

Overture online



#BandTogether



Musicians Mobilize for a Fair Contract

SWEETWATER

50 Years After Woodstock

CAREER PATHWAYS

Mentorship Program Expands to New Districts

Overture online

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47

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See Job Announcement on page 30

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818.588.6213

AFM47.ORG/REPORT

President John Acosta



#BandTogether

I trust this message finds you well and in good spirits! It has been four months since we embarked on the #BandTogether campaign to win meaningful changes to the AFM Basic Theatrical and Television Film agreements. This would positively impact how musicians are compensated for New Media streaming shows which have become an integral part of the employment spectrum. Members are engaging in our union and assuming leadership positions in ways I've not witnessed before at Local 47. From weekly contract action team meetings and phone calls, to public actions at D23 in Anaheim, to leading meetings with members of the U.S. Congress and Senate and historic participation in the 2019 Labor Day Parade, musicians are coming together to show that they understand that the future of our industry is at stake. I want to congratulate all of you who have stepped up and stepped out to show support for our community. If you haven't been able to find your point of entry into the campaign, go to BandTogetherAFM.org to learn more.

Local 47 Career Pathways

What a thrill to report another great year of successful mentoring in the books! Local 47 members teamed up with community partners and high schools in the Burbank, Inglewood and Glendale school districts, as well as Glendale Community College. Our mission is to mentor and give career guidance in various aspects of the music industry. We have created an assortment of programs that connect today's youth with leading musicians in our organization. With visits to scoring sessions, one-on-one mentoring, music production instruction and songwriting seminars, dozens of kids throughout our region take advantage of this amazing opportunity to learn about our craft and our union in a productive and positive setting. I am so grateful to all of our mentors, music coordinators and community partners for their contributions to these incredible and life-changing programs. (Learn more about the program [here](#).)

California Assembly Bill 5 aka 'AB5'

Many of you may now have heard of California legislation AB5 which was created to ensure that most workers in California are classified as employees, not independent contractors. Introduced by California Assemblymember Lorena Gonzalez, AB5 was created to incorporate the Dynamex ruling, which was a California Supreme Court decision from last year, into state law. That decision limited an employer's ability to classify certain types of workers as independent contractors. Some members have asked if this new law will negatively impact the practice of using loan out companies as a way of ensuring fair tax treatment for our members. It is our view that AB5 will have no impact on the use of loan outs. AFM Local 47 along with DGA, WGA, IATSE and SAG-AFTRA have done exhaustive due diligence with counsel to come to this conclusion.

Another hot topic with AB5 is the so-called "end of the music business as we know it" tagline that the record labels are touting. Nothing could be farther from the truth! While AFM agreements clearly establish that musicians are employees and not independent contractors, there were many instances where employers attempted to misclassify musicians. Leading up to the bill's adoption we worked closely with SAG-AFTRA to ensure that musicians and singers were properly covered under this new legislation. With the backing of the California Labor Federation, our Secretary/Treasurer Gary Lasley along with AFM reps all over California reached out to elected officials to seek continued support for this important legislation. During one of the legislative committee hearings it became clear that the RIAA (Recording Industry Association of America) lobbied to include certain exemptions for royalty artists. We engaged fully with the RIAA, alongside SAG-AFTRA, to reach a fair compromise and agreed to language that was approved by all parties. Just when we thought we had a deal, the RIAA tried to slip in another provision that would exclude musicians and singers on indie projects. The RIAA was representing independent labels at the same time as representing major labels. In my opinion, it became clear that the RIAA was using this independent argument as a ruse for their own interests. They want the ability to pick and choose when to treat musicians as employees and when to treat them as independent contractors. Unfortunately, after this last-minute ploy by the RIAA, our compromise fell apart and we rejected their language. In the end, the bill we adopted protects musicians and we are in a better place than we were with RIAA's original proposal.

Whether it is a community orchestra or small theater, a one-off live performance or other single engagement, California law requires employers who hire musicians for performances, which meet the AB5 threshold, to pay the appropriate taxes and make the necessary withholdings. This way, musicians can apply for disability, unemployment, Social Security or workers' comp when necessary and applicable. For employers in California that hire musicians for dark dates, this law always did — and continues to — apply to them. While paying someone in cash was always a violation of employment law, the rules and penalties have now been better defined. If you are the victim of misclassification, please do not hesitate to contact us, so that we can assist you in remedying the situation.

In Unity,

John Acosta

Vice President Rick Baptist



It's That Time Again

The 18th Annual Musicians Golf Tournament benefiting the Music Fund of Los Angeles will be held on Monday, Oct. 28 at Brookside Golf Course in Pasadena.

This year the theme for the tournament is “Hooray For Hollywood.” We have some very cool things planned for the day.

9 a.m. - Registration begins. After registering there will be a continental breakfast available.

9:05 -10:35 a.m. - Driving range and putting green will open. On the putting green, there will be two different contests you can enter. One is a \$10,000 putting contest, and of course a mulligan putting contest.

10:45 a.m. - Call to the carts (BTW, the course has all brand new golf carts).

11 a.m. - Shotgun start.

Lunch will be provided by the world-famous Pink's Hot Dogs truck on the course.



There of course will be music in the morning and a classic BBQ buffet dinner after the rounds with entertainment for all.

I have had many of our golfers ask, “Will the trumpet guys be there this year?” The trumpet guys are Jerry Kadovitz and Jack Coan. We are so blessed that they are not only willing and able to do their thing, but at 90 and 89 are willing to sit out by the trees on a Par 3 and blow a reaction (good or bad) to every golfer's shot to the green all day long. We are all so thrilled they will be back with us.

The main goal of these tournaments are to raise funds for the Music Fund of Los Angeles. The tournament has raised tens of thousands of dollars to help down-and-out musicians with everything from paying bills (utilities, rent, insurance, doctor bills, cell phones and food), union membership dues, to other living expenses.

In addition to the funds raised by the golfers who pay to participate in the tournament, we have a silent auction that contributes huge sums for the Fund. This year we have some great items that have been donated for the auction. Just to give you a taste of a few offerings:

- Signed original “Toy Story” score from Randy Newman
- Signed scores for “Ghostbusters 2” by Ray Parker and Randy Edelman
- The new “Ghostbusters” score signed by Ray Parker and Teddy Shapiro
- Signed original script for “One Flew Over the Cuckoo's Nest” and poster by Michael Douglas, the producer of the film
- and many more surprises.

For sponsorship info or to be a player in the tournament, please contact our tournament coordinator Philip Di Nova at 818-430-3276 or philipdinova@gmail.com.

Hope to see you all there,

Live Laugh and Love

Rick Baptist

Music Fund of Los Angeles

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

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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



Secretary/Treasurer Gary Lasley



Summer has expired and Autumn has blossomed. Vacations are over and it's time to get to work. Here at Local 47 there's plenty of work to be done. Among the things on our plate are: the completion of a years-long project to update our proprietary database software program, Ensemble; continued diligence to improve work dues collection process and monitor our operating expenses; lobbying in Sacramento and Washington, D.C. on behalf of legislation favoring Local 47 members; engagement with the greater Labor Movement through our affiliation with the LA County Federation of Labor and the California Labor Federation; and moving forward to execute our Strategic Plan. The Strategic Plan is a way for us to evaluate everything we do and to look for opportunities to improve, streamline, and be more interactive. As a part of this undertaking, I am Chair of the Benefits and Services committee. We started with a member survey and, based on your responses, will be analyzing how to improve correspondence with the membership, the website, Gig Junction, the Overture, electronic communication and social media, organizing, classes and seminars, showcase performances and more. Your participation and input are not only welcome, but crucial.

Do YOU have ideas or suggestions...or questions...or complaints? Then we'd love to see you at our next General Membership meeting on Monday, Oct. 28 in rehearsal room 7. You can hear the officers report on current activities at Local 47. You can ask questions. You can share your ideas. You can express your complaints. It's an opportunity for you to get involved. It all starts with you. The officers, Board, and staff of Local 47 exist solely for the purpose of serving you, the membership. But to be successful requires your input and participation. It's a partnership and YOU are the key partner! See you there...

Local 47 is a proud affiliate of the Los Angeles County Federation of Labor. Recently, longtime President Rusty Hicks was elected as Chair of the California Democratic Party. This summer has been a search for a successor and at the Delegates Meeting on Sept. 16, Ron Herrera, Secretary-Treasurer of Teamsters Local 396, was elected by acclamation as the new President. I'd like to congratulate Ron and looking forward to working together on solving issues of working people, including our recording musicians!

We've been promoting this for a while, but we still have no beneficiary information, or outdated information, for hundreds of members. It's a tragedy when a member passes and their family can't receive the benefits to which they are entitled. Don't let this happen to your family! Make sure your beneficiary card information is up to date. If you're in the building, pick up an update form, or you can contact our Benefits Coordinator, Rimona Seay at 323-993-3159 or rimona.seay@afm47.org.

When you call in to the Membership Department to renew your membership or pay your work dues, the friendly, smiling face you hear on the line is our newest staff member, Mary Yeager. I'd like to welcome her to Local 47 and encourage you to call in and introduce yourself soon!

Until next time, thanks for listening. It's a great time of year to reset the routine of practicing, rehearsing, recording, and performing. May your days and nights be filled with many endless notes, irresistible rhythms, and unforgettable melodies.

Warm Regards,

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

Gary Lasley



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Norco	951.241.8428
Ontario	909.254.4066
Riverside	951.977.8593

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#BandTogether



Musicians Mobilize for a Fair Contract

AFM musicians across the nation from Los Angeles to New York are banding together to win a TV/film contract that includes fair compensation for streaming with the grassroots #BandTogether campaign.

Since negotiations began in March, major studios including Disney, ABC, Warner Bros, CBS, MGM, Sony, Paramount, NBCUniversal and others have refused to bargain fairly for residuals when projects are released directly to streaming platforms, threatening the ability of musicians to earn a living wage in the industry.



Musicians have been busy speaking with colleagues, meeting with local legislators, and holding a number of public actions including rallies, press conferences and leafleting events to promote the campaign.

“What we do now determines our future, and the future for every musician who comes after us,” said Danita Ng-Poss, orchestrator and music preparation worker. “We owe it to our friends and colleagues to ensure we are all paid properly. We also have a responsibility to pass along a career with proper pay to those who are starting out in the business, just like the musicians who came before did for us.”

While studios have agreed to pay residuals for actors, writers, directors and others when films and television shows are made for streaming, management insists on excluding musicians by denying them standard wage scales for new media projects and refusing to pay new media residuals.

“The special and unique contributions that professional musicians make to movies and television shows demands a contract for streaming media that includes residuals,” said percussionist Ken McGrath. “Just as actors, writers and directors receive fair compensation, so too should musicians.”

The #BandTogether campaign is attracting support from community and labor allies, legislators, and prominent composers and producers. California State Congressman Ted Lieu has come out in support of musicians in a letter sent to the Alliance of Motion Picture and Television Producers (AMPTP). Composers, producers, directors and other industry professionals have shared statements in support of musicians including Quincy Jones, Randy Newman, Lalo Schiffrin, John Williams, Justin Hurwitz, Richard Bellis, Damien Chazelle, and J.J. Abrams.



At a press conference attended by over 100 musicians outside the AMPTP offices in June, allies from United Teachers Los Angeles, Writers Guild of America West, and SAG-AFTRA spoke in support of musicians’ efforts to win a fair contract.

“All 160,000 members of SAG-AFTRA stand united with you for good pay and fair working conditions,” said Jane Austin, SAG-AFTRA national secretary-treasurer and president of the Los Angeles chapter. “It’s not new media. It’s *now* media. And it’s time that they start paying. We’re all artists and performers, and it doesn’t matter if we’re in front of the camera, behind the mic or playing an instrument. We all deserve fair compensation regardless of what platform on which our work is being displayed.”

“We writers know that music is a crucial element in bringing our stories to life,” said Angelina Burnett, television writer/producer and board member of WGA West. “Musicians make invaluable contributions to our film and television projects, whether they’re made for traditional outlets or streaming services. The Writers Guild of America West stands together with musicians to demand fair pay and respect for their work.”

“I’ve dedicated my entire life to becoming an outstanding violinist,” said Amy Hershberger. “Few people in any profession understand what that really means. Working for the largest media corporations in the world, I should be able to make a living wage. If our contract for streaming doesn’t come to reflect the industry standard that actors, writers and directors have, that ability will be lost.”

As musicians approach the next round of bargaining in October, they are stepping up efforts to protect their livelihoods and demand a fair new contract.

Sign up and get involved at BandTogetherAFM.org.

#BandTogether | Solidarity

Musicians appreciate the overwhelming solidarity and support shown by the entertainment community for our #BandTogether campaign. When we stand united, we stand strong.

Lalo Schifrin

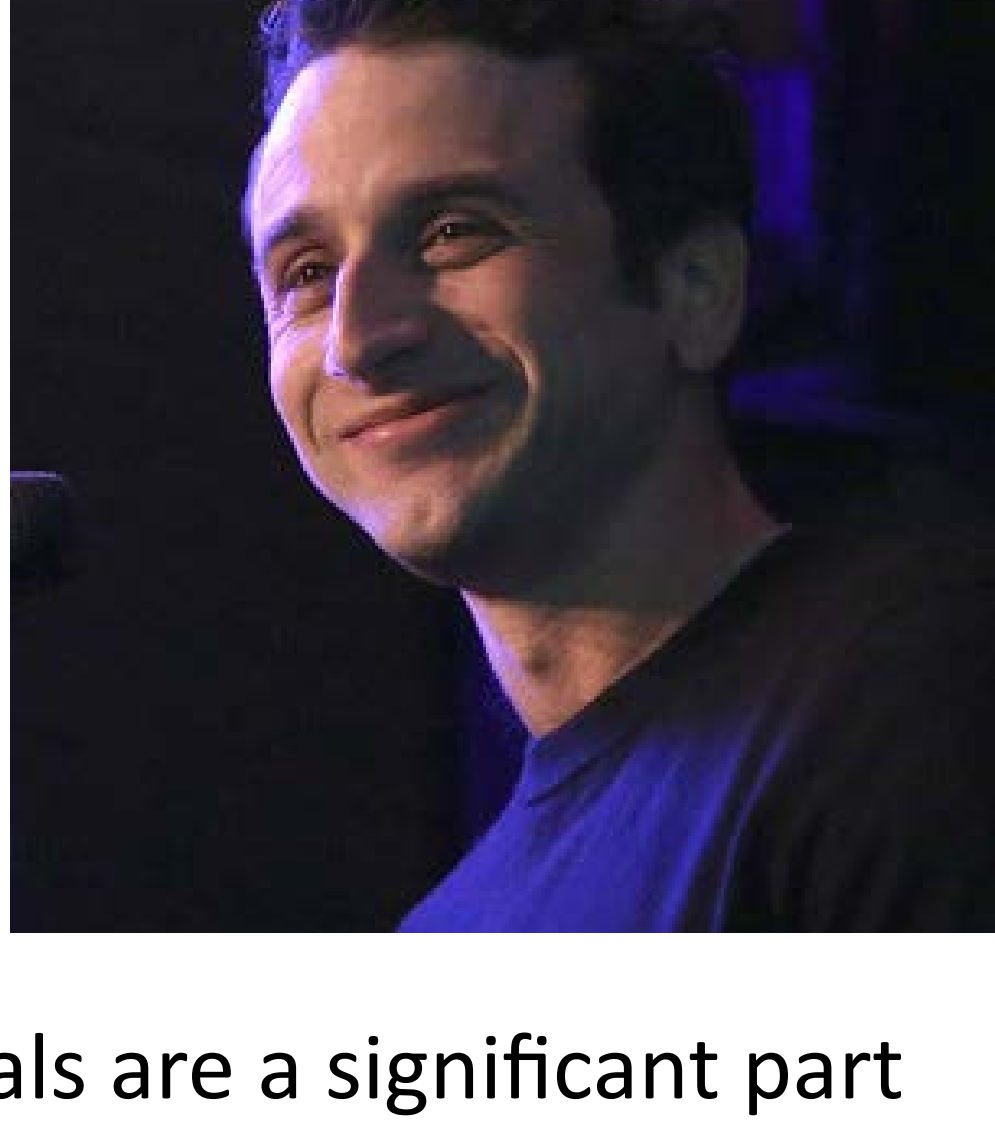
Composer
(*'Mission: Impossible'*
theme, 'Dirty Harry' series)



"Music is a universal language, that does not need subtitles. It makes a contribution to Los Angeles inhabitants. Can anybody imagine a house without music? The Los Angeles musicians continue to give special signature to the happiness in our way of life. I think it is very important to support the Los Angeles musicians in their quest to fair wages."

Justin Hurwitz

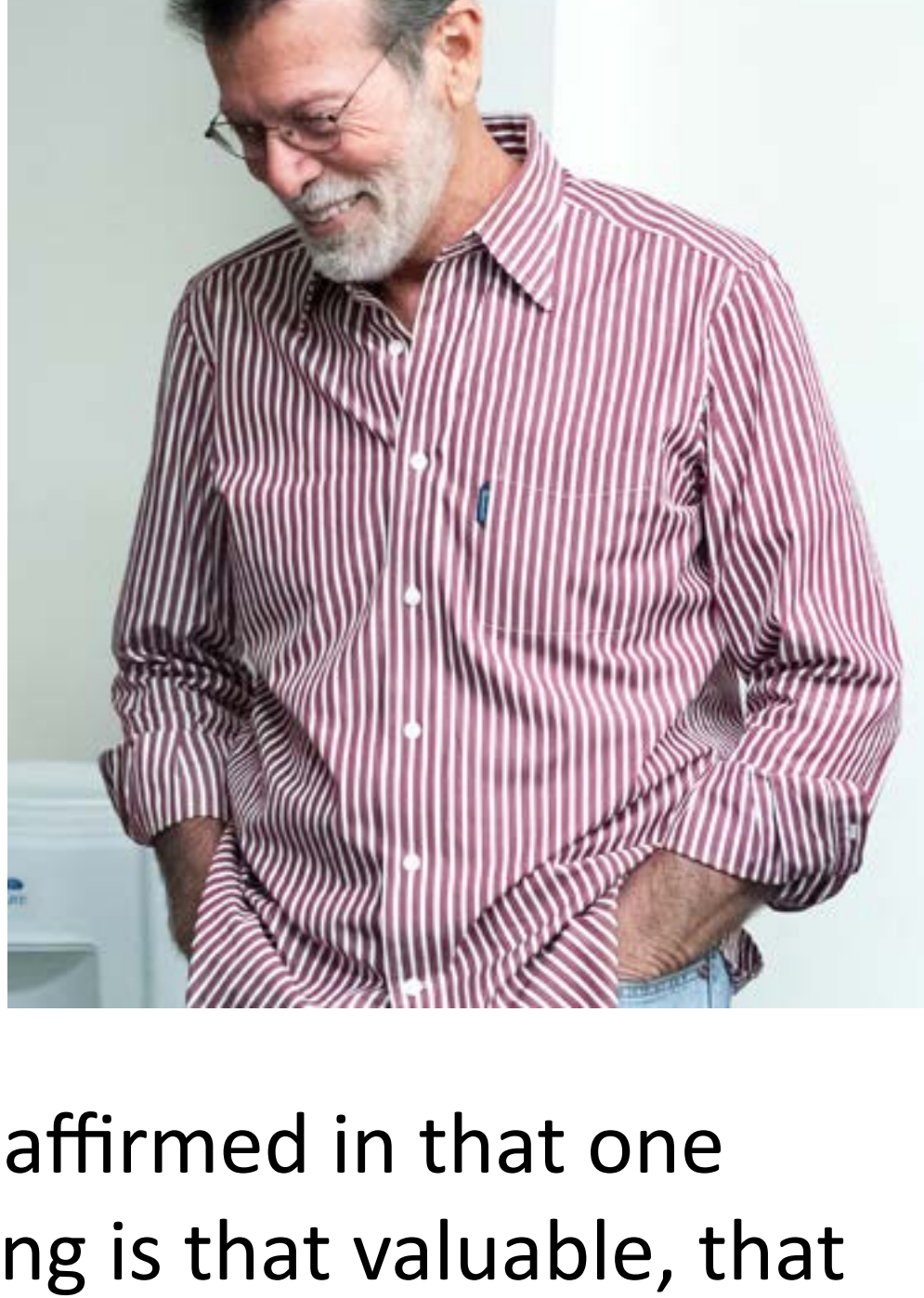
Composer (*Whiplash, La La Land, First Man*)



"I'd like to lend my support to the incredibly talented AFM musicians in their fight for residuals from New Media projects. Residuals are a significant part of their livelihood, and it's important to me that studio musicians can continue to work and thrive in Los Angeles. I can say from my own experiences in the studio that the wonderful musicians who bring humanity and personality to the music (and sometimes even improvise) aren't contributing any less than the terrific choir and vocalists (who are often recording in the same room) who are fairly compensated under the SAG-AFTRA deal. I hope we find a way to fairly pay our musicians in this new age of streaming so that we can continue recording great music in Los Angeles."

Richard Bellis

President Emeritus, Society
of Composers & Lyricists



"In a time of ultra-sophisticated filmmaking, what is it that music provides which no other post-production element can?"

"The importance of music is affirmed in that one question and, when something is that valuable, that essential, it and those who create it should be compensated appropriately.

"I support the musicians as they have always supported me!"

John Williams

Composer (*Star Wars, Jurassic Park, Indiana Jones*)



"Since the golden age of the great musicals down to the present day, the contribution of Hollywood's soundtrack recording musicians has been colossal.

"In the world of cinema, these 'behind the scenes' artists have set the universal standard for many years and are certain to their leadership role for decades to come.

"They are truly among the greatest contributors to our country's artistic life and they are a cherished resource in which we can all take great pride."



Randy Newman

Composer (*Toy Story, Monster's Inc.*)

"I write to you on behalf of the Hollywood Studio Orchestra and its musicians who comprise one of the finest musical organizations in the world. Since the 1930s the music written and recorded for film has proved to be an essential part in the growth of the motion picture industry. Hollywood has had way more than its fair share of the best musicians in the world. Stuart Canin, John Williams, Felix and Eleanor Slatkin, the Hollywood String Quartet, Vince DeRosa and many others. Musicians from all over the world know who these people are and are highly appreciative of their work.

"As studios and producers are in the process of formulating new schedules for the distribution of income from streaming they have yet to acknowledge the fact that musicians are their creative partner and deserve to have, at the least, a tiny piece of the pie. The new schedule of payments, far from giving the musicians the residual payments they've always had, actually serves to lower the basic payment they receive. Clearly, the musicians are part of the "talent" yet they are not rewarded like the singers who record the same music in the same room.

"I could go on and on but I already have. The Hollywood studio musicians are without a doubt the most versatile group of musicians in the world. They can play anything and play it convincingly. In this, I believe, they are unique. Berlin, Chicago, Boston, Vienna, New York, Cleveland – they all have great orchestras but the Studio Orchestra is a great orchestra with versatility none of the others can match. I've loved the sound of the Studio Orchestra since I first heard it, I think when my Uncle Al was recording the score for 'The Gunfighter.' I've heard it many times since then, obviously, and it sounds great every time, well, almost every time. These musicians deserve to be treated with respect but so does everyone. Anyway, give it up for the band."

>> **View more supporter statements**

@ BandTogetherAFM.org/supporters

At the Local

General Membership Meeting

Monday | Oct 28 | 7:30pm

Rehearsal Room 7
3220 Winona Ave. Burbank CA 91504



Open to members
in good standing

Food & light refreshments
will be served

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.

IS YOUR DIRECTORY LISTING CURRENT?



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Office Closures

Oct. 14 - Indigenous Peoples' Day

General Membership Meetings

Rehearsal Room 7, 7:30 p.m.

Oct. 28 | Jan. 27 | April 27

Executive Board Meetings

Conference Room

Tuesdays, 10 a.m.

New Member Orientation

Conference Room

Third Thursdays, 2 p.m.



LEGISLATIVE *Update*

In September, the Executive Board approved several motions to endorse a number of legislative initiatives and a candidate for office.

Medicare for All Act of 2019

H.R. 1384 would create a national health insurance program that enrolls every American at birth, to be administered by the Department of Health and Human Services. It would expand the Medicare program while also adding dental, vision, prescription drugs, women's reproductive health services, maternity and newborn care, long-term services and supports and more.

Global Climate Emergency

With House Concurrent Resolution 52, Congress recognizes that global warming caused by human activities has resulted in a climate emergency that demands a national, social, industrial, and economic mobilization of the resources and labor of the United States at a massive scale to halt, reverse, mitigate, and prepare for the consequences of the climate emergency and to restore the climate for future generations.

Green New Deal

The Green New Deal combines Roosevelt's economic approach with modern ideas such as renewable energy and resource efficiency. In the 116th United States Congress, it is a pair of resolutions, House Resolution 109 and S. Res. 59, sponsored by Rep. Alexandria Ocasio-Cortez (D-NY) and Sen. Ed Markey (D-MA), introduced on Feb. 7, 2019.

Herb Wesson for LA County Supervisor

AFM Local 47 endorses Herb Wesson for Los Angeles County Supervisor. Wesson has spent more than a decade serving the residents of Council District 10 and is the first African American to serve as president of the Los Angeles City Council, a position to which he has been re-elected three times. Local policy initiatives under his leadership include raising the minimum wage, pension reform, and consolidating city elections to increase voter turnout.



SUBMISSIONS DEADLINE EXTENDED!

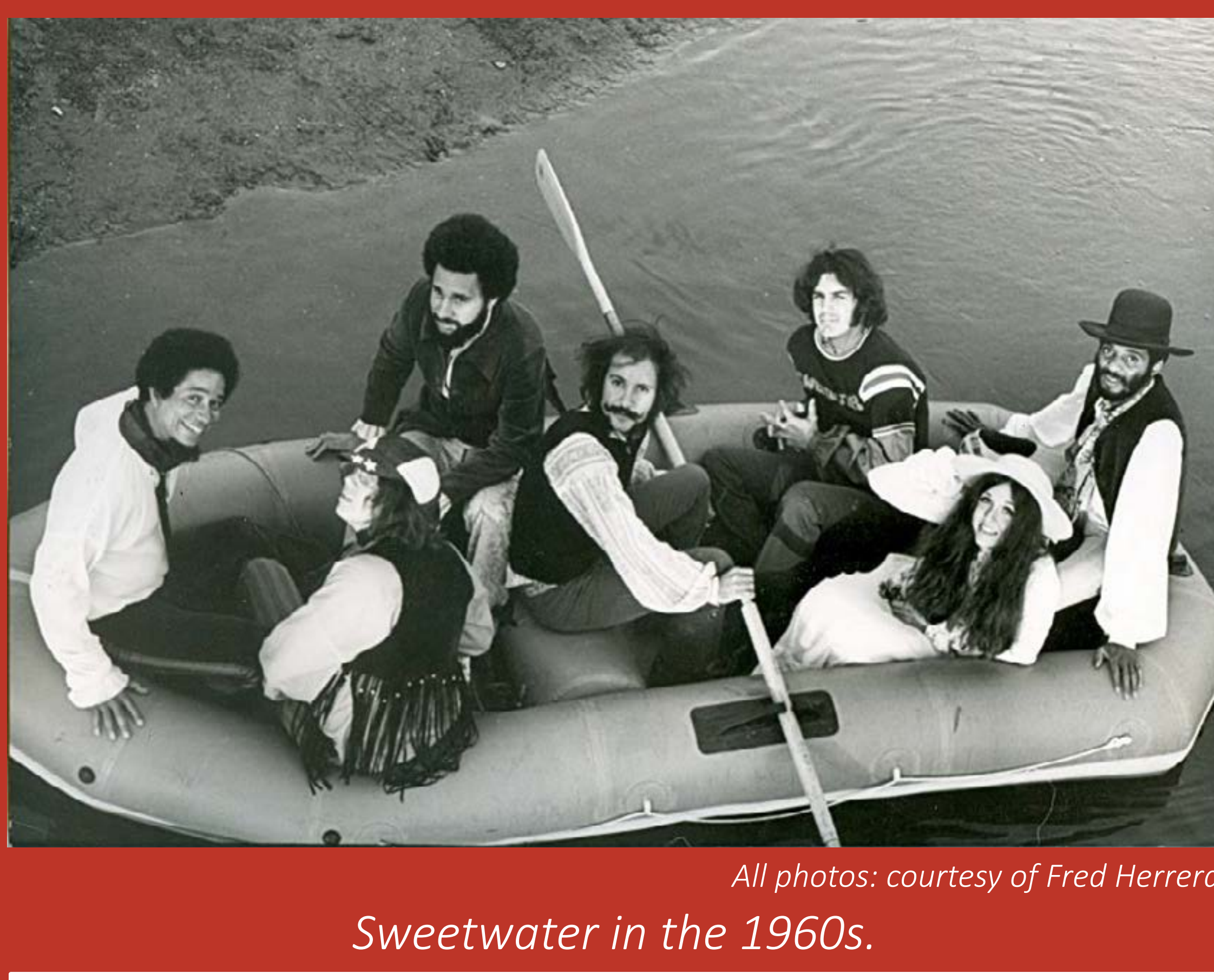
‘Playin’ Around’ is a new, casual concert series to provide Local 47 members the chance to network while sharing our love of playing music with each other and industry professionals.

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 showcase@afm47.org.

Submit Your Video Here



All photos: courtesy of Fred Herrera

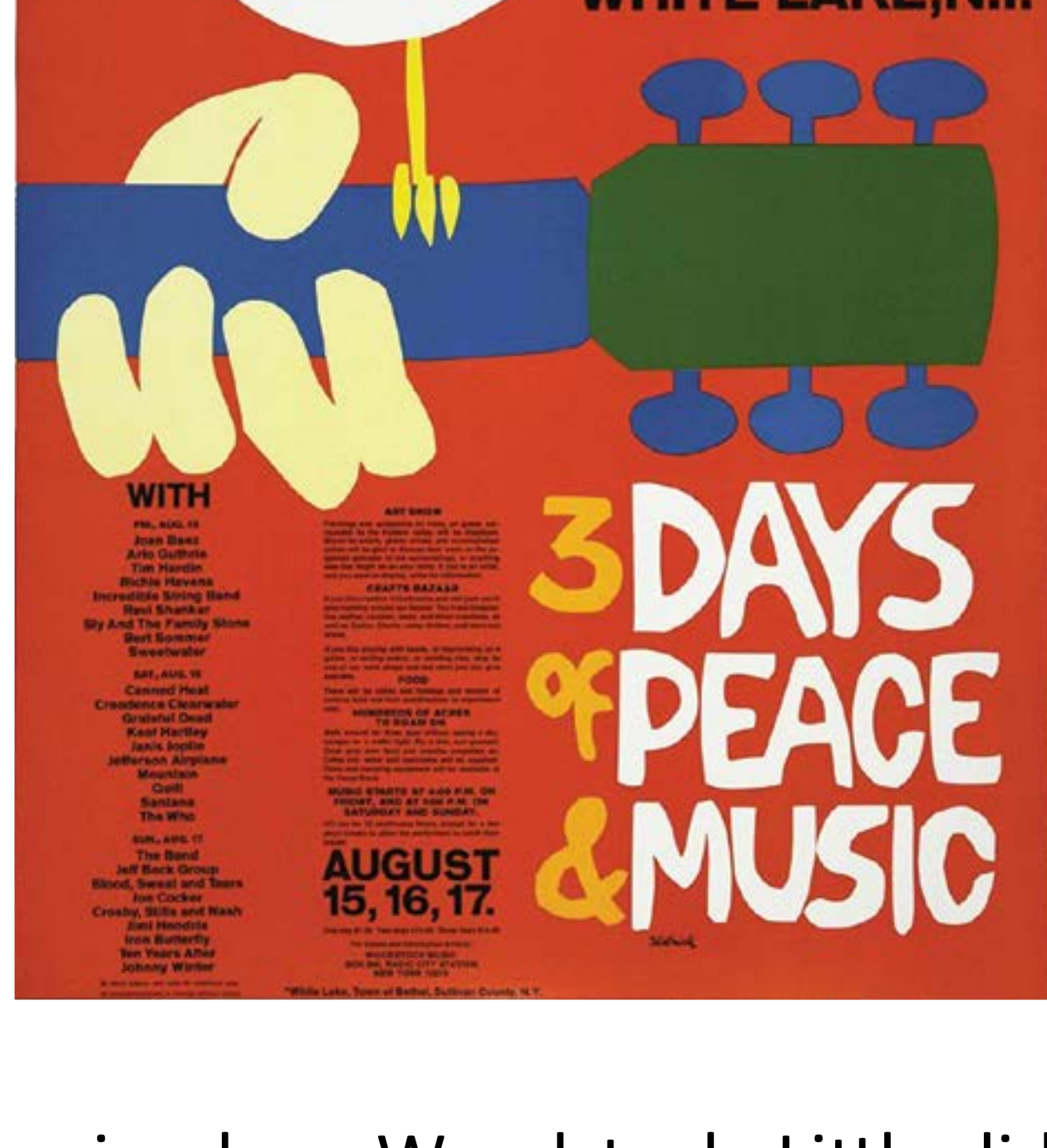
Sweetwater in the 1960s.

Sweetwater: 50 Years After Woodstock

Editor’s Note: In Part 2 of our Woodstock feature published last month, we take a deeper look into the band Sweetwater.

On Aug. 15, 1969, half a million people gathered upon on a dairy farm in Bethel near White Lake, New York for a three-day music festival that would come to define a generation.

Billed as “An Aquarian Exposition: 3 Days of Peace and Music,” the epic event would later be known simply as Woodstock. Little did anyone imagine that it would become synonymous with the counterculture movement of the 1960s, and remains so five decades later.



A total of 32 acts ranging from little-known local artists to world-famous talent performed at the festival. Among them was a group of Los Angeles musicians in the band Sweetwater who made history as the first rock band to perform at Woodstock. They came together in the tumultuous late ’60s as a result of free-form instrument jams by LACC music students, and an accidental “vocal sit-in” by a girl they’d not even met. Though half of the band also sang, their “jam band” congealed into a tighter unit after adding Nancy Nevins as lead singer. An unusual group even by today’s standards, the instrumentation consisted of Alex Del Zoppo on electric keyboard, Fred Herrera on electric bass, Alan Malarowitz on drums, Albert Moore on flute, August Burns on cello, and Elpidio Cobain on percussion. Oddly, outside of a few later jams, the band never had an official guitar player.

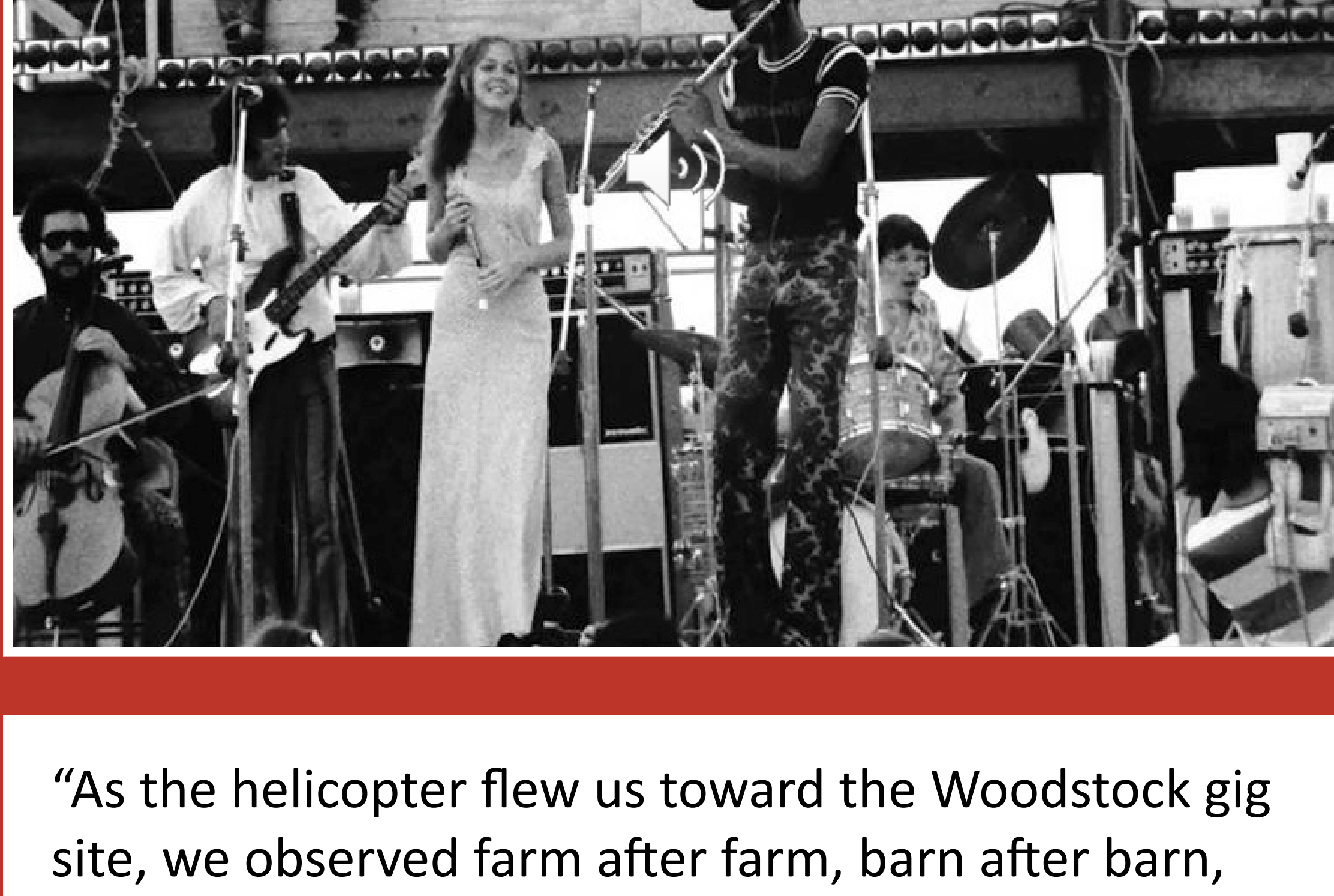
In the summer of 1967, before ever playing live as this newly formed aggregation, the band madly worked toward a vague goal of playing the Whisky A Go Go so they could get signed, just as the Doors had. During this time they began to hear of something called a “pop festival” to be taking place in Monterey. Curious, they scraped together a few bucks and drove up. Without ever entering the actual stadium, but hearing every note, they soaked up the ambiance of what a pop festival was all about — and were immediately hooked. No one knew it, but this was the beginning of the golden age of music festivals. Sweetwater soon shifted focus and collectively agreed, “Let’s do THIS!”

Working hard to be an exciting act for even those in the cheap seats, they soon became a live act so powerful that many better-known bands refused to follow them. Their burgeoning reputation led them to quickly rise as a “must have” act at all major venues and music festivals, and they ended up becoming regular performers at the iconic Whisky. They recorded three albums for Warner Bros./Reprise Records and played with every big-name rock act of the day including Jimi Hendrix, the Who, the Rolling Stones, the Doors, Led Zeppelin, the Grateful Dead, Crosby Stills and Nash, Jefferson Airplane, Big Brother and the Holding Company — they even opened a show for Duke Ellington. They were featured on major TV shows and enjoyed widespread airplay in the newly emerging underground music scene, especially FM rock radio.

Sweetwater was scheduled to open Woodstock; however, they got stuck in the now-legendary traffic jam leading in to the venue, and folk singer Richie Havens’ trio performed first. The group was eventually flown in by helicopter and performed next, becoming the first full band to perform at the famed festival.



HOW SWEET IT WAS... *Sweetwater on stage of Day 1 at Woodstock on Aug. 15, 1969. The group made history as the first full band to perform at the legendary festival.*



“As the helicopter flew us toward the Woodstock gig site, we observed farm after farm, barn after barn, and nothing but green fields... until we flew over the last hill,” Del Zoppo recalled. “Suddenly, all we could see below us in every direction, horizon to horizon, was *bright color*! When I asked the pilot what kind of crops we were seeing, he replied, ‘That’s all *people*, man.’ We all looked at one another, and gulped. Soon after climbing up to the backstage area, someone came up to us and said, ‘There are 500,000 people here — and a lot more on the way.’ As we each pondered having to perform live before a million ears and a million eyes, someone said, ‘*You’re on!*’

“My favorite memory of our performance at Woodstock is that, after beginning our set and finding out we had no vocal monitors, about halfway through we got our bearings and things felt increasingly in control,” Herrera said. “We ended our set with a sing-along, inviting everyone out there to sing with us. They did, and it was tremendous. They rewarded us with a standing ovation.”

>> continued on next page



Vocalist Nancy Nevins' performer pass from Woodstock.

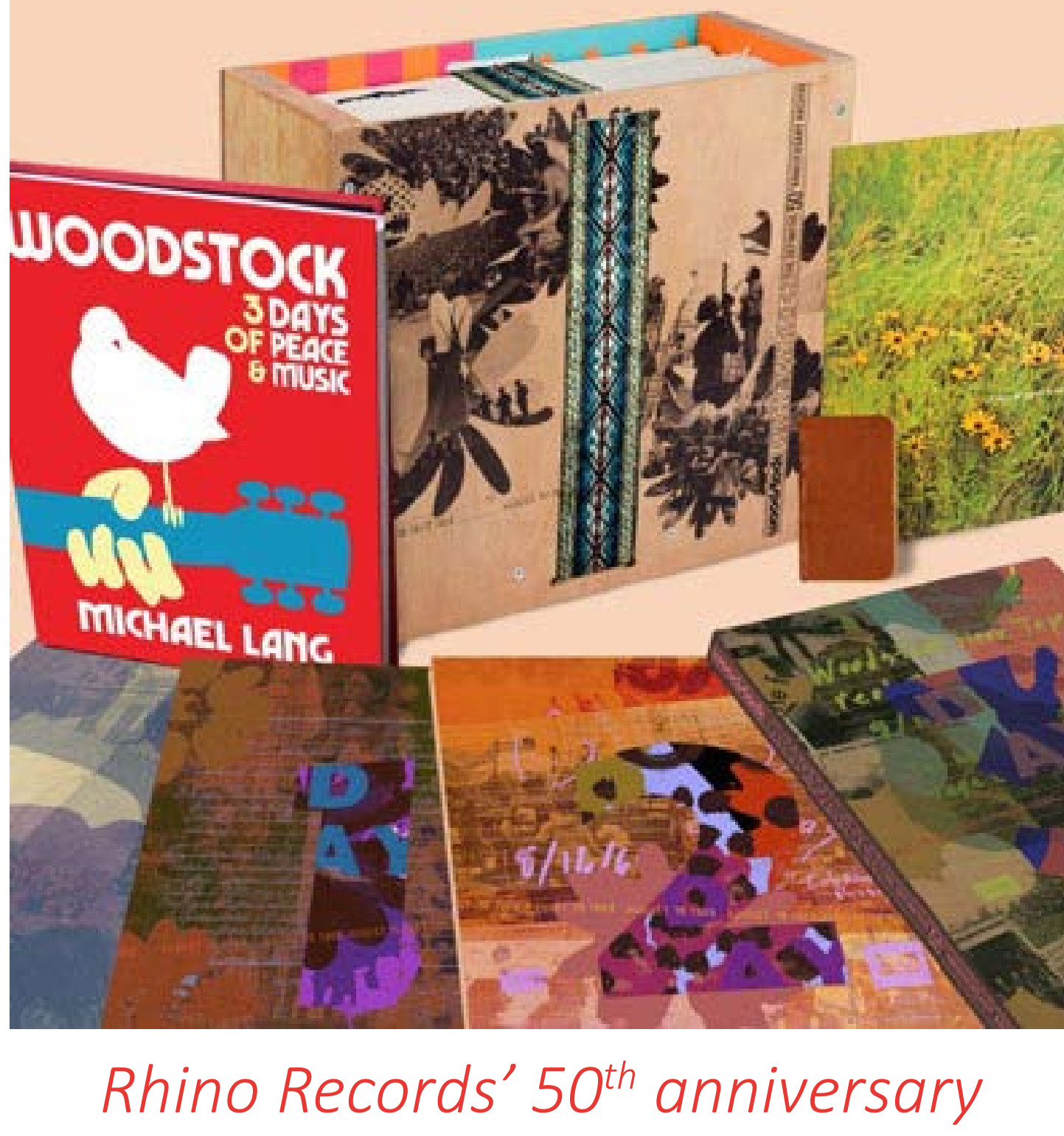
SWEETWATER (continued)

Sweetwater's rise to prominence in a few accelerated years was stopped in its tracks four months after their performance at Woodstock, when lead singer Nancy Nevins nearly lost her life in an auto accident which tragically left her unable to sing. Not wanting to replace her, they eventually disbanded, losing track of one another for several years.

Tragedy continued to befall members of the band over the years that followed. August Burns died after contracting pneumonia while being treated in a German hospital for injuries he suffered after falling out of a construction elevator in 1979, and Alan Malarowitz was killed in a car crash in 1981 at age 31. Albert Moore died of lung cancer in 1994.

In the 1990s, Herrera and Del Zoppo reunited with Nevins, who after years of voice therapy had regained her vocal abilities, and they began to perform again in various configurations. In 1999 Viacom Networks (VH1, MTV, and associated music channels worldwide) chose the story of Sweetwater as their first made-for-TV movie. Called "Sweetwater, A True Rock Story," it immediately became an oft-requested hit.

In August, to commemorate the historic 50th anniversary of Woodstock, Rhino Records released the most comprehensive box set from the festival ever compiled. The limited edition collection (only 1,969 were produced and quickly sold out) titled



Rhino Records' 50th anniversary Woodstock box set.

"Woodstock – Back to the Garden: The Definitive 50th Anniversary Archive" includes a staggering 38-discs, with a total of 432 tracks. Nearly every artist performance — plus announcements, stage banter and more — is included in chronological order and spans more than 36 hours. The exhaustive collection is considered an immersion experience, just as it happened, with nothing added or subtracted, and even includes PA announcements, instruments being tuned and on-stage conversations.



A concert poster from the era featuring Sweetwater sharing the bill with the Rolling Stones, Janis Joplin and more.

Woodstock's 50th also brought about renewed interest in Sweetwater. In March, the remaining members of the band were invited by the Museum at Bethel Woods at the original site of Woodstock to be part of panel discussions about their experiences in 1969 and since. This summer, Nevins and Del Zoppo were invited to participate in a nostalgic TV special on KTTV in Los Angeles hosted by longtime anchor Hal Eisner, which included a live studio performance. Additionally, Eisner released a podcast on which they were guests. In July they appeared at the Port Washington Public Library in New York for a multimedia, live music and panel-discussion event. Also in July, Sweetwater performed a full band set at the largest of the yearly festivals held on Long Island.

"We're not surprised that the spirit of Woodstock is alive and well, even after all this time, because of the palpable feeling of peace and brotherhood that was experienced by everyone who attending in 1969," Nevins said. "And since we were one of the few acts of the time who played there, we will always be associated with that harmonious, exciting event. What does surprise us is that we're still a viable band, singing and playing better than ever, and have even more fans now... 50 years after!"

Sweetwater looks forward to performing more upcoming concerts, and the band plans to mix several never-before-heard remote live recordings of their performances from the years shortly after Nevins' accident.

All of the remaining members of Sweetwater share this message about their bandmates no longer with us: "We miss them all. The music and energy they put into the group years ago is coming around again. Somehow, we feel that they're here with us sharing the new rush."

>> *Discover more about the band @ sweetwaterband.com*



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TMA Conference Report

*by Paul Castillo, President,
Theatre Musicians
Association, Southern Cali-
fornia Chapter*



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

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

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

This year’s TMA conference focused on the 2020 negotiations for a successor AFM Pamphlet B agreement and the shrinking orchestras for musical theater. AFM International President Ray Hair reported that the AFM is open to negotiating for larger orchestras for musical theatre tours and discussed the divisive culture within the AFM and how it could impede negotiations. There was also a report from International Secretary-Treasurer Jay Blumenthal, who described the process of moving AFM headquarters to a new floor and the financial position of the AFM, followed by reports from the TMA President, TMA Vice President, and TMA Secretary-Treasurer.

AFM Travel, Touring and Booking Director George Fidler presented a report that included possible tactics to increase local hiring for tours, including:

- The AFM shall use its best efforts to encourage producers to have as much local hiring for touring shows as possible.
- Local officers and management shall negotiate local musicians in their local theater agreements as possible.
- Adding language to existing agreements to increase local hiring for non-union touring shows.

A panel discussion on Pamphlet B (the AFM touring agreement for musical theater) problems and possible solutions for local musicians hired when a tour stops in their town revealed that there is a need for exchanging information and organizing. There were several points made about how to increase work for travelers and for local musicians. The next step is to have open and transparent discussions with the AFM locals, traveling musicians, local musicians and the Federation.

The conference also included presentations on the legal steps for organizing bargaining unit recognition, the recently settled Broadway musicians’ negotiations, hearing protection, and individual reports from each TMA chapter.

The Conference ended with the election of TMA officers. The executive officers for 2019-2020 are TMA President Tony D’Amico (Boston), TMA Vice-President Heather Boehm (Chicago) and Secretary-Treasurer Mark Pinto (Boston).

The goals of the national TMA for 2019-2020 are: 1) Prepare for the 2020 Pamphlet B negotiations; 2) Review and update the TMA Bylaws and 3) Contact publishing houses to request that they promote the larger orchestrations of shows to producers of musical theater productions.



Paul Austin



Laura Ross

ICSOM Update

Paul Austin and Laura Ross have been re-elected to their positions of President and Secretary, respectively, of the International Conference of Symphony and Opera Musicians at ICSOM's annual conference, held Aug. 21-24 in Park City, Utah.

Austin, a horn player in the Grand Rapids Symphony, begins his second term, while Ross, a violinist in the Nashville Symphony Orchestra, has served as Secretary since 2002.

"For 57 years, our organization has been a vital part of the cultural life of our society," said Austin. "ICSOM brings together our nation's best and brightest orchestral musicians in order to facilitate communication and improve our industry."

Austin holds degrees from the University of Cincinnati College-Conservatory of Music and Tennessee Tech University. Having joined the Grand Rapids Symphony in 1999, Austin was instrumental in the drive for the GRS to join ICSOM in 2013, serving as their first delegate.

Ross holds degrees from the University of Michigan and was a member of the Toledo Symphony prior to becoming a member of the Nashville Symphony. She also has served on the ICSOM Electronic Media Committee since 2000.

ICSOM's Governing Board also has two new members. Both Keith Carrick and Micah Howard were elected to serve as Members-At-Large at this year's conference.

Carrick joined the Utah Symphony as Principal Percussionist in 2012. From 2007 to 2012, he was Principal Percussionist of the Sarasota Orchestra. He holds degrees from Boston University and the New England Conservatory.

Howard, a bassist, has been a member of the Pittsburgh Symphony Orchestra since 1996. He also serves on the faculty at Carnegie Mellon University. He holds degrees from Duquesne University and Youngstown State University.

AFM Local 47 member Meredith Snow continues to serve as ICSOM Chair.

The International Conference of Symphony and Opera Musicians (ICSOM) represents nearly 4000 symphonic musicians in the top 52 orchestras in the United States and Puerto Rico. ICSOM's mission is to promote a better and more rewarding livelihood for the skilled orchestral performer and to enrich the cultural life of our society. Please contact ICSOM Chair Meredith Snow at (818) 786-3776, or by writing meredsnow@gmail.com.



Time is Money:

Musician's Master Class

by Avi Bialo

It's an old joke: "How do you get to Carnegie Hall? Practice, practice, practice." But have you ever wondered how much practice it really takes?

Professor Anders Ericsson of Florida State University studied the average practice time of various masters, which ranged considerably, but author Malcolm Gladwell in his book "Outliers" extrapolated the "rule" that 10,000 hours was around the number required to master a skill.

Practicing diligently at anything for 90 minutes per day and continuing for 20 years will surely make you quite proficient. It stands to reason that if you begin practicing at 8 years old, you will achieve the lofty heights a lot sooner than someone who waits until they are 16 years old.

This truth works not only for playing an instrument but also for personal finance. Simple math will conclude that if one were to habitually put money in a savings account continuously throughout their life beginning at age 20, they would end up with more savings than someone beginning at age 40.

Savings vs. Investing

Saving money earlier in life is one of the solutions to securing a larger amount of savings later, but unfortunately the sole act of saving does not do as much good as one might believe.

In the United States, the prices of utilities, services, housing, food, and entertainment rise at an average annual rate of 1.7% — this is called inflation. Unfortunately, due to inflation, our hard-earned dollar is losing value each year. If you were to ask someone circa 1960, how much their first car cost, they might say \$2,000-\$3,000, compared to the average cost of a car in 2019, which is \$37,000. One of the reasons for these rising prices has to do with inflation.

In the corporate world, many jobs have small annual raises built in to combat inflation. Unfortunately, most freelance musicians don't enjoy this luxury and are subject to the same pay year after year. With this in mind, musicians have to be aware that a \$400 wedding gig might be a good rate this year, but 5 years from now, that \$400 lost \$34 in buying power due to inflation.

With this information, the burden falls onto each individual to increase the rates for their services in order to keep pace with inflation.

As many people save money in hopes of buying a home, saving for college and retiring, keeping up with inflation is a crucial step, but that alone will not build wealth. Previous generations have taught us, investing your hard-earned money is one of the best ways to build wealth long-term and the two most common options include investing in the stock market and purchasing real estate.

For many of us, the world of finance and investing comes with many unknowns, too much misinformation and of course the risk of losing your money. Just as learning to play an instrument requires the help of a qualified musician and teacher, the same goes for your money, as finding an experienced financial advisor can guide the process of saving, investing and implementing a customized financial plan.

Time vs. Money

There is an old saying that "time is money" and in many jobs your earnings are directly related to hours spent working. It's also true that time is money when you allow money to grow due to time.

Let's assume you have \$1,000 to open a savings account at ABC Bank on January 1st and the annual interest rate is 5%, how much money will you have in five years?

If the bank simply gave you 5% of your \$1,000 at the end of the year, you would have \$1,050 on December 31st. If you left the \$1,050 in the account to earn another 5% next year, at the end of that second year, you would have \$1,102.50. Not only did you earn interest on your original \$1,000 in year two, you earned interest on year one's interest.

This is commonly referred to as "Compound Interest" which is described as "the addition of interest to the principal sum."

In year one, you earned \$50, in year two \$52.50, in year three, \$55.12 and in year four \$57.88. Because you have allowed the money to sit in the account, you are earning money on your original investment plus all the years of previous interest. Of course, not everyone has \$1,000 to invest right off the bat, but even with gradually contributing money into an account over a longer period of time, compounding interest will have a significant effect towards your retirement.

>> *continued on next page*

TIME IS MONEY (continued)

Ben and Emma are two working musicians and by the time they reach 20 years of age, they are in high demand freelancing throughout New York.

Emma loves the party life and enjoys spending her money treating friends to drinks, dinners and buying expensive shoes for herself.

Ben is more careful with his money and starts putting \$100 aside each month into an investment account saving for his retirement.

Eventually, Emma gets tired of the party life and realizes she needs to start planning for retirement and begins saving \$100 a month when she is 30 years old. Both Ben and Emma earn 6% annual interest on principal, which is a pretty regular rate of return.

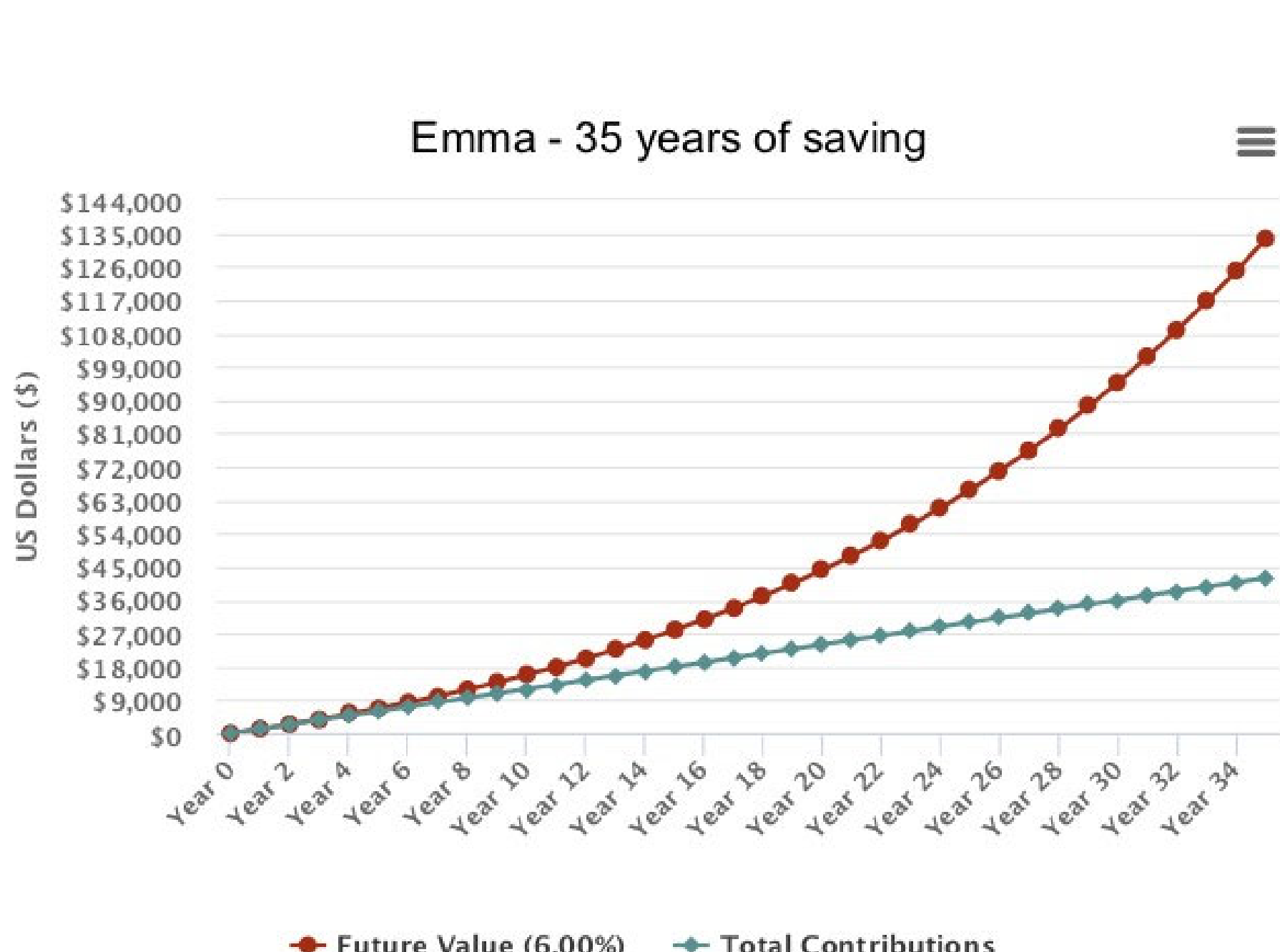
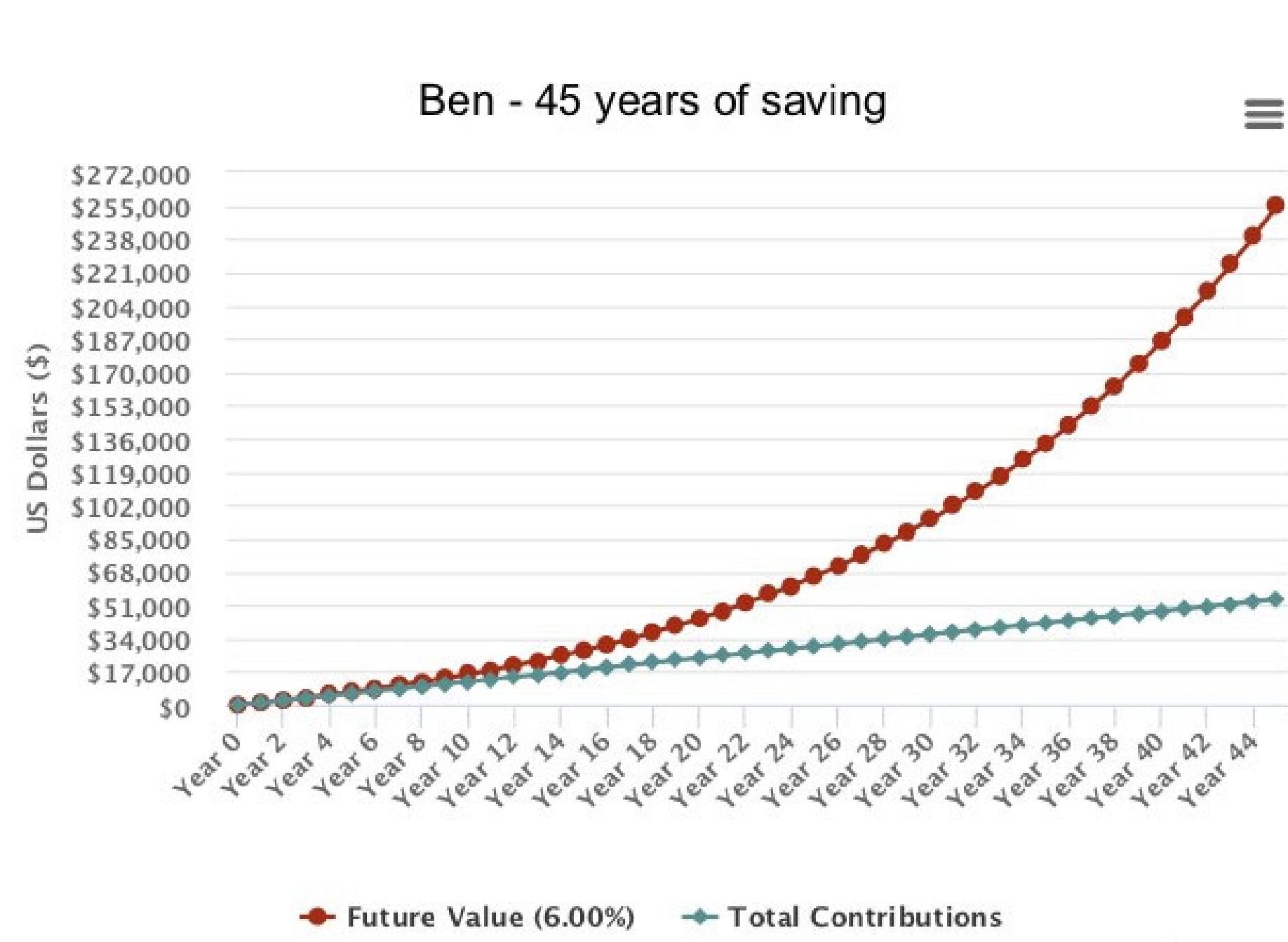
What does 10 extra years of savings do by the time they both reach 65 years of age and want to retire? Ben invested \$54,000 total: \$1,200 every year since he was 20 years old.

Emma invested \$42,000 total: \$1,200 every year since she was 30 years old.

At 65 years old, Ben has \$255,290.

At 65 years old, Emma only has \$133,720.

Ben put in just \$12,000 more into his account over those 10 years but ended up with 10 times that amount, a difference of \$120,000 more than Emma.



By the time you read this article, age 20 may have come and gone. An old Chinese proverb states, “The best time to plant a tree was 10 years ago. The second best time is today.” No matter how old you are, now is the best time to start investing your money. If you feel ‘behind’ in setting money aside for retirement, consider putting more aside each year to catch up with where you would be if you started earlier. In the case of Ben and Emma, if Emma started investing \$190 each month from 30 onward, she would have ended up with the same quarter of a million dollars as Ben. At 35, she would have to increase to \$270 a month and at 40, she would have needed to invest \$375 a month.

As we can see, time is one of the biggest advantages when it comes to planning for retirement. Just as mastering an instrument takes years, wealth building is a process encompassed by saving and investing over a lifetime. With many of us, the hardest step is usually the first one, but starting the process of saving today is the most important step towards financial freedom and a comfortable retirement.

- *Avi Bialo is a financial advisor at Arete Wealth Advisors, an SEC registered investment advisor and is also a registered representative with Arete Wealth Management, member FINRA, SIPC and NFA.” He runs the blog ConcertPitch.info and can be reached directly at (818) 533-1911.*

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Oct 20	7:30PM/Barnum Hall	Santa Monica Symphony	Guido Lamell	9

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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.



Photos: Linda A. Rapka

This summer, students from elementary and high schools in the Inglewood Unified School District enjoyed the opportunity to record an original composition by Angela Parrish along with their mentors at a recording studio in Pasadena.

Career Pathways Mentorship Program

Changing Lives One Student at a Time

Launched in the summer of 2018, the AFM Local 47 Career Pathways music mentoring program expanded this year to reach young music students from area elementary, high school and community colleges with professional musicians working in all facets of the industry.

Developed in conjunction with the Verdugo Workforce Development Board, the pilot program featured a class of eight students from Glendale High School. This year students from the Burbank and Inglewood school districts and Glendale Community College connected with AFM members to learn instruction on music production, songwriting, and receive individualized mentoring.

More than a dozen elementary and high school students participated in the Music Mentorship Program: Inglewood Unified School District program led by Stephanie O’Keefe. The program culminated in a recording session at Los Angeles College of Music in Pasadena where the students and mentors recorded an original song by renowned songwriter and singer Angela Parrish, among whose work includes lead vocals on the dreamy opener to hit film “La La Land.”

“There’s hardly a way to put into words what it was like to work with the Inglewood students,” O’Keefe said. “Three weeks to the day of our first meeting, we took them into the studio with us, where they each performed on their instrument — some on multiple instruments — and/or sang background vocals on Angela Parrish’s original song, ‘Your Place in the World,’ arranged and orchestrated by Aaron Smith.”

Smith, who served as trumpet instructor, producer and communications liaison for the session in addition to arranging and orchestrating, shared that it was a learning experience for everybody involved. “There was a sense of excitement the entire way through,” he said. “We all, including the mentors, got something out of it. The students learned so much, and it also challenged those who weren’t really sure of themselves. One of the greatest parts of this experience outside of the music is that it put the young people in a position to understand themselves better. Some of the shyest embraced the experience and wanted to be on the mic, to get out there and come out of their shell. When we got to that point and the kids were put on the spot, it was a really beautiful thing to watch it all come together. We had some very beginner kids, to folks who could improvise, so it was our job to unite all levels into this one productive, happy thing. And you know, it worked.”

“Along the way, there were lecture/demonstrations on audio engineering, the recording process for session players and singers, the business of music, composing and arranging, songwriting, playing in a rhythm section, and improvisation,” O’Keefe said. “It was a remarkable experience for us all — both the students and the mentors.”

Glendale high school and college students at orientation for the Verdugo Music Mentorship Program at AFM Local 47, with President John Acosta and Vice President Rick Baptist giving welcoming remarks.



In another class, the Verdugo Music Mentorship Program paired 10 students from the Glendale area ranging from later-year high school and early junior-college level with AFM mentors. For the final class they were brought to a scoring session for a major motion picture at Fox.

“There are a multitude of insightful, talented young musicians in Los Angeles and we had a great time getting to know a handful of them this summer,” shared mentors and music contractors Gina Zimmiti and Whitney Martin. “We loved getting to host the students at their first scoring session and showcase what the pro’s do. Our mentors this summer shared invaluable advice with the students — how to diversify their experience as musicians, how to collaborate well with others, and how to be a reliable future employee.”

Melissa Younesian, senior supervisor of community development for the City of Glendale, managed the program for this year’s Verdugo Mentorship Program, coordinating and facilitating the sessions between the students and Local 47.

“Overall the students were very pleased with the opportunity they had to meet with the mentors, learn from them, and actually make a connection with someone in the industry,” Younesian said. “They appreciated the conversations they were able to have with the mentors.” She shared feedback received from one of the students: “This program has made me so excited for my future as an aspiring musician! I gained so much motivation and helpful notes through these sessions and meeting with mentors.”



“It was a fantastic opportunity for the kids to be able to connect with people who work in the studios,” said Pete Korpela, percussionist and mentor. He shared that at the scoring session, the student percussionists were actually brought onto the scoring stage and wore the same headphones as the recording musicians so they could experience exactly what it’s like to work on a major motion picture.

“It was really well received,” said Dr. P. Blake Cooper, a tuba player who served as one of the mentors. “The kids were genuinely interested and eager to learn.”

The primary goal of the Career Pathways program is to create a meaningful link for students to get real-world exposure and advice about the myriad opportunities available in this diverse industry. Program organizers are hopeful that it can continue to secure funding and spread to other school districts.

“I really enjoyed myself and I know the other mentors did too,” Smith said. “It really touched them and to watch that and feel that energy, it was like: Wow, we’re doing something good here. It’s a great example for how others can step up in the community and get involved.”

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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.](#)



Rep. Judy Chu (D-27)

Musicians Talk New Media With Local Legislators

Los Angeles musicians have been busy visiting our local legislative officers to speak about our #Band-Together campaign and discuss the importance of a fair and equitable film/TV contract for our work in new media.



Office of Rep. Adam Schiff (D-28)



*Nicolas Rodriguez, District Director
for Rep. Ted Lieu (D-33)*



*Peter Muller, SoCal Director
for Sen. Dianne Feinstein (D-CA)*



Heather Hunt, Director for Sen. Kamala Harris (D-CA)



Rep. Brad Sherman (D-30)



Photos: Linda A. Rapka

Grocery Workers Reach Historic Win

Congratulations to UFCW Locals 1442, 1428, 324 and 770 on their recent historic contract win. Through direct action, grocery workers won their most significant wage and benefit increase in over 30 years.

From day one, Los Angeles labor, along with the community, stood side-by-side with the Grocery Workers of UFCW, talking to union members and walking countless picket lines across Southern California. Integral to this success was the collaborative effort shown by L.A. unions.

Earlier this year, the LA County Federation of Labor held its Organizing Institute, training 43 union leaders, including UFCW members, many of whom participated in a 10-day organizing drive to strengthen the contract campaign of UFCW 770. The organizing drive accelerated the skills and leadership development of the Organizing Institute graduates who were able to then return to their own unions and amplify the work of their organization and build union strength in Los Angeles.



Food Fight: AFM Local 47 member Joe Hancock (pictured right) and friend supporting grocery workers at a UFCW rally in downtown Los Angeles on July 9.



Labor Unions Are for Safety and Creativity

by Amy Laura Hall

I do not go around asking people if they believe in God. But I frequently ask people if they believe in labor unions. I am genuinely curious about how people around me think about collective bargaining in workplaces. How do people who work for a living, or who have at some point worked for a living (meaning most of us) think about people being courageous, together, for the sake of the integrity of their work or the safety of their work or the dignity of their lives at work? Several men working for the fire department recently said, loud enough for people coming out of the grocery store to hear, “Oh, yes ma’am, we sure do need our union.” In a hotel elevator this summer, a man, carrying a poster noting his retirement as an airline pilot, said he is clear that people working in the industry, at all levels, need labor unions. He said it was a basic matter of safety.

This is one very obvious reason why everyone who walks around in the world needs labor unions. If you drive in a car, you want the people who put your car together to have the ability to stop production if they notice something is awry. If you ride around on one of those rent-by-the-day scooters, you want the people who put the scooter together to have been able to take the time to test whether or not the scooter is safe to scoot. (Same for the people who put together the helmet you should be wearing if you are scooting. Just saying.) People who work for the fire department need equipment that allows them to put out the fire safely and quickly if, by chance, you have overestimated your oven’s ability to be “self-cleaning.” (A real, and embarrassing, example.) Look up the cover of “The Berenstain Bears: Jobs Around Town” and tell me a job that Jan and Stan Berenstain feature that does not need a labor union? The man on the girder being lifted by a crane needs the person pulling the lever to be able to call in sick if necessary. The woman selling hot dogs does not want to sell Sister Bear a dog with, well... actual dog under the relish. The bear walking across the bridge with what appears to be a giant pumpkin relies on the fact that the bears who built the bridge had time off to eat lunches and sleep. And the bear with the pink shirt, up in the corner, painting on a canvas? They need a labor union, too.

This is one of the trickiest concepts for some people to grasp. Labor unions are about our safety as people living together in a town or city, and they are also about creativity. As a writer and a teacher, I need the committed, active support of other writers and teachers in order to write and to teach in my own unique, best, way. While I was a graduate student, collective bargaining allowed me to write what turned out to be a damn good dissertation (and eventually a book) without worrying that my adviser would punish me for writing something very different than what he had published. I needed the courage in common that was collective bargaining to formulate my own particular and singular way of thinking. Actors, photographers, journalists, sculptors—all have expressed a similar sense that labor unions allow for individual freedom in their craft. If you want to hear what music sounds like without labor unions, turn on your canned radio station and hear the same pop song every two hours, interspersed with a few others deemed by someone in marketing to meet the least common denominator of music. Alternatively, find the alternative station in the genre that helps you through your own workday, and consider periodically the teamwork behind the scenes that allowed those musicians to defy what some person in the number-crunching department determined would be passable as music.

There are no doubt some people in this world who manage to be remarkably creative without labor unions and the collective bargaining that comes with courage. I am frankly worn out from trying. I need a union as much as people putting out fires and people putting airplanes together. My labor is also important, and so I will keep asking people about their unions and their ideas about unions. And I will keep trying to find the best, most creative and unique ways to explain why I need a team.

- Amy Laura Hall has taught ethics at Duke University since 1999. Her most recent book is “Laughing at the Devil: Seeing the World With Julian of Norwich.” This article originally appeared at the North Carolina State AFL-CIO website.

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 overture@afm47.org.

Submission deadline is the 15th of each month preceding issue date. You may review our submission guidelines [here](#).

Final Notes



In Memoriam

Daniel S. Belsky

Life Member. Horn
1/27/1947 - 7/22/2018
Survived by son

Matthew Lincoln Utal

Former Life Member.
Saxophone
7/13/1926 – 9/5/2019
Survived by daughters &
family

Clora Bryant

Former Member. Trumpet
5/30/1927 - 8/25/2019
Survived by children &
family

Michael F. Zearott

Life Member. Piano
8/22/1937 - 7/21/2019
Survived by partner,
daughters & sister

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.



Sid Ramin

Life Member. Orchestrator

1/22/1919 – 7/1/2019

by Ron Ramin, Local 47 Life Member

My dad, Sid Ramin (January 22, 1919 - July 1, 2019), was a member of a select group of artists who have earned an Academy Award, an Emmy Award and a Grammy Award. He was a longtime member of Local 802 in NYC as well as a Life Member of Local 47.

Born in Boston, he served in the U.S. Army for five years during World War II. His special duties included composing and arranging music for the original productions that entertained the troops in Europe.

Sid attended Columbia University on the GI Bill. He began his career as the chief music arranger for Milton Berle's Texaco Star Theater. When the variety show moved from NY to LA, he'd fly coast to coast every two weeks — in a time before commercial jet travel — to work with music director Victor Young and the musicians of Local 47.

Sid provided the orchestrations for more than a dozen Broadway musicals, including *West Side Story*, *Gypsy*, *A Funny Thing Happened on the Way to the Forum*, *Wildcat*, *1600 Pennsylvania Avenue* and *Jerome Robbins' Broadway*. Throughout his career he worked closely with his childhood friend Leonard Bernstein, as well as with composers Jule Styne, Stephen Sondheim, Richard Adler and Cy Coleman. He also co-orchestrated (with Irv Kostal) Leonard Bernstein's *A Quiet Place* (opera and orchestral suite) as well as *Symphonic Dances* from *West Side Story*. Mr. Bernstein dedicated *Symphonic Dances* "to Sid Ramin, in friendship."

Beginning in the early '60s Sid composed and arranged the music for some of the most famous jingles in advertising history. Soft drinks (Pepsi, Diet Pepsi), perfume (Charlie), detergent (Woolite), toothpaste (Ultra Brite), and airlines (Lufthansa, TWA) are among the products to which he gave a musical identity. Sid was awarded 12 Clio Awards. His award-winning Diet Pepsi commercial became the hit song *Music to Watch Girls By*, subsequently recorded by more than 150 artists worldwide.

In 1961, Sid received an Academy Award for musical supervision of the film version of *West Side Story*. In the mid 1960s, he composed the iconic theme music for *The Patty Duke Show* and was musical director for *Candid Camera*. In L.A. he composed and conducted *Stiletto* (1969 feature film), *Nancy* (1970-71 NBC television series) and *Miracle on 34th Street* (1973 remake).

John Williams and the Boston Pops commissioned Sid to arrange many symphonic works for their repertoire. These orchestral tributes to Leonard Bernstein, Jerome Kern, and Fred Astaire, among others, continue to be performed regularly by the Pops. He was also commissioned on several occasions by music director John Mauceri and the Hollywood Bowl Orchestra.

In 1999 Sid was honored with The Irwin Kostal Tribute Award from ASMAC.

A longtime resident of New York, Sid loved coming to "the Coast" to record with members of Local 47; he considered LA his second home. He had the good fortune to become friends with many wonderful composers, orchestrators and players in the Hollywood community. When I moved to LA to compose in 1975, I was moved by the affectionate words everyone had for my dad. "Sid's such a talented and nice man," they'd tell me. This wasn't news to me. He was also a wonderful father and husband.

Sid is also survived by his wife of more than 70 years, Gloria, and two grandsons, Avery and Oliver.

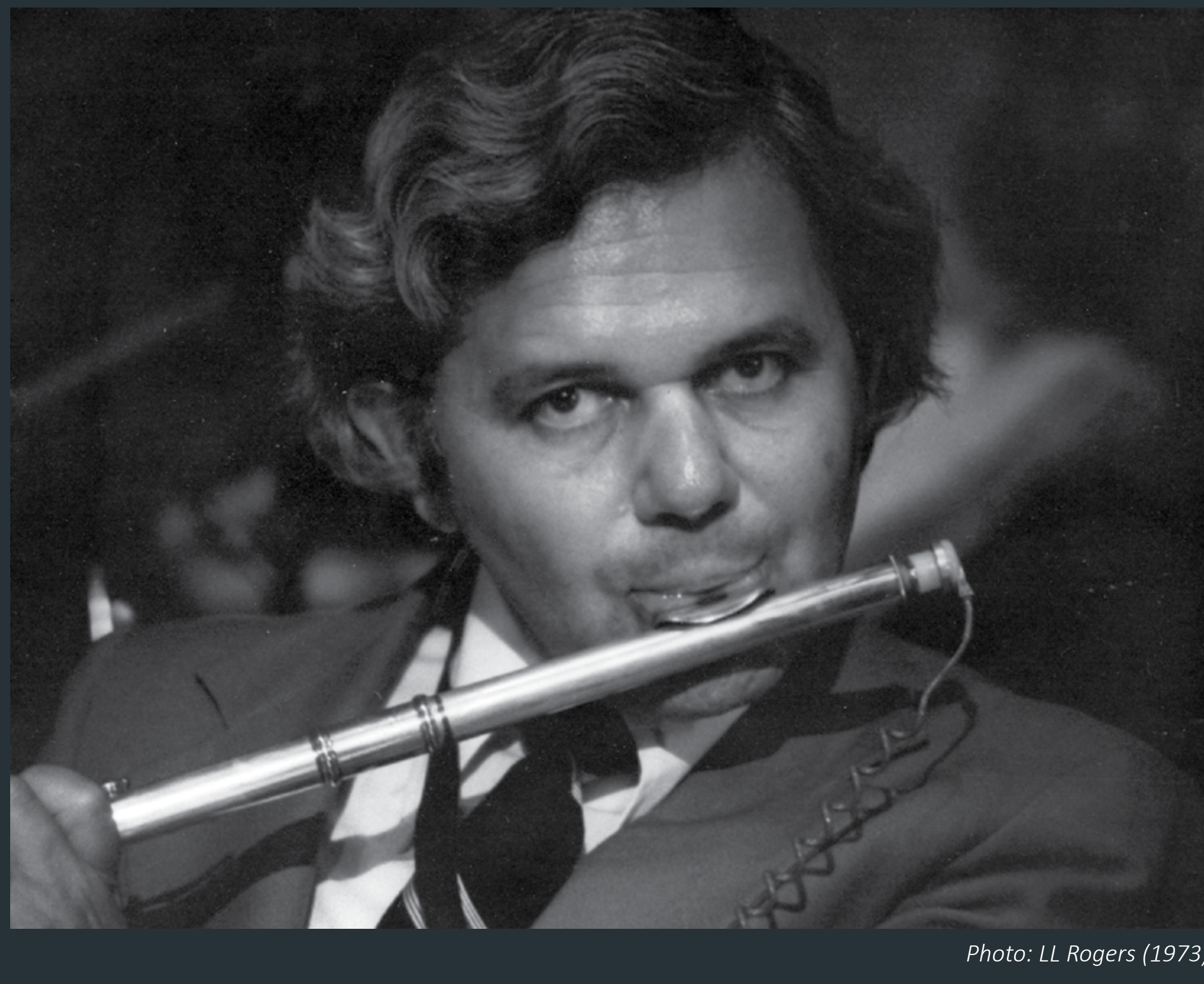


Photo: LL Rogers (1973)

Matthew Lincoln Utal

Former Life Member. Saxophone

7/13/1926 – 9/5/2019

Matt Utal passed away at the age of 93 on September 5, 2019. He was born in Brooklyn, New York, on July 13, 1926 to Eunice Bloom and Louis Wattel. Eunice later moved to California and married Michael Utal, who adopted Matt in 1931. He began to study piano as a little boy.

By the age of 10, Matt began to prepare himself for a career in music. In junior high in Sacramento, he started to play the clarinet and loved the music of Benny Goodman, Duke Ellington and Count Basie. At CK McClatchy High School, he learned alto sax and met a girl named Lee, whom he would marry later in life. As a teen, he visited the world famous Hollywood Palladium, listened to Les Brown and his Band of Renown, forming a dream to one day play with them and Benny Goodman, become a studio musician, and travel the world. He was playing professionally by his junior year.

After he graduated from high school, the family moved to Southern California and Matt started to attend UCLA, but in 1944, he enlisted in the Maritime Service to assist the country at the end of the war. Placed in a band at a base on Catalina Island, he was surprised to learn the band was made up of studio musicians with a wealth of knowledge and experience. Several became his mentors and advised, “Practice, study, and always try to play with the very best musicians.” The band was frequently sent from Catalina to do recording sessions in Hollywood, preparing Matt for a very rewarding career.

In 1946, Matt enrolled in Westlake College of Music to focus on commercial music, learning flute and arranging. He graduated in two years and began playing with a variety of bands, including Earl Spencer, Henry Busse, Ted Fio Rito, Leighton Noble, Jerry Gray, Xavier Cugat, Stan Kenton, Cy Touff/Richie Kamuca Octet, Red Ingle, Bill Clifford, Dick Pierce, Skinnay Ennis, Alvino Ray, Benny Goodman, Billy May, and Gordon Jenkins.

In 1952, Matt married Lolita Hill and soon after auditioned for Les Brown’s Band, securing a job that lasted 33 years. Matt also played for seven years with the NBC Staff Orchestra. During these years, he traveled the world with the Bob Hope USO shows, performing at different armed force bases in Europe and Asia to entertain troops during the Vietnam conflict, as well as playing concerts, and command performances for royalty. He played for the Dean Martin Show, Jerry Lewis Show, Laugh In, Andy Williams Show, Name That Tune, Peggy Lee TV shows, Frank Sinatra, Mel Torme, Bing Crosby, Tony Bennet, Sammy Davis, Jr., Doris Day, Perry Como, Barbra Streisand, Rosemary Clooney, Dinah Shore, and others. Les Brown’s Band also played dance music at Disneyland during the summers, and played on cruises to Mexico, the Bahamas, and Alaska.

Matt and Lita divorced in 1980. Matt then married his high school sweetheart, Lee. They lived in Glendale until they retired to live in Oregon in 1989. Matt and Lee were introduced to the vibrant music and arts communities on the Southern Oregon coast, living first in Bandon, then moving to Coos Bay, where Matt played with local groups and for theatre productions. He also instructed students on the saxophone, clarinet, and flute.

Matt always had a twinkle in his eye, a kind and inquisitive question for others, and a hearty, contagious laugh. Open-minded, open-hearted and gracious, he delighted at getting to know others, no matter their age or background. In his later years, he lived in several local assisted living homes, still finding rich enjoyment in everyday life.

Matt is survived by his daughter Melinda Utal and stepdaughters Nancy Antle and Linda Gerner, and their families; his grandsons Shoghi Castel de Oro and Pablo Castel de Oro and their families; niece Kimberley Wolf and family; and a world of friends, musician colleagues, and music students. Matt was predeceased by his wife Wilma Lee Utal, his first wife Lolita Hill Bissell, his mother Eunice Utal, his adoptive father Michael Utal, and his birth father Louis Wattel.

There are no funeral services, but a casual public get-together to celebrate Matt will be held in Coos Bay on Saturday Sept 28, 2019 at 5 p.m. Please visit the Facebook group “For the Love of Matt Utal” for info, to post memories, and share stories. In lieu of flowers, friends might consider a contribution to Southern Poverty Law Center, which Matt supported for many decades hoping to make the world a kinder and more just place.



Clora Bryant

Former Member. Trumpet

5/30/1929 – 8/25/2019

Clora Bryant, a trumpeter who was widely considered one of the finest jazz musicians on the West Coast — but who ran into gender-based limitations on how famous she could become — died on Aug. 25 in Los Angeles. She was 92.

[Read the NY Times obituary here.](#)

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.

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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 [click here](#).

Professional Musicians & Employer's
Health & Welfare Fund



Eligibility Rule Relating to Ownership of a Contributing Employer Entity

In 2012, the Board of Trustees (the “Board”) of the Professional Musicians Local 47 & Employers’ Health Fund (the “Fund”), adopted a rule allowing individual musicians, who are employed by their own corporate or other entity, to make a health and welfare contribution to the Fund on their behalf as an employee of their corporation/other entity if certain conditions are met. Below is a re-print of the rule that the Fund implemented in 2012 and as subsequently amended:

“This rule applies when contributions are remitted to the Fund (A) on behalf of an Employee/Participant who, or whose relative(s), directly or indirectly own(s) ten percent (10%) or more of the equity of or other ownership stake in the contributing employer entity, or (B) where the contributing employer is a non-profit entity, as defined under Internal Revenue Code, for which the Employee/Participant is an officer, board member or director (or serves in another similar capacity of such non-profit). When the Employee/Participant falls into either of the above classes, employer contributions for the Employee/Participant remitted by an entity meeting the above definitions shall not count toward the Participant’s qualification for eligibility to enroll in the Fund’s benefit plans, unless there is sufficient documentation establishing that (A) the Employer obtained the revenue from third parties for the covered engagement and (B) which, in all cases, is sufficient to cover the prevailing base scale, as set forth in the applicable collective bargaining agreement or contract, and the total amount of contributions due to the Fund.”

The rule is designed to prohibit contributions that cannot not be substantiated by documentation showing that a third party had contracted with and paid the employer an amount adequate to cover scale wage and benefits for all musicians performing covered services at the engagement. The Fund has adopted this rule in order to ensure that all employer contributions it receives are legitimate and are generated from the actual performance of covered employment.

This does NOT mean that if you are an owner you cannot have contributions applied to your eligibility, it only means that additional documentation must be kept to show that there was a third party purchaser and the purchaser paid an amount sufficient to cover scale wages and benefits.

If you have any questions, please do not hesitate to call the Administrative office at (818) 243-0222.

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.

Resignation Policy

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.

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.

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.*

IS YOUR BENEFICIARY CARD CURRENT?

Your beneficiary card designates the recipient of the 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 Department for a new card:

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

Please note: The Local 47 Death Benefit is not payable to a beneficiary if the member was suspended, expelled or had resigned at the time of passing.

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

Job Announcement



American Federation of Musicians Local 47

Business Representative/Assistant to the President

American Federation of Musicians Local 47 was established in 1894. We represent approximately 7,000 local musicians in Southern California. We act together to protect our mutual interests, to promote and conserve our craft, to agree on fair wages and conditions, and to enforce fair dealings in our profession. In short, we combine our strength to do whatever we can do better collectively than we can do individually.

JOB DESCRIPTION:

Responsibilities include, but are not limited to, working with membership and employers to answer questions about Collective Bargaining Agreements (CBAs), filing claims, preparing for negotiations, organizing existing members under union contracts, assisting members with local and national wage scales and contract terms. Additional responsibilities include establishing contact with potential members.

QUALIFICATIONS:

Effective written and communication skills, ability to assess information and evidence and deal with conflicting/changing priorities, ability to think strategically and exercise a high level of judgment, detail oriented, ability to meet deadlines and work in fast-paced environment, good typing skills, proficient in Microsoft Word and Excel. Must be or become an AFM Local 47 member.

PAY AND BENEFITS:

Competitive salary and benefits, including health, dental and vision insurance.

WHERE TO APPLY:

E-mail résumé in confidence to: Roxanne.castillo@afm47.org

NO PHONE CALLS PLEASE

*American Federation of Musicians Local 47 is an
equal employment opportunity employer.*

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.*

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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