AFM LOCAL 47 September 2019

# Overture online



# Celebrating the People Who Build America

#BandTogether:
Musicians Deserve a Fair Contract
for New Media

Woodstock Turns 50
A look back at the concert that changed a generation



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in New Media Contract

Campaign



**Woodstock Turns 50** 



In the Studio with Richard Bernard



Live Corner: 'West Side Story' @ the Kavli, Summer Bands @ Six Flags

# Columns

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# Semi-Annual Membership Dues Reminder

As a reminder, Semi-Annual Membership Dues were due on July 1. **Payments not received by Sept. 30** (within the three-month grace period) will result in a lapse of membership into suspension and a \$75 reinstatement fee.

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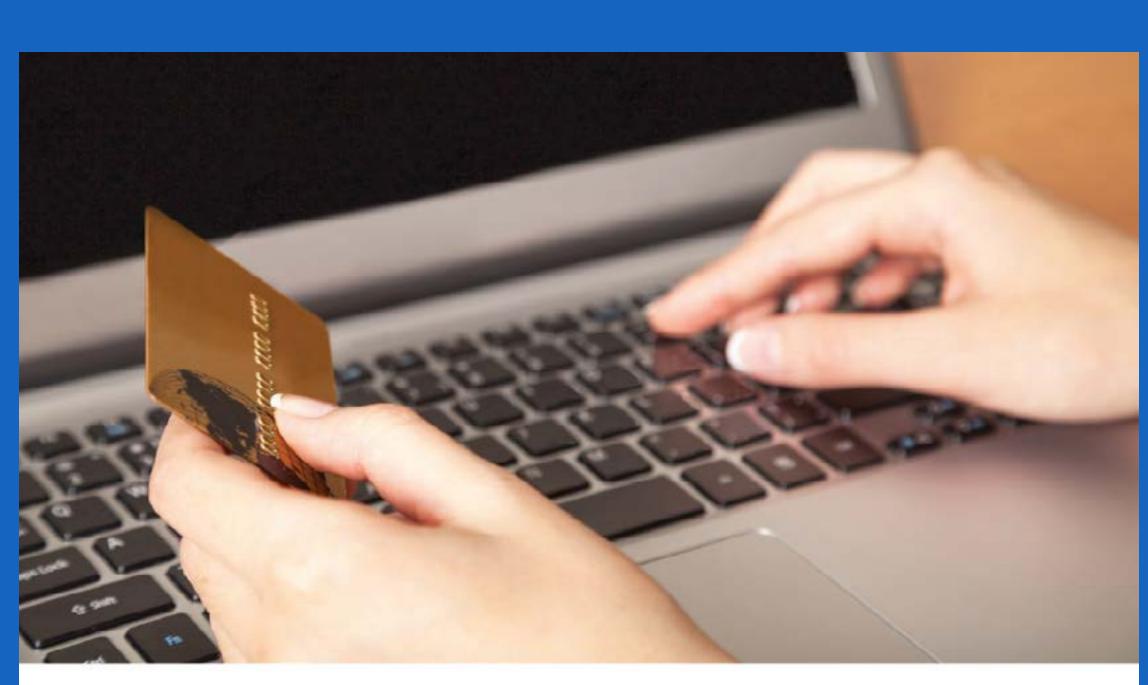
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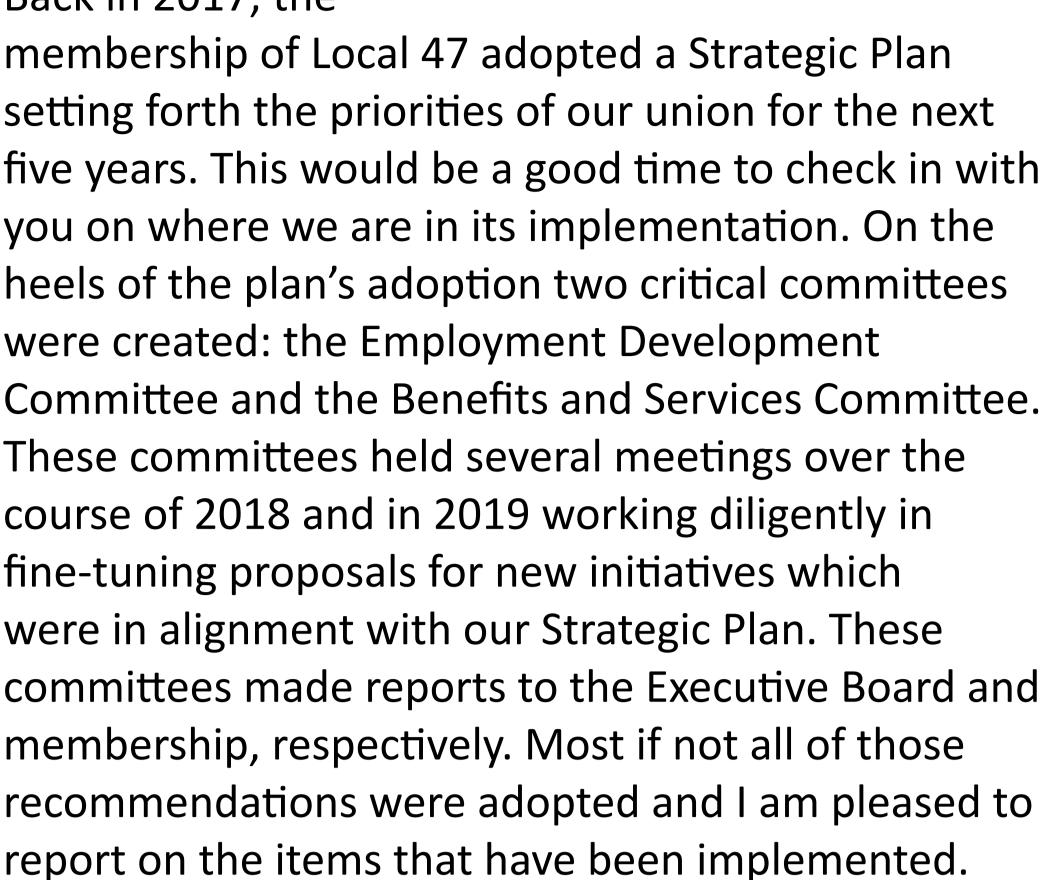
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# President John Acosta

# **Local 47 Strategic** Plan 'Check-In'

Back in 2017, the



One new initiative that came out of our plan is the Local 47 Career Pathways Program (CPP). The CPP program touches on several of our goals and provides job opportunities for Local 47 members, creating income for themselves in addition to pension contributions. Since 2018 our program has generated over \$50,000 in wages and benefits to Local 47 members. In addition to providing employment, and probably even more importantly, we provide music-career exposure to young musicians, introducing them to our union in a positive light, all the while potentially creating future AFM members of tomorrow.

Another win for our union in embarking on this program are the amazing community partnerships we are establishing with the Burbank and Glendale high schools and Glendale Community College. This year we have expanded our program to the Inglewood School District in partnership with the California Teachers Association.

Another new initiative that comes from our plan is the creation of showcases for Local 47 members to hi light their musical talents. This kickoff showcase called "Playin' Around" is scheduled to start later this year, so if you have a solo act or group that you would like to present, click here to make a submission.

**Negotiations Update** 

We are in negotiations with several Local 47 employers. Here is a list of agreements currently in negotiations:

- Palm Springs Opera Guild Pasadena Master Chorale
- San Bernardino Symphony
- Hollywood Bowl Orchestra
- Santa Anita Racing
- Los Angeles Jewish Symphony
- Musica Angelica
- Desert Symphony Los Angeles Ballet

In Unity,

John Acosta

# Vice President Rick Baptist

I have been totally geeking out with all the Space TV programs on PBS and SCI concerning the 50<sup>th</sup> anniversary of Apollo 11 moon landing on July 20, 1969.

amazing day I was hired by George Hernandez to be in the house band at Harrah's Reno. I will never forget that opening show. It was for Sammy Davis Jr. and his opening act was Carmen McRae. I was in Heaven, two shows a night, six days a week.

The entire world was buzzing about the Apollo 11

launch to the moon. The next act into Harrah's was

Donald O'Connor, who opened on July 18. He did an

I was 20 years old, and three weeks before that

amazing thing on the 20<sup>th</sup> during his 8 p.m. show — he had the stage manager bring out a TV set on stage and the entire crew and audience at 8:30 p.m. watched the first step on the moon.

I was relaying this story to a few friends and Tom

Ranier chimed in that his father, Lou Ranier, was

the astronauts how to use the Hasselblad cameras for their moon trip.

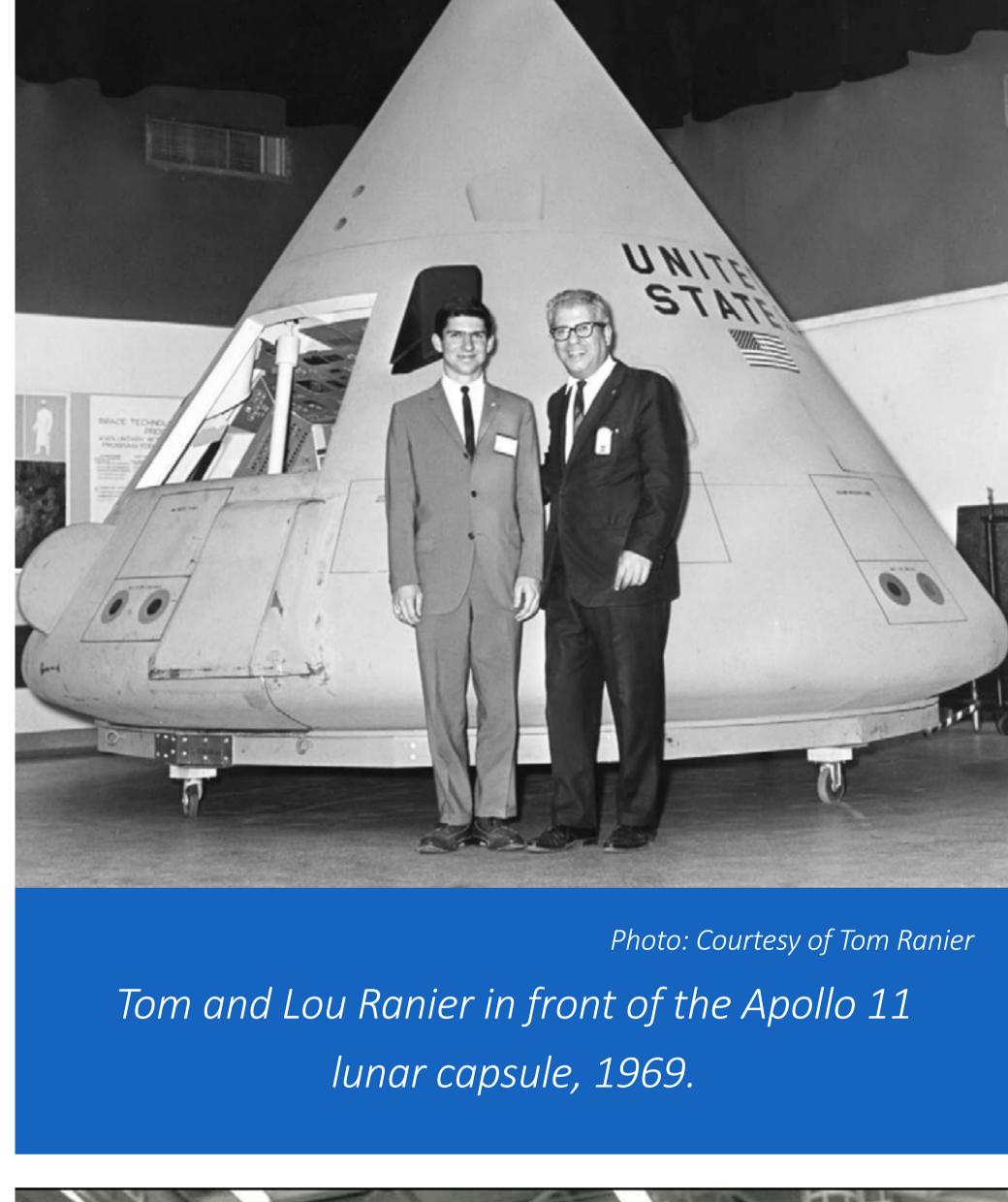
I am including two photos that Tom provide me of

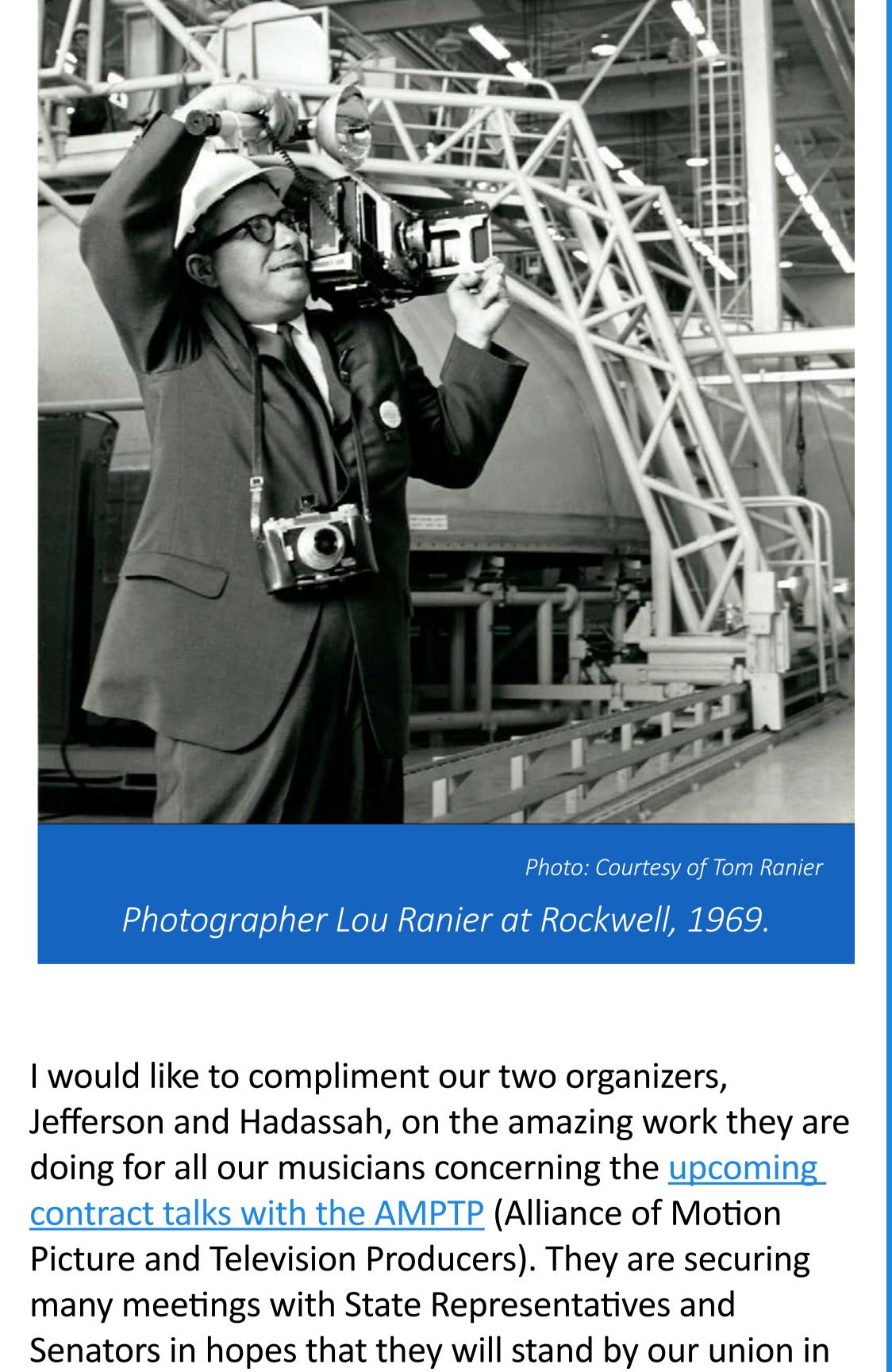
his dad. The first one shows Tom and Lou in front of

working at Rockwell and was the one in charge of still

photography for the astronauts. He actually taught

the lunar capsule, and the second one is of his dad doing his job at Rockwell. This totally explains Tom's love of photography and, like Tom, Lou was a very fine musician in the Chicago area. The apple obviously does not fall far from the tree.





Rep. Brad Sherman ©
@BradSherman

Last week, I had the pleasure of meeting with the American Federation of Musicians to discuss upcoming contract negotiations regarding musicians receiving residuals for their work released on new media platforms. #BandTogether

asking for fair treatment at the bargaining table. Bravo

1:58 PM · Aug 26, 2019 · Twitter Web App

Live, Laugh and Love,

(La) 5

Rick Baptist

to all.

# Secretary/Treasurer Gary Lasley

"Welcome to the real world!" I was told this by a middle aged women dressed up as Alice in Wonderland as I was passing out leaflets

d

outside the D23 Convention in Anaheim in order to promote fair compensation for musicians in the new streaming economy. Irony aside, the reality is that recording musicians are in an existential fight for compensation for content that is produced specifically for internet streaming. Traditionally, musicians who record soundtracks for theatrical release receive payments from use in secondary markets, but soundtracks recorded specifically for internet streaming have almost no secondary markets, thus almost no payments for musicians. Musicians who work in live television received payments for reuse and overseas use, but not for streaming. Other entertainment unions already receive royalty payments for such work but the Alliance of Motion Picture and Television Producers (AMPTP) has thus far refused to budge on this issue for musicians. Negotiations will resume in October.

The 50<sup>th</sup> anniversary of the Woodstock Music Festival has come and gone. And two Local 47 Life Members survived to tell about it! On a small farm in Bethal, New York, on August 16, 1969, a new L.A. band called Sweetwater with bass player Fred Herrera stood onstage and opened a three-day marathon that was to become the defining moment of a cultural and musical revolution. Soon thereafter, drummer Maury Baker appeared with Janis Joplin and her band. You can read about their stories <a href="here">here</a>.

September 2<sup>nd</sup> is Labor Day. The first known Labor

Day parade of over 10,000 union workers took place on September 5, 1882 in New York City. In those days workers toiled for 12 hours a day, seven days a week and it wasn't uncommon to find 5- or 6-year-olds working in the mills. It became a holiday designated as the first Monday of September by a bill authored by Senator James Henderson Kyle of South Dakota and passed by the 53<sup>rd</sup> Congress in June of 1894. According to the Government it was dedicated to the "social and economic achievements of American workers."

American Federation of Labor-Congress of Industrial Organizations (AFL-CIO). Whether it's marching for immigration rights, supporting the \$15 minimum wage, lobbying for AB5, supporting teachers, or demanding a fair contract, including streaming from the AMPTP, when we #BandTogether, we can!

A few weeks ago I attended Regional Orchestra Players Association (ROPA) Conference and the Theatre Musicians Association (TMA) Conference,

member of the Los Angles County Federation of

Labor, the California Labor Federation, and the

both in Boston at the Hilton Logan. Local 47 member Paul Castillo attended as president of the Southern California chapter of the TMA. But I was very disappointed and a bit embarrassed that despite having four ROPA orchestras, not a single delegate attended from Local 47. Nevertheless, it was a great conference. For me, the highlights were a presentation on the Alexander Technique; an address by Mark Volpe, President and CEO of the Boston Symphony; and presentations by Symphonic Services Division Director Rochelle Skolnick and Electronic Media Director Debbie Newmark, who explained changes in the newly ratified Integrated Media Agreement. She called out Local 47 member Peter Rofe for his crucial contributions to the final agreement. At TMA the presidents of local chapters reported and Paul Castillo moderated a panel discussion on the effects of the AFM Pamphlet B touring agreement on local players. Until next time, thanks for listening. As summer wanes, and you enjoy one last day of fun in the

Until next time, thanks for listening. As summer wanes, and you enjoy one last day of fun in the sun this Labor Day, I hope you will take a moment to remember the bold workers and activists who sacrificed so that we could enjoy the benefits and protections we have today.

Warm Regards,

Jary

Gary Lasley



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# A Day for Labor **Celebrating the People**

# Who Build America For over 100 years, Labor Day has been the holiday

of working people throughout the United States.

Labor Day pays tribute to the contributions and

achievements of American workers and is traditionally observed on the first Monday in September. It was created by the labor movement in the late 19th century and became a federal holiday in 1894. La-

bor Day weekend also symbolizes the end of summer for many Americans, and is celebrated with parties, street parades and athletic events. Why Do We Celebrate Labor Day?

# Labor Day, an annual celebration of workers and their

achievements, originated during one of American labor history's most dismal chapters. In the late 1800s, at the height of the Industrial Rev-

olution in the United States, the average American

worked 12-hour days and seven-day weeks in order to eke out a basic living. Despite restrictions in some states, children as young as 5 or 6 toiled in mills, factories and mines across the country, earning a fraction of their adult counterparts' wages. People of all ages, particularly the very poor and recent immigrants, often faced extremely unsafe work-

sanitary facilities and breaks. As manufacturing increasingly supplanted agriculture as the wellspring of American employment, labor unions, which had first appeared in the late 18th century, grew more prominent and vocal. They began or-

ganizing strikes and rallies to protest poor conditions

and compel employers to renegotiate hours and pay.

ing conditions, with insufficient access to fresh air,

Many of these events turned violent during this period, including the infamous Haymarket Riot of 1886, in which several Chicago policemen and workers were killed. Others gave rise to longstanding tradi-

tions: On September 5, 1882, 10,000 workers took unpaid time off to march from City Hall to Union Square in New York City, holding the first Labor Day parade in U.S. history. The idea of a "workingmen's holiday," celebrated on

the first Monday in September, caught on in other in-

dustrial centers across the country, and many states

passed legislation recognizing it. Congress would not

legalize the holiday until 12 years later, when a wa-

tershed moment in American labor history brought workers' rights squarely into the public's view. On May 11, 1894, employees of the Pullman Palace Car Company in Chicago went on strike to protest wage cuts and the firing of union representatives. On June 26, the American Railroad Union, led by Eugene V. Debs, called for a boycott of all Pullman railway cars, crippling railroad traffic nationwide. To break the Pullman strike, the federal government dispatched troops to Chicago, unleashing a wave of ri-

# ots that resulted in the deaths of more than a dozen workers.

Who Created Labor Day? In the wake of this massive unrest and in an attempt to repair ties with American workers, Congress passed an act making Labor Day a legal holiday in the District of Columbia and the territories. On June 28,

1894, President Grover Cleveland signed it into law. More than a century later, the true founder of Labor Day has yet to be identified. Many credit Peter J. McGuire, co-founder of the

American Federation of Labor, while others have

suggested that Matthew Maguire, a secretary of the

# Central Labor Union, first proposed the holiday.

**Labor Day Celebrations** Labor Day is still celebrated in cities and towns across the United States with parades, picnics, barbecues, fireworks displays and other public gatherings. Swipe

to the next page or tap here to view information

about this year's celebration in Wilmington, CA.



MONDAY - SEPTEMBER 2, 2019

# 40<sup>th</sup> Annual Labor Day Parade & Rally Picnic

Monday, September 2, 10 am – 12 pm 401 E M St. Wilmington CA 90744

Please join AFM Local 47 at the Labor Day parade alongside SAG-AFTRA and many other unions! Musicians will be marching and performing at this annual celebration of labor.

Help us to share our <u>#BandTogether</u> campaign and spread the word about musicians' issues with the rest of the Southern California labor movement: actors, broadcasters, teachers, longshoremen, firefighters, carpenters and more.

Family, friends, kids and pets are welcome! Lots of food and festivities will be served free of charge at Banning Park at the end of the march at noon.

you there!

Please wear your Local 47 blue shirts and we'll see

**SIGN UP HERE** 



Local 47 with SAG-AFTRA President Gabrielle Carteris at the 2018 Labor Day Parade. From left: John Acosta, Carteris, Meredith Snow and Marc Sazer.



# #BandTogether

# MUSICIANS DESERVE A FAIR CONTRACT

BandTogetherAFM.org

# Musicians #BandTogether for a Fair Contract in New Media

#BandTogether to improve standards for musicians working on streaming films and television shows. Members of the American Federation of Musicians

Musicians have organized the grassroots campaign

a fair contract from major studios including Disney, ABC, Warner Bros, CBS, MGM, Sony, Paramount, NBCUniversal and others. As major film and television studios prepare to

are banding together across the country to demand

launch their own streaming platforms, they are refusing to grant industry-standard residuals and wages to the musicians who work for them. Musicians have traditionally received a small portion

of revenue from the films and TV shows they work on, along with actors, writers and directors. But with streaming, the major studios are excluding musicians from their fair share, slashing musicians' overall pay.

profits every year, and streaming is likely to make them even more profitable. The shift toward streaming should not mean a shift toward poverty for people working in the industry. Musicians are demanding a contract that includes

These corporations generate billions of dollars in

for musicians working in new media.

good working conditions, fair wages, and residuals

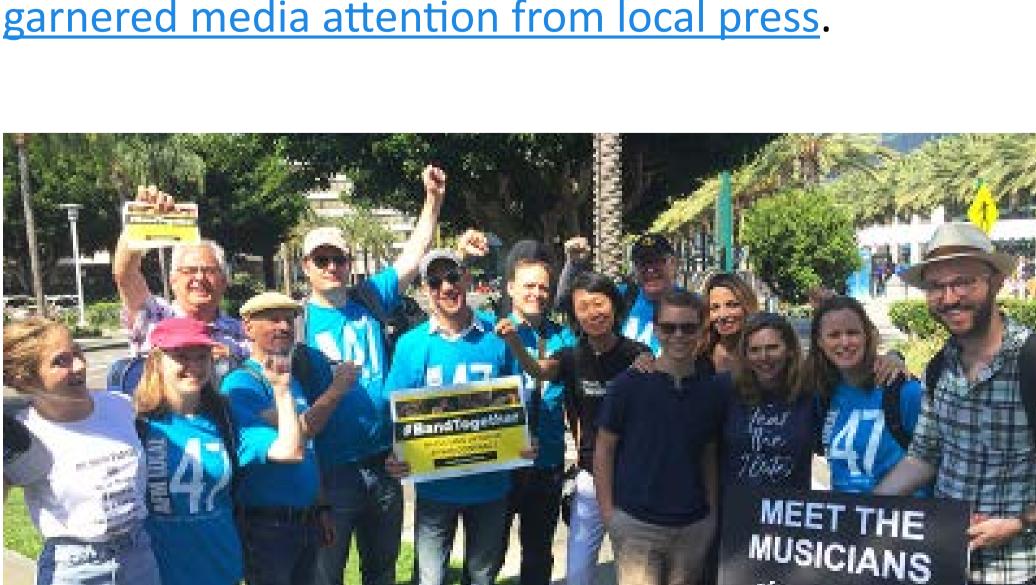


## pictures and television shows spent the fourth weekend in August at the D23 Expo engaging with Disney

Musicians who record the scores for major motion

Musicians Take on Disney at D23

fans, performing live music and sharing information about the #BandTogether campaign. The action sparked lively conversations with Disney fans and garnered media attention from local press.



**Get Involved!** 

Sign up to support the musicians' #BandTogether campaign at bandtogetherafm.org.

# General Membership Meeting

Monday | Oct 28 | 7:30pm

Rehearsal Room 7 3220 Winona Ave. Burbank CA 91504



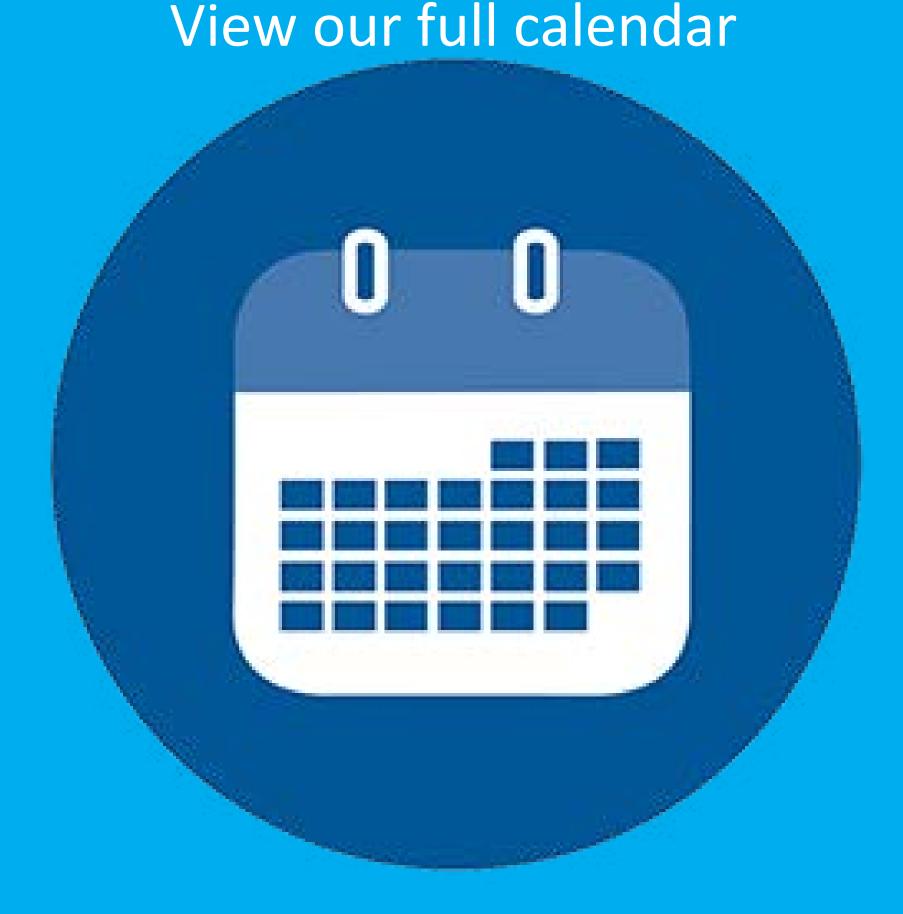
On the agenda (subject to change):

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

Open to all members in good standing.

Please 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.



# @ afm47.org/calendar

Sept. 2 - Labor Day

**Office Closures** 

# Orchestration II (Advanced) Saturdays, Sept. 7 - Oct. 26

10 a.m. - 1 p.m.
Rehearsal Room 7
more info

# Member Showcase Saturday, Sept. 14, 7-8 p.m.

Playin' Around: A Local 47

Rehearsal Rooms 6 & 7
POSTPONED - NEW DATE TBA
more info

# **General Membership Meetings**

Rehearsal Room 7, 7:30 p.m. Oct. 28 | Jan. 27 | April 27

# vocutive Deerd Mactir

Executive Board Meetings
Conference Room

# Tuesdays, 10 a.m.

New Member Orientation

Conference Room

Third Thursdays, 2 p.m.

#### At the Local



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Orchestration II presents a heavy focus on film music. Using current scores, Ludwin will instruct on selections from Michael Giacchino, Thomas Newman, John Williams, Hans Zimmer, among others.

Prerequisite: Orchestration I (or equivalent) or experience as an orchestral player.

Space is limited. Sign up today!

AFM47.ORG/ORCHESTRATION



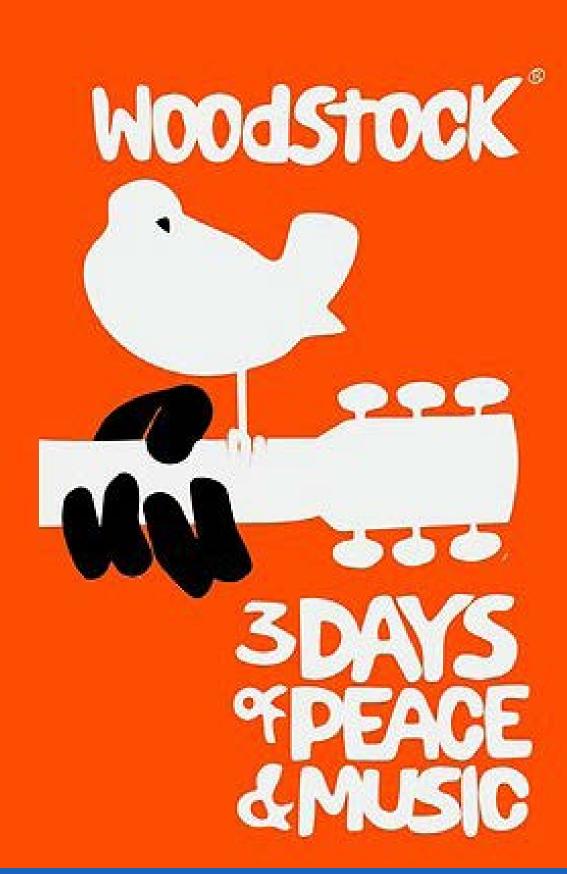
#### SUBMISSIONS DEADLINE EXTENDED!

'Playin' Around' is a new, casual concert series to provide Local 47 members the chance to network while sharing our love of playing music with each other and industry professionals.

AFM Local 47 members are invited to submit a 1-2 minute video performance of your solo act, duo, or group for consideration to participate in the showcase to be held at Local 47 later this year (date TBA). View the full FAQ here.

All submissions are due by October 31, 2019. Selected performers will be notified the following week. Video submissions should also include a brief bio or a link to your website/EPK. If you have questions please email <a href="mailto:showcase@afm47.org">showcase@afm47.org</a>.

**Submit Your Video Here** 



# Woodstock Turns 50

# A look back at the concert that changed a generation

The Woodstock Music Festival began on August 15, 1969, as half a million people waited on a dairy farm in Bethel, New York, for the three-day music festival to start. Billed as "An Aquarian Experience: 3 Days of Peace and Music," the epic event would later be known simply as Woodstock and become synonymous with the counterculture movement of the 1960s.

didn't come off without a hitch: Last-minute venue changes, bad weather and the hordes of attendees caused major headaches. Still, despite — or because of — a lot of sex, drugs, rock 'n' roll and rain, Woodstock was a peaceful celebration and earned its hallowed place in pop culture history.

Woodstock was a success, but the massive concert

Thirty-two musicians, a combination of local and world-famous talent, performed at Woodstock. Among the performers was Local 47 member Fred Herrera in the band Sweetwater. They were the act scheduled to open the festival; however, due to being stuck in traffic, folk singer Richie Havens' trio performed first. Sweetwater was eventually flown in to Woodstock by helicopter and performed next, becoming the first full band to perform at the festival. The original members of the band were Nancy "Nansi" Nevins (lead vocals/guitar), August Burns (cello), Albert Moore (flute/backing vocals), Alan Malarowitz (drums), Elpidio Cobian (conga drums), Alex Del Zoppo (keyboards) and Fred Herrera (bass).



Another Local 47 member, Maury Baker, played drums in the band for Janis Joplin on Day 2 of the festival (or, more accurately, Days 2 and 3 — her set began late Saturday night and ended at 2 a.m. on Sunday). The band mostly played songs from Janis Joplin's first solo album, "I Got Dem Ol' Kozmic Blues Again Mama!" The band lineup also included Terry Clements (tenor saxophone), Cornelius "Snooky" Flowers (baritone saxophone, vocals), Luis Gasca (trumpet), John Till (guitar), Richard Kermode (keyboards) and Brad Campbell (bass).



# A Canine Dream Come True

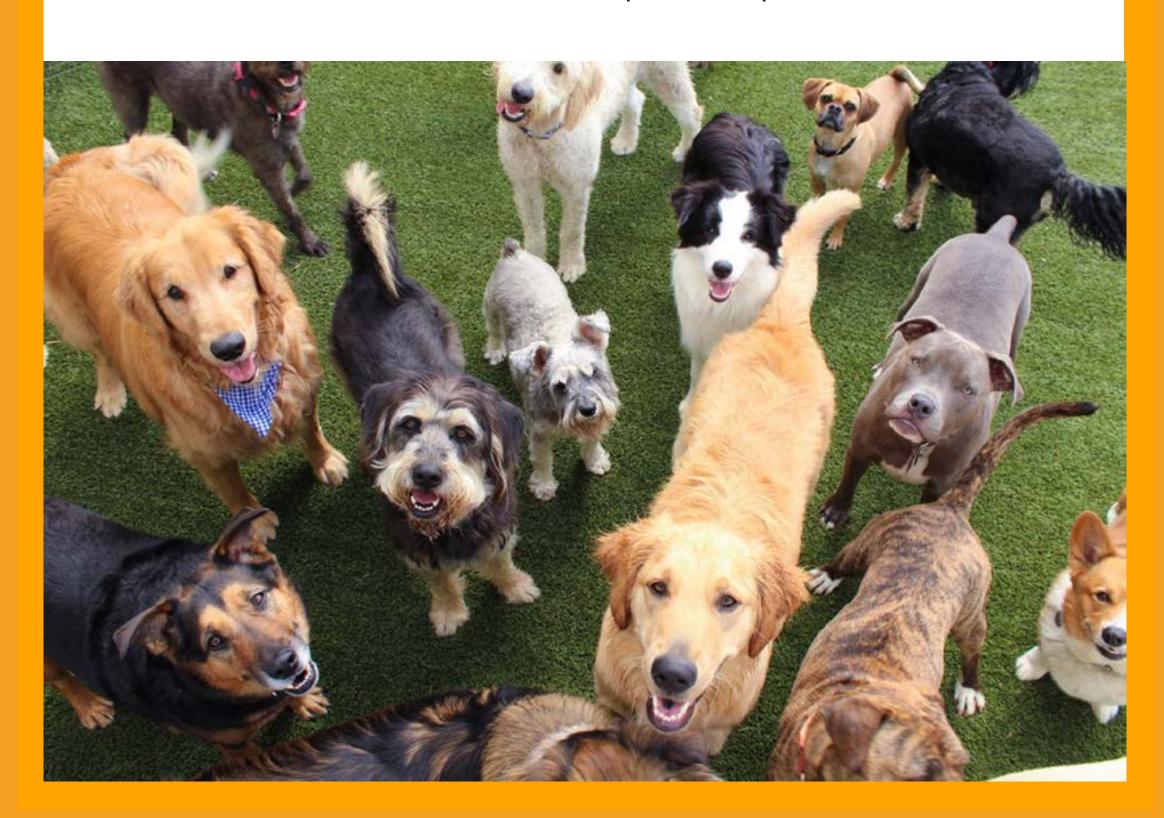


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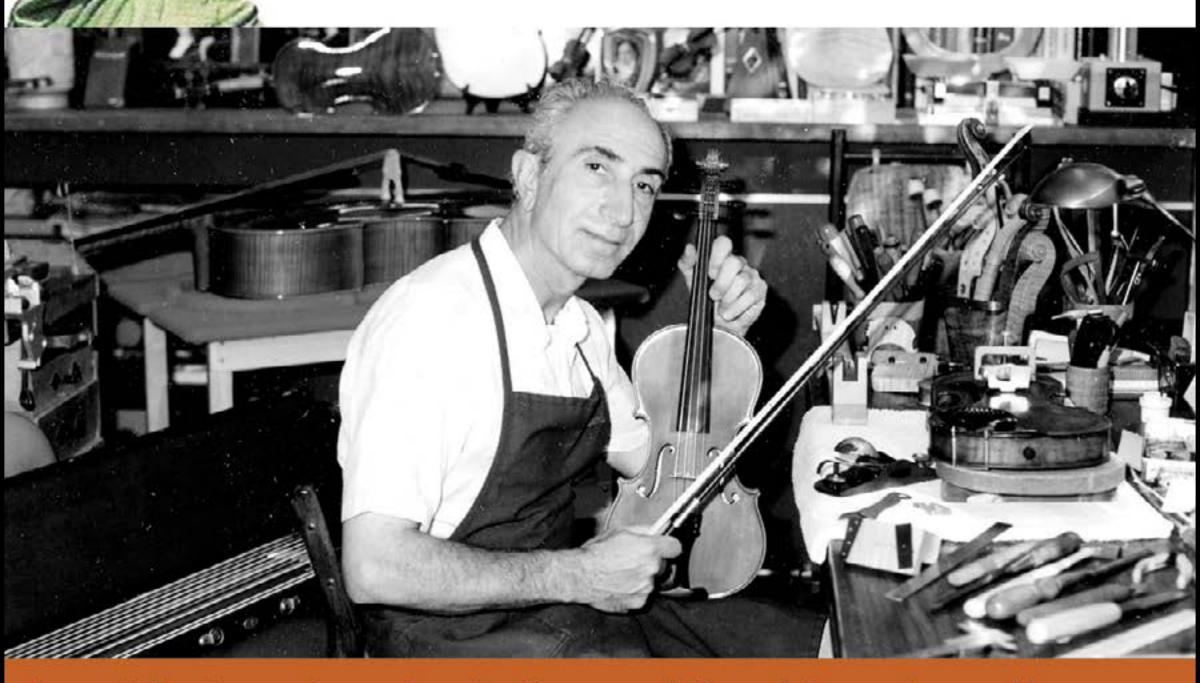
Photo: Trent Slatton

# In the Studio with Richard Bernard

In July, Richard Bernard led a trio at Stagg Street Studios playing Neapolitan-style music. Jean Sudbury played a Gibson mandolin that is over 100 years old. Gee Rabe played an accordion previously owned by the late, great Frank Marocco. Richard Bernard played classical and steel-string guitars.

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# Self-Pay Medical Plan Update



Updated medical and dental documents, along with a new Employee Enrollment/Change form, from French Cormany Insurance are now available in the members section at <a href="mailto:afm47.org">afm47.org</a>.

#### On the Town





**ENRICHING LIVES THROUGH MUSIC** 

## **APPLY FOR A GRANT TO PRESENT**

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## **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.

#### **Live Corner**



# West Side Story @ the Kavli

Since debuting on Broadway in 1957, "West Side Story" has become one of the most beloved and riveting musicals in theater history — and this summer, it took to the Kavli Theater stage at the Thousand Oaks Civic Arts Plaza.

With music by Leonard Bernstein, lyrics by Stephen Sondheim and Tony award-winning choreography from Jerome Robbins, this unforgettable production spins a story of star-crossed love, clashing cultures and the heartache of vengeance.

The production enjoyed a successful run July 26 through August 4.

## 5-Star Theatricals Orchestra

Jeff Rizzo - music director & conductor Ian Dahlberg-flute, piccolo, alto sax, clarinet Darryl Tanikawa - clarinet, alto sax, E-flat clarinet, orchestra contractor Bill Wilson-flute, piccolo, clarinet, tenor saxophone Matt Germaine-clarinet, bass clarinet, flute, baritone saxophone Melissa Hendrickson-horn Bill Barrett-trumpet 1 Chris Maurer-trumpet 2 Nathan Stearns-trombone Sharon Cooper - violin 1 (concertmaster) Sally Berman - violin 2 Judy Garf - violin 3 Stephen Green - cello Jennifer Oikawa - keyboard synthesizer Lance Conrad-Marut-guitar Shane Harry- double string bass Chris Kimbler- piano, celeste Steve Pemberton - drums Tyler Smith - percussion

Orchestra produced by Tanikawa Artists Management, LLC

#### **Live Corner**



AFM Local 47 Live Rep Michael A. Ankney with the Velocity band: Michelle Zarlenga (vocalist), James Flaherty (drums), Caleb Hulin (guitar), Austin Jay (vocalist), and Bryan Archer (leader/bass).

# Summer Fun at Six Flags Magic Mountain

Live Rep Michael A. Ankney had a great time during his summer visit to see members at Six Flags Magic Mountain for "Full Throttle Nights" at the Full Throttle Plaza on Saturday, August 15.



Velocity performing on the Full Throttle stage. From left (back row): Caleb Hulin (guitar), Brendan Coyle (keyboard), Austin Jay (vocalist), and James Flaherty (drums). Front row: Michelle Zarlenga (vocalist) and Bryan Archer (leader/bass).



engineer Gregory Hinde.



Full Throttle drummer Mark De La O, aka Marky D, and Velocity's keyboard player Brendan Coyle with

# Gig Junction: The Musicians Referral Service of Los Angeles

GigJunction.com connects clients with the world's best musicians — members of AFM Local 47 — with no fees or commissions attached.

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





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

# Join Today!

To participate in Gig Junction — a free program for Local 47 members — simply register with the Referral Service and keep your Local 47 membership current. Learn more here.



# Support Workers at Spanish Broadcasting System

90% support.

A message from SAG-AFTRA:

Workers need support in the on-going battle for a fair union contract at Spanish Broadcasting System's (SBS) Los Angeles based radio stations, Mega 96.3 and La Raza 97.9.

To recap what's happened up to now:

- DJs, producers and other employees at Mega 96.3 and La Raza 97.9 decided to organize with SAG-AF-TRA in 2016 to address ongoing workplace abuses that included being paid less than minimum wage, unpaid overtime, lack of health benefits and even the denial of meal breaks and bathroom access during live and remote events.
- SBS determined it would take away endorsement and appearance fees, which accounted for up to 50% of earnings for many employees.

   In August 2016, they voted to unionize with over

The situation became even worse for some when

 Soon thereafter, SBS began a campaign to bust the union that included the termination of eight employees and bad-faith surface bargaining.

SAG-AFTRA filed multiple charges with the NLRB

that ultimately led to a nearly \$500,000 settlement that included back pay, offers of job reinstatement to all eight wrongfully terminated employees, and SAG-AFTRA's bargaining expenses due to SBS's egregious bad-faith surface bargaining.

While the settlement marked an important victory

SBS has not changed its anti-union behavior. Rath-

for the workers and provided a needed morale boost,

er than bargain in good faith, SBS reverted to breaking the law, compelling SAG-AFTRA to file additional unfair labor practice charges against SBS in 2018. Among many egregious moves, SBS has even gone as far as to propose up to 15% wage cuts, while boasting top ratings across all media markets. In fact, last week SBS declared Mega 96.3 and La Raza 97.9 as the #1 and #2 Spanish language FM radio stations in Los Angeles!

Despite SBS's disheartening tactics, workers are holding firm in their fight for a fair first union contract. The movement has even spread to the SBS station in Chicago (WLEY "La Ley") where employees voted to

join SAG-AFTRA last year. Additionally, this past July, the NLRB issued a second complaint against SBS for bad faith bargaining and other anti-union behavior. We have a trial date set for October 2019.

As we prepare for our union trial, Chicago workers join Los Angeles to continue the fight for a fair union contract. We are enthused to see more labor and community allies coming on board to support. And

community allies coming on board to support. And given SBS' success with in ratings, we are spreading the word to the public and the companies that buy radio advertisements on SBS.

place will be achieved, but we still have work ahead of us.

Follow @sagaftra and @sagaftraespanol on social

media and use hashtags #sagaftraunidos & #sossbs.

We continue to be hopeful that justice in the work-

# 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: 323.993.3181

# **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 323.993.3143.

Your Union will take action — with legal counsel if necessary — on your behalf to ensure your rights as a union worker are protected.



# Got a Story to Tell?

Let us know! Overture welcomes submissions from our members.

Share about your latest union recording, performance or event by sending in your story (and photos!) to <a href="mailto:overture@afm47.org">overture@afm47.org</a>.

Submission deadline is the 15<sup>th</sup> of each month preceding issue date. You may review our submission guidelines <u>here</u>.



# In Memoriam

#### **Anthony Doria**

Life Member. Violin 6/16/1921 - 7/18/2019 Survived by friend

# Dick 'Slyde' Hyde

Life Member. Trombone 7/14/1936 - 7/15/2019 Survived by spouse & son

#### **Gary LeMel**

Life Member. Bass 9/16/1938 - 7/6/2019 Survived by spouse & daughters

#### Thomas H. Morgan

Life Member. Saxophone 9/11/1921 - 7/6/2019
Survived by children

#### Kenneth D. Sherman

Life Member. Clarinet 1/27/1937 - 1/31/2019 Survived by spouse

Send your Final Notes remembrances to: <a href="mailto:overture@afm47.org">overture@afm47.org</a>

Local 47 Overture Online 3220 Winona Ave. Burbank CA 91504

Photos are welcome. Submissions are due the 15<sup>th</sup> of the month.

## **Final Notes**



# Life Member. Trombone

Dick 'Slyde' Hyde

7/4/1936 - 7/15/2019

by Jack Redmond, Life Member

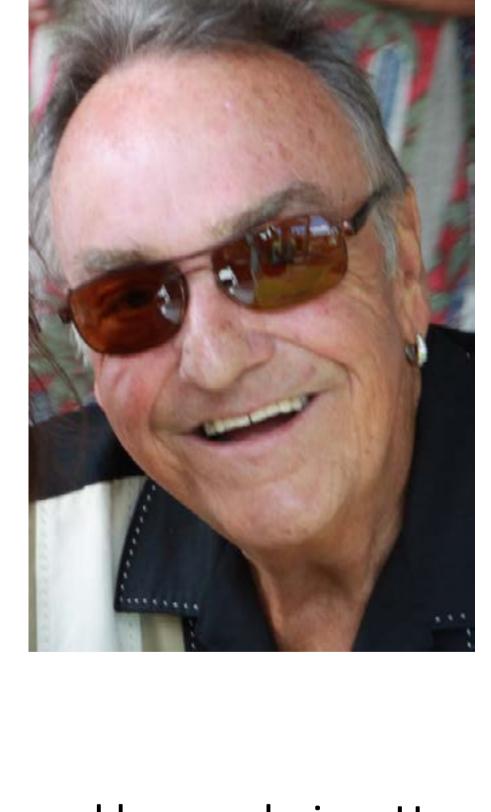
Slyde was one of my dearest friends for more than 60 years.

We both came to town in 1958, and met on a recording session that year. The other trombone was Ray Sikora, from Canada, and the three of us became fast friends that day. Dick (he wasn't known as Slyde 'til later) came up with the idea that none of us would accept a gig unless the other two were on it. That pact lasted about a week, until one of us got a call.

However, the three of us were the trombone section

for the Jerry Gray Band at the Catalina Island Casino for the summer on 1959 — a great summer of music, partying and scuba diving. One of the older boys dubbed Dick as Hair-Breath Harry, because of his habit of always wanting to test the limits — push the envelope, a trademark throughout his life. Dick, Ray and I were also the tenor trombone section on the 1960 Stan Kenton Band. Dick went to the east coast

with the Ralph Marterie Band, Ray went back to Canada, and I ended up in the Reno-Tahoe area until 1967. When I returned to L.A. in '67, after an absence of six years, Slyde was one of the busiest trombone players in town, with the Wrecking Crew, and was extremely helpful in getting me back into the recording/TV scene. Slyde was a fantastic musician and human being. He



played tenor + bass trombone, bass trumpet and tuba — all great! He always had a joke for any event, to break us all up. Never a dull moment with Slyde. As to the nickname of "Slyde," I definitely remember

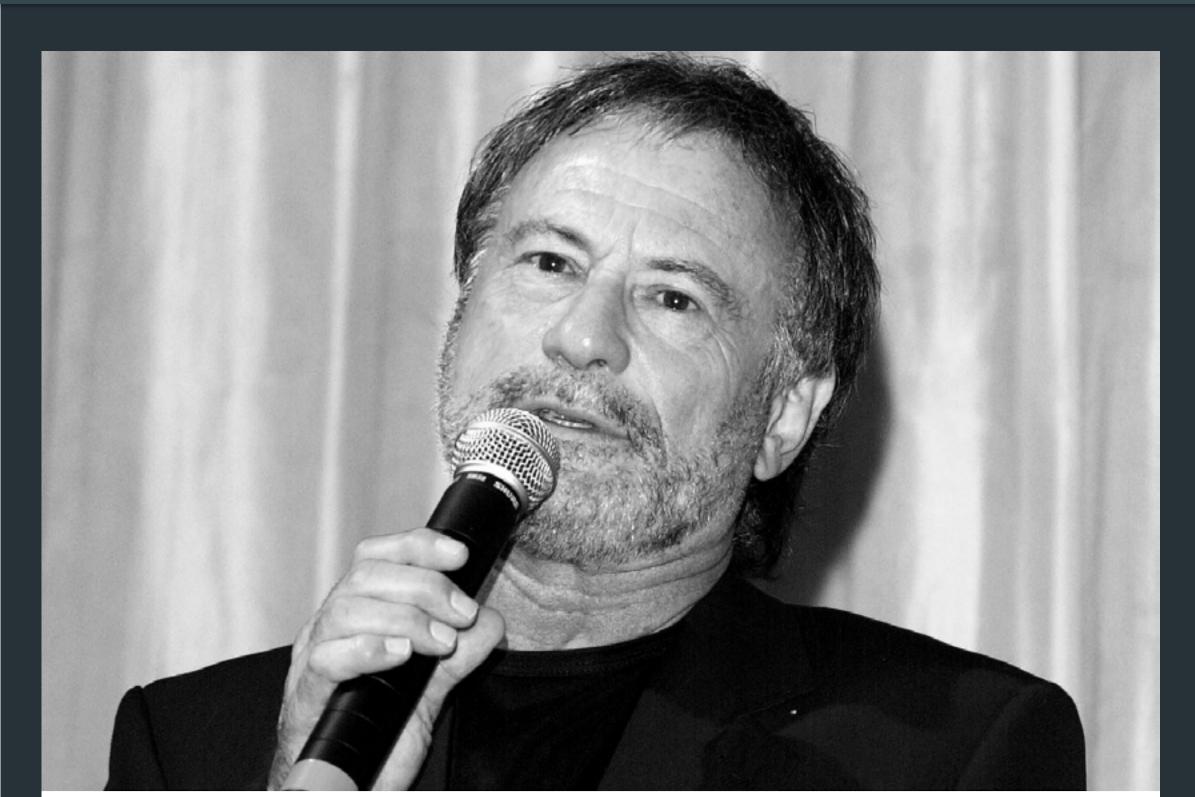
when I gave him that moniker. However, there are probably at least a dozen or more of Slyde's friends who definitely remember that they gave him that tag, as well. Slyde was respected and loved by everyone who knew him, or knew of him — a huge number of mu-

sicians and entertainment people. Because he was a

true original. One of a kind, and a beautiful kind he

was!

## **Final Notes**



# Gary LeMel Life Member. Bass

9/16/1938 – 7/6/2019

Gary LeMel, Former Warner Bros. Music Head & 'The Bodyguard' Soundtrack Mastermind, Dies at Age 80

by Billboard

Gary LeMel, the longtime film music executive who was once dubbed the "Godfather of the Modern Soundtrack" for his supervision of blockbuster albums including The Big Chill, Ghostbusters and The Bodyguard, died on July 6, 2019 at age 80. He is survived by his wife Maddy and three children.

LeMel kicked off his executive career in music publishing and later artist management, including a three-year stint at Jerry Weintraub's Management III. But the job that would set the course of the rest of his career was his role at First Artists — the short-lived film production company formed as a partner-ship between Barbra Streisand, Sidney Poitier, Dustin Hoffman, Paul Newman and Steve McQueen — where he supervised the soundtrack for Streisand's 1976 remake of A Star Is Born. Selling more than 4 million copies on the strength of Streisand's Billboard Hot 100 No. 1 single "Evergreen," the soundtrack launched LeMel's career in film music, where he would make an indelible mark over the next four decades.

member of the Tucson Boys Choir while also studying classical piano and, later, bass guitar. He eventually enrolled at the University of Arizona but dropped out to tour with jazz singer Anita O'Day, who had previously hired him as her bassist at a local jazz club.

By the early 1960s, LeMel had moved to Los Angeles to pursue a career as a performer, eventually sign-

Born in London, at the age of 10, LeMel moved with

his family to Tucson, Arizona, where he became a

album in the summer of 1964. But the emergence of The Beatles that same year (helped along by Vee Jay's release of their early album Introducing the Beatles) rendered acts like LeMel, who largely focused on reinterpreting standards, all but irrelevant virtually overnight.

"Their record killed my album," LeMel told the Los Angeles Times in 1995. "I was working Playboy Clubs, sometimes doing five shows a night and barely mak-

ing with Vee Jay Records, which released his debut

LeMel would find much greater success as an executive at Columbia Pictures beginning in the early 1980s, when he oversaw soundtracks for The Big Chill, Ghostbusters and St. Elmo's Fire, among count-

less others. On the power of a soundtrack to boost a film's box office, LeMel told Billboard in 1985: "[St. Elmo's Fire] was dying at \$25 million. When [its theme song 'Man in Motion'] went to No. 1, the film picked up 48% and is now close to \$40 million."

theme song 'Man in Motion'] went to No. 1, the film picked up 48% and is now close to \$40 million."

The following year, LeMel moved to Warner Bros., where he would eventually enjoy his greatest success with the blockbuster soundtrack to 1992's Whitney Houston-Kevin Costner vehicle The Bodyguard. Launched into the stratosphere by Houston's monster No. 1 hit "I Will Always Love You," the set even-

tually sold 45 million copies worldwide, making it the

best-selling soundtrack in history.

>> continue reading @ Billboard.com

### **Final Notes**

# Tom 'Tippy' Morgan Life Member. Saxophone 9/11/1921 – 7/6/2019

Tom "Tippy" Morgan passed peacefully on July 6, 2019 at the Ventura Cal-Vet home. Born in 1921 in St. Paul, Minne-



sota, he was the youngest of five boys born to John Herbert Morgan and Ida Ludell (Phillips) Morgan and discovered an early love of music. He fondly recalled teenage jam sessions at the Minneapolis home of the Pettiford family where he learned how to swing alongside future jazz legend Oscar Pettiford.

He had a distinguished army career with the 96<sup>th</sup> Infantry and received the Purple Heart in 1944 after taking shrapnel from a hand grenade on Okinawa.

Back home, he toured with numerous Big Bands, including Claude Thornhill (where he placed high on the Downbeat poll for best clarinetist), Sam Donahue, Billy May and Harry James. In 1950 he joined Capitol Records, starting as a record salesman. He worked his way up to A&R and eventually to Vice President of East Coast Operations. He moved to Decca Records in 1972 where he produced the cast album of "Jesus Christ, Superstar" and was nominated for a Grammy. He was an original member of NARAS (1957) and served two terms as national secretary/treasurer. He finished his career working for artists' rights at the L.A. Musician's Union and was nominated for a Grammy for Johnny Otis's "Spirit of the Black Territory Bands."

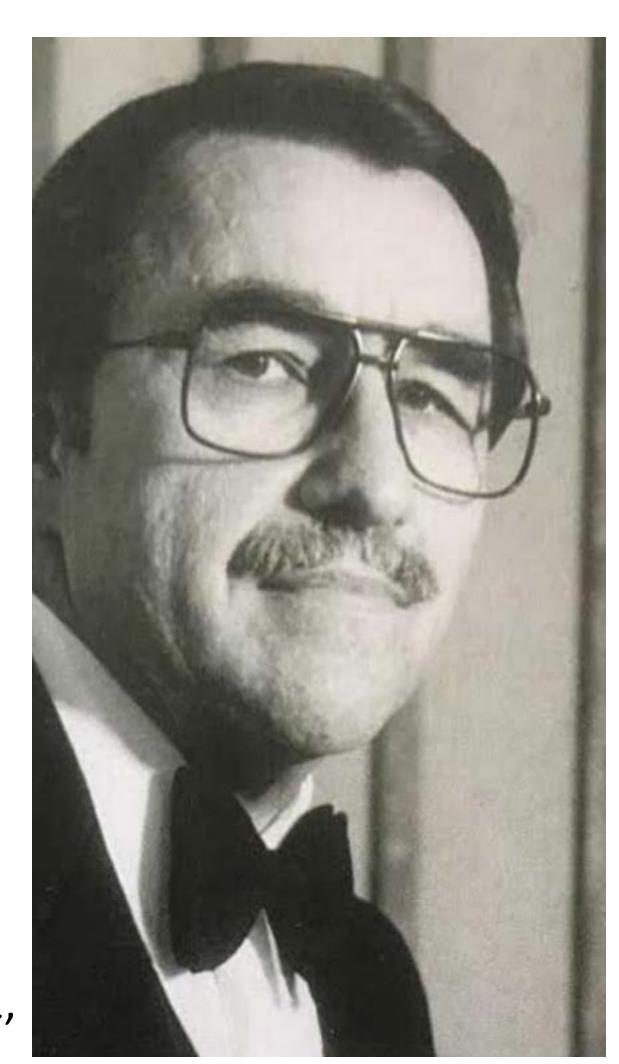
In 2016, following many years in Camarillo, he was happy to move to the California Veterans Residence Home in Ventura, where he was fortunate to team up with another resident/musician and do gigs for seniors throughout Ventura County.

He was preceded in death by wife Doris Sonner (1986) and wife Iris Yadon Cheever (2012). Survivors include daughter Christina (Robert) Ferraro of La Crescenta, California, son Tom Jr. (Heather) of Palos Verdes Estates, California, and eight grandchildren who lovingly called him "Buppa."

# Dr. Michael Zearott

Life Member.
Piano
8/22/1937 7/21/2019

Dr. Michael Zearott, a longtime resident of Clarkston, WA, with a world-spanning career in the arts, died at his home after a long illness on July 21, 2019. He was 81.



He was born on August 22, 1937, in San Francisco, CA, to Louis Zearott and Bonnie Northrop. His father was a musician, playing trumpet with Tommy Tucker's band and others during the Big Band era, and Michael grew up surrounded by music. From an early age, Michael studied the piano, eventually earning three degrees at UCLA (including the first PhD there in composition). From there, he went on to be a conductor, winning the 1969 Dmitri Mitropoulos International Music Competition, which included as a prize a year as associate conductor of *l'Orchestre National de Monte Carlo*; he always held on to one of the letters he received from the royal family there.

Dr. Zearott served as assistant conductor of the At-

lanta Symphony, music director of the Ojai International Festival, and music director of the Los Angeles Guild Opera, and held many other positions throughout his career. He accompanied UCLA master classes by Jascha Heifetz, Sascha Jacobsen, Berl Senofsky, and Gabor Rejto and was pianist for the chorales of Robert Shaw and Roger Wagner. He also conducted for Frank Zappa. Dr. Zearott worked with many talented young musicians at the Hidden Valley Music Seminars in Carmel, CA, and at the Music Academy of the West in Santa Barbara, CA. With Zoetrope Studios (Robert Harris) and Francis Ford Coppola (whose father Carmine Coppola composed the music), Dr. Zearott conducted the film score to the 1929 Abel Gance film Napoleon. He also served on the faculty of various institutions of higher education, including CSLA and Lewis-Clark State College. Dr. Zearott's teachers included Dr. Richard Lert, Fran-

co Ferrara, Jean Fournet, Hans Swarowsky, and Igor Markevitch (conducting); Emmanuel Bay, Gwendolyn Koldofsky, and William Pleeth (chamber music); Leonard Stein and Lukas Foss (composition); Alexander Karnbach, Bernard Comsky, Leo Smit, Syorgy Sandor, and Jakob Gimpel (piano); and Dr. Robert Stevenson (musicology).

In the early 1990s, Dr. Zearott moved to Clarkston,

In the early 1990s, Dr. Zearott moved to Clarkston, WA, where he continued to teach piano at Nova Music Studio and at Lewis-Clark State College and worked on Napoleon and various guest-conducting projects. He also enjoyed giving concert series for a circle of close friends.

worked on Napoleon and various guest-conducting projects. He also enjoyed giving concert series for a circle of close friends.

He was preceded in death by his parents and his sister, Bonnie Lou "Susie." He is survived by his former

partner Annette Klover and his children, Morgan and Sabrina Zearott, as well as his sister, Jenny Waldschmidt.

The family would appreciate any letters of remem-

brance. They may be mailed to Annette Klover, PO

Box 115, Pullman, WA 99163.

# Should I Have a 'Living Trust'?

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

Another advantage of a living trust over a mere will, particularly where there is an estate in excess of one hundred thousand dollars, is, quite simply, that wills are subject to Probate and trusts are not. If a Probate is required, statutory fees for attorneys and executors in California are among the highest in the country. For example, if your gross estate is \$500,000, which would certainly include the owner of a moderate home in many parts of Los Angeles, the state authorizes the payment of fees and commissions totaling \$26,000, plus the Court costs and related expenses. A substantial portion of these costs can be avoided through the proper establishment and operation of a living trust.

The rising costs of probate administration are not unwarranted. It can be a time consuming and unwieldy process. Even a simple Probate proceeding will take a minimum of nine months in Los Angeles County.

In our practice, we often see people who have estates larger than anticipated. High real estate values, even in the current market, often translate into a significant increase in estate assets. This real property, if not held in a trust, may be subject to probate, which could mean a drawn out and expensive Court procedure.

Your undertaking the preparation of an appropriate estate plan, often involving the preparation of a living trust, is of even greater financial benefit today than ever before.

# Kramer + Dresben

Estate Planning · Trust Administration · Probate

5858 Wilshire Boulevard, Suite 205, Los Angeles, CA 90036 Tel 323-964-7100 Fax 323-964-7107

#### 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 <u>click here</u>.

Professional Musicians & Employer's Health & Welfare Fund

# What's New in 2020



# Coverages The Board of Trustees of the Professional Musicians,

Local 47 and Employers' Health & Welfare Fund (the

**Changes Ahead For Life/Dental/Vision** 

"Fund") is committed to providing the best health insurance delivery and cost platforms available to the Fund's participants. In furtherance of that goal, and as reviewed in this article, the Fund has modified its benefit plan menu with reference to the Fund's Life Insurance, Dental Insurance and Vision Insurance Plans. Modifications to the Life Insurance

# Prudential As of January 1, 2020, to be enrolled and have coverage through the Fund's Life Insurance/Ac-

Plan for 2020

surance Plan"), a Participant *must* complete, date, sign and turn-in to the Fund's Administrative Office any required Beneficiary Form (and/or any other forms and documents required by the carrier). Any Participant who does not have a fully completed Beneficiary Form on file with the Fund's Administrative Office as of January 1, 2020, will not be enrolled or covered by the Fund's Life Insurance Plan.

cidental Death & Dismemberment Plan (the "Life In-

required Beneficiary Form, you and your beneficiaries will not be entitled to benefits from the Fund's Life Insurance Plan. Only the named beneficiaries of those Participants who do timely file a properly completed Beneficiary Form will be entitled to make a claim for benefits under the Fund's Life Insurance Plan.

mitted to Prudential for review and processing. The Trustees of the Fund reserve the right to change carriers and/or to modify the terms of the Fund's policy with Prudential. mesvision  $oldsymbol{\Delta}$  DELTA DENTAL $^\circ$ Vision / Dental Plan Enrollment

This means – as of January 1, 2020 – that if you are a Participant and you do not complete, date, sign and turn-in to the Fund's Administrative Office the

Presently, the Fund's Life Insurance Plan is administered and funded through a group insurance policy issued by Prudential Insurance Company of America ("Prudential"). All claims for benefits under the Fund's Life Insurance Plan are governed by the terms set forth in the Prudential policy and must be sub-

Starting with the coverage period effective January 1,

2020, a Participant that qualifies – based on Employ-

er contributions remitted during the prior Qualifying

Year (here; October 2, 2018 – October 3, 2019) – for

"Level A" or "Level B" coverage, may waive the Med-

ical portion of the coverage and enroll in Dental and

Vision only. In order to be entitled to benefits/cov-

erage from the Dental Plan and the Vision Plan, the

Participant must also properly complete the required

Enrollment Form and timely file that with the Fund's

Administrative Office. Failure to timely and fully com-

Changes for 2020

plete the Enrollment Form, and make any premiums due, will impact the Participant's ability to obtain Dental Plan and Vision Plan benefits. A new Dental/Vision Only form has been created for those Participants that qualify at "Level A" or "Level B" and who want to waive Medical coverage and enroll only in the Fund's Dental/Vision benefits. Participants who qualify for enrollment in the Fund's Medical Plan at "Level C" coverage are not eligible to enroll in either the Dental Plan or the Vision Plan. Presently, the Fund's benefits and group insurance carriers are: Life and Accidental Death and Dismemberment benefits (provided through Prudential Life), Medical benefits (provided through Blue Shield

and Kaiser Permanente), Dental benefits (provid-

ed through Delta Dental of California and DeltaCare

USA), Chiropractic/Acupuncture benefits (provided

through Landmark Healthplan) and Vision benefits

(provided through Gerber Life and administered by

benefits are governed by the terms set forth in the

MES Vision) (collectively the "Carriers"). All claims for

Carrier's policies and must be submitted to the applicable Carrier for review and processing. The Trustees of the Fund reserve the right to change Carriers and/ or to modify the terms of the Fund's policy with the Carrier. The New Applicable Benefit Forms for 2020 **Life Insurance Only** Life Beneficiary Form\* Waiver of Coverage Form **Dental/Vision Only** Dental / Vision Enrollment Form\*\* Life Beneficiary Form\*

# Full Benefit Package\*\*\* Blue Shield or Kaiser Enrollment Form Life Beneficiary Form\*

you are enrolling in the Fund's Life and AD&D program through Prudential Life Insurance Co. \*\* New for January 1, 2020, the Fund is offering a Dental/Vision benefit; you do not have to enroll in a medical plan to have

\* Effective January 1, 2020, you will not have Life and AD&D

coverage unless you return a beneficiary form to indicate that

a dental/vision benefit. This option is available to those who qualify at Levels A & B. A premium may be required. \*\*\* The full benefit package is not only medical coverage, but includes the option to add dental and vision, if you have quali-

fied at Levels A & B. As always, check out the Fund's website for FAQs; and the Fund's administrative staff are there to help

you as well!

# **Membership Dues Policy**

# **Membership Dues Fees**

**Regular Member** Annual Dues: \$210

Semi-Annual Dues: \$110

Annual Dues: \$110

Life Member

Annual Dues: \$90

**Inactive Life Member** 

# Make checks or money orders payable to: AFM Local 47,

3220 Winona Ave. Burbank CA 91504

You may also make pay-

ments with VISA, Master-Card, Discover, AmEx by phone at 323.993.3116 or at afm47.org/dues

# Annual and Semi-Annual Membership Dues for Reg-

Dues Schedule

- ular, 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 Regu-
- **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

lar Members are due **July 1** and must be received by

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:

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 contact-

ed by the Secretary/Treasurer's office. Checks within

"As a matter of policy, Local 47 will no longer mail checks

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.

# Work Dues Delinquency and Suspension 1) Local 47 members whose work dues delinquency exceeds \$500 shall be suspended; and

**Notice From the Executive Board:** 

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

2) Non-Local 47 members whose work dues delin-

quency exceeds \$500 shall be referred to the IEB as

# In order to resign in good standing, you must email,

provided in the AFM Bylaws.

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.

**Resignation Policy** 

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.

# **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, <a href="mailto:merchandise@afm47.org">merchandise@afm47.org</a>, 3220 Winona Ave. Burbank CA 91504, to receive instructions on returning your product(s).

# Be an anonymous donor to the Local 47 Musicians Relief Fund. Send contributions to the Secretary's of-

**HELP A MUSICIAN IN NEED** 

fice or call (323) 993-3159 for more information.

# Did you know? If you hold membership in three or more Locals throughout a full calendar year, you are en-

Multiple-Card AFM Member Rebate

titled 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

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

paid-up membership cards, receipts of canceled checks

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,

**Notice to All Persons Entering or Utilizing the** 

# employees, and Full, Youth, Life or Inactive Life Members in good standing of AFM Local 47 and the

American Federation of Musicians. All other per-

sons must receive written permission from the of-

fice 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.

**CURRENT?** 

Your beneficiary card designates the recipient of the

Department for a new card:

# Local 47 \$1,000 death benefit. If you need to change your beneficiary, update beneficiary information, or if you just can't remember who you have listed, please contact our Benefits

(323) 993-3159 | benefits@afm47.org

Please note: The Local 47 Death Benefit is not payable to a ben-

at the time of passing.

eficiary if the member was suspended, expelled or had resigned

If you have any change of beneficiary or contact info updates, be sure to also to report them to:

AFM Pension Fund (AFM-EPF) – (800) 833-8065

Film Musicians Secondary Markets Fund – (818) 755-7777 Sound Recording Special Payments Fund: (212) 310-9100

AFM & SAG-AFTRA Intellectual Property Rights Fund: 818-255-7985



#### **NOTICE OF AUDITIONS**

New West Symphony announces auditions for:

Principal Cello
Principal Viola

1st Associate Concertmaster (2<sup>nd</sup> Chair)
Assistant Concertmaster (4<sup>th</sup> Chair)
Assistant Principal Violin 2 (2<sup>nd</sup> Chair)
Section violin

Auditions will be held on October 7, 8 and 9, 2019. Final rounds will immediately follow the preliminary rounds of respective instruments.

Mail a cover letter and a one-page resume along with \$25 refundable deposit to the following address:

New West Symphony Attn: Auditions Committee 2100 Thousand Oaks, Ste D Thousand Oaks, Ca 91362

Resume and deposit MUST be received by September 6, 2019. Audition repertoire will be posted on the New West Symphony website: www.newwestsymphony.org/orchestra-positions/

#### **Auditions**



Announces auditions for the following positions:

# Assistant Principal Viola (Chair 2) and Section Viola (Chairs 3 and 9) Principal French Horn

#### **Audition dates:**

All Viola Seats: Tuesday, November 12 – Wednesday, November 13, 2019 French Horn: Thursday, November 14 – Friday, November 15, 2019

\*The preliminary round for violas starts Tuesday, November 12.

\*The preliminary round for French horn starts Thursday, November 14.

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 Viola Auditions or French Horn Auditions in the subject line.

Resumés must be received by October 21, 2019.

Additional details emailed upon receipt of resumé.

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 Assistant Principal: 125% of Scale - Principal: 150% of Scale

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



# **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 <a href="mailto:info@symphony47.org">info@symphony47.org</a>. Open to all union members and students. All union musicians will receive union compensation for performances. Learn more about the orchestra at <a href="mailto:symphony47.org">symphony47.org</a>.

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 <a href="mailto:info@bravo-la.com">info@bravo-la.com</a>. For audition and booking information, contact Michael Goode, Artistic Coordinator, at <a href="mailto:info@symphony47.org">info@symphony47.org</a>. To make a donation to the orchestra, contact Karolyn Berkman, Treasurer, at <a href="mailto:kberkman@hotmail.com">kberkman@hotmail.com</a>.

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: <a href="mailto:advertising@afm47.org">advertising@afm47.org</a>

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