits to an HSA for 2019 are \$3,500 for single coverage and \$7,000 for 2-party or family coverage. These limits change every year, so if you establish an HSA, keep up-to-date on the allowable annual contribution limits.

2019 HDHP Minimum Deductibles

For calendar year 2019 the IRS regulations define a High Deductible plan as one that has an annual deductible of at least \$1,350 for single party coverage, and \$2,700 for those with two-party or family coverage.

Footnotes:

¹ Level	Eligibility Contribution Level	Medical Plan
¹ A	\$1,500 +	<ul style="list-style-type: none"> • Blue Shield High Deductible PPO –HSA Qualified Plan (Ded \$1,350/\$2,700 - 90%/70%) • Blue Shield (Access+ HMO) (\$25 office visit co-pay / 25% Hospital co-pay) • Blue Shield HMO (TRIO NARROW NETWORK) (\$20 office visit co-pay / 25% Hospital co-pay) • Kaiser Permanente Traditional HMO - (\$30 office visit co-pay / \$500 Hospital co-pay) • Kaiser Permanente (Deductible) – (\$20 office visit co-pay / \$1,500 Deductible – 20% of some services) • Kaiser Permanente High Deductible - HSA Qualified Plan (\$30 office visit co-pay / Ded \$2,700 / \$2,700 – 30% of some services)
¹ B	\$1,200 to \$1,499	<ul style="list-style-type: none"> • Blue Shield High Deductible PPO –HSA Qualified Plan (Ded \$1,350/\$2,700 - 90%/70%) • Blue Shield (Access+ HMO) (\$25 office visit co-pay / 25% Hospital co-pay) • Blue Shield HMO (TRIO NARROW NETWORK) (\$20 office visit co-pay / 25% Hospital co-pay) • Kaiser Permanente Traditional HMO - (\$30 office visit co-pay / \$500 Hospital co-pay) • Kaiser Permanente (Deductible) – (\$20 office visit co-pay / \$1,500 Deductible – 20% of some services) • Kaiser Permanente High Deductible - HSA Qualified Plan (\$30 office visit co-pay / Ded \$2,700 / \$2,700 – 30% of some services)
C	\$800 to \$1,199	<ul style="list-style-type: none"> • Kaiser Permanente High Deductible - HSA Qualified Plan (\$30 office visit co-pay / Ded \$2,700 / \$2,700 – 30% of some services)

The above levels of deductibles as well as the allowable individual/employer annual HSA contribution will change for calendar year 2020. Please consult your CPA, financial advisor and/or the IRS website for the calendar 2020 allowable HSA annual contribution limits and deductible requirements.

Membership Dues Policy

Membership Dues Fees

Regular Member

Annual Dues: \$210

Semi-Annual Dues: \$110

Life Member

Annual Dues: \$110

Inactive Life Member

Annual Dues: \$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

by phone at 323.993.3116 or at

afm47.org/dues

Dues Schedule

- Annual and Semi-Annual Membership Dues for Regular, Life and Inactive Life Members are due **Jan. 1** of each year. Payment must be received by **March 31** (three-month grace period) to avoid suspension. If not paid by this date, a \$75 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 are due **July 1** and must be received by **Sept. 30** (three-month grace period) to avoid suspension. If not paid by this date, a \$75 reinstatement fee will be assessed. **Both dues and reinstatement fee must be paid by Dec. 31 to avoid expulsion.**

Please note: Inactive Life Members do not have all of the same rights as privileges as Regular and Life Members, such as the right to vote in Local elections. Please review the AFM Local 47 Bylaws for complete information.

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

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

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