

Overture

online

NATIONAL
HISPANIC
HERITAGE MONTH

**Celebrating Iconic Latinx
Musicians of AFM 47**

Overture online

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AFM LOCAL
47

Message From the Editor

Please be aware that until further notice, AFM Local 47 will not be publishing, due to cost-saving measures, a print Overture Magazine. We will continue to publish our monthly digital e-magazine, Overture Online, and will continue email blasts and our Local 47 Beat email newsletter.

In order to better serve you, Local 47 is looking at every possible way to cut costs and save on administrative expenses. One simple yet effective step all members can take to help us reduce expenses is to add your current email address to your Directory profile. This allows us to ensure that you receive timely updates from Local 47 in the most cost-effective way possible.

Please update your Directory profile with your current email and notification preferences by filling out the update form at afm47.org/directory or call 323.462.2161. Thank you!

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DO WE HAVE ROYALTIES FOR YOU?



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President Stephanie O'Keefe



The President's Office has been extremely busy this month. We are in negotiations with 22 different employers, and are beginning negotiations for the Metropolitan Orchestra Agreement, which involves 21 additional employers.

The exciting part of this process is the chance to communicate with employers who are so intent on presenting music to the public. Over and over again, I see their dedication, and I appreciate, even during the most contentious moments, that we are dealing with people who see the value of what we do and the joy that it brings.

The President's Office also continues to handle much of the Electronic Media Department.

However, I am pleased to announce that Local 47 now has a Live TV Business Representative, Russell Winkler. Russell has been working closely with Mary Beth Blakey, Live TV Contract Administrator for the AFM, West Coast. Russell will be administering the Streaming Agreement, as well. We are very, very pleased to welcome him.

Also in Electronic Media, as previously announced, Rebecca Gurnee will be moving into her new position as Motion Picture/TV Film Business Representative, as of October 15.

And our newest addition to the Electronic Media Department will be Jamie Vespa, who will be the Sound Recording Business Representative. Jamie was originally hired to replace Rebecca Gurnee, as my assistant. However, as a graduate of the Berklee College of Music (Film Scoring, Music Business), Jamie is perfectly suited for Electronic Media.

[#WhyUnion](#) continues to draw response. We are now reaching out to other Locals across the Federation, as the movement becomes nationwide. Please participate – I want to hear from all of you.

As unreal as it may seem, we are approaching the end of the second full year of the pandemic. The temporary adjustments we made are now part of a new normal landscape.

But on the plus side, work is resuming, and audiences are very, very enthusiastic. And once again, society has demonstrated to us that we are not only important, but essential, to life on Earth.

Stephanie

Vice President Rick Baptist



Recently I finally had a chance to go to a real theatre to see a motion picture — and of course to eat a huge box of popcorn with butter. I was thrilled at the end of the movie to wait and then see all of our musicians that performed on that motion picture actually receiving a screen credit. I hope most of you know that we finally convinced the industry people to give our musicians screen credits on all films released after May 2020. Thank you to Ray Hair and all of our negotiating team who stood up and finally achieved what I thought for 30 years the “Impossible Dream.”

With all that said, I asked Linda Rapka (our brilliant managing editor) to re-run a column I did back in 2016. Thank you Linda. (*Editor’s note: You’re welcome!*) It is from the “Star Wars” magazine cover from Winter 2016.

Every day while driving to work I listen to Sirius/XM Radio, and the show I love is “Radio Classics.” The show features radio broadcasts from the ’40s and ’50s. The musicians that played the music for those shows were the studio/staff musicians of that time. Every studio had a stable of musicians that performed live on those programs. The playing was fantastic; I have yet to hear a clam or blooper on the programs. The musicians played on these shows and got no credit except if there was a feature. I have heard guitarist Bob Bain’s name used on “Gunsmoke” and Manny Klein’s name used on “Johnny Dollar.” The rest of the musicians were ANONYMOUS! I am pretty sure if you asked them if they cared they were anonymous to the millions of people listening every day to these programs, I think they would say that they were just doing their job. A job that pays them very well and a job very few other musicians could do. I don’t think our musicians of today feel any different.

This “oversight” needs to end now! For the musicians that came before us, it is our duty to make their names known to younger musicians and the world. We can do that by contacting our Life Members and recording their memories for posterity. I also promise to start going through our archives and getting the names of those musicians and give them their accolades.

I would like to shine a light on some of our musicians who are helping to keep our legacy alive in film and print. (BTW, if there are some that I have failed to acknowledge, please email me at rick.baptist@afm47.org and I will make sure they get listed next time.)

Films

1) Denny Tedesco and his labor of love and tribute to his father, Tommy Tedesco, and the men and women of “The Wrecking Crew.” This is an amazing movie!

2) Judy Chaikin and her tribute to the women of the Big Band era, “Girls in the Band.” Fantastic documentary.

3) Annie Bosler and her tribute to the French horns of Hollywood, “1M1: Hollywood Horns of the Golden Age.” This is a must-see film.

Books

1) Max Herman, “First Trumpet: The Road to Broadway and Hollywood.” Past Local 47 president and trumpeter on his career in the radio days.

2) Ollie Mitchell, “Lost, But Making Good Time: A View From the Back Row of the Band.” Great trumpeter and son of Harold “Pappy” Mitchell, trumpeter at MGM Studios. Ollie’s book talks about his amazing career in Hollywood.

3) Don Christlieb, “Recollections of a First Chair Bassoonist: 52 Years in the Hollywood Studio Orchestras.” Bassoonist par excellent and father to the great Pete Christlieb. This is a fun book to read.

4) Earl Palmer’s biography “Backbeat” by Tony Scherman. Drummer and dear friend. His career is legendary.

5) Bill Peterson, “Show Biz From the Back Row: Playing With the Stars.” Past Local 47 president and trumpeter on his career.

6) Marshal Royal, “Jazz Survivor.” Famous lead alto sax for the Count Basie Band and all the other bands.

7) Dave Riddles, “Tacet Art.” All of his amazing cartoons from the studios in Hollywood.

8) Don Randi, “You’ve Heard These Hands: From the Wall of Sound to the Wrecking Crew and Other Incredible Stories.” His new book on his fantastic career.

9) Bob Watt, “The Black Horn: The Story of Classical French Hornist Robert Lee Watt.” French horn for years with the LA Phil.

We are also blessed to have photos taken by our musicians on sessions of the past. Credited photographers are: Tommy Sheppard, Dick Nash, Susie Katayama, yours truly, Nelson Hatt, Sally Stevens, Joe Meyer, Dan Goldwasser, and Sammy Davis — his book is on bass players of the studios, past and present. I would also like to mention my dear friend Jon Lewis, who for over 25 years has written down the total brass section, trumpets, trombone, tuba and French horn on every job he has done. Thank you, Jon.

The book that I am waiting for is by Michael Millar. For his doctoral thesis he interviewed all the top brass players and started a book. It was so well received by the studio guys that we all pleaded with him to do more. Michael got together with Malcolm McNab and did research on all the staff orchestra and studio players going back to the original “King Kong.” Mike and Malcolm visited a trumpet player who played on that movie and got his memories on paper. Michael and Malcolm, please finish this book. The town and our heritage needs it now.

Live, laugh and love.

Rick Baptist

Secretary/Treasurer Danita Ng-Poss



Photo by Mustafa Sayed

Ensemble 2 and You

As we move into the Fall and last quarter of 2021, there have been many changes since I took office.

Though, if you aren't part of the daily operations at the local; the changes may seem to be happening at glacial speed. One of the biggest changes will be visible when we complete our new database program, Ensemble 2.0.

As we move full steam ahead on building Ensemble 2.0, the IT team, our Communications Director Linda Rapka, and I are speaking almost daily as we ensure Local 47 can function as efficiently as possible for decades to come. Our conversations focus on incorporating our daily tasks into Ensemble 2.0 to assist staff in our daily work. In addition to efficiency, our thoughts are also focusing on how this new system can better position Local 47 to protect and benefit all members and be welcoming to new members.

We have many items on our wish list. One of them is to create a members portal to save you time. We want to make it easy for you to examine your account at Local 47. We want you to easily see your records and be confident that you have the most recent information. Our goal is to make it possible for you to:

- see your current membership status,
- see when you need to update or renew your membership and pay membership dues,
- view past and interim work dues statements as soon as they are entered,
- easily pay dues via the website.

With Ensemble 2.0, we also want to give new members the ability to apply for membership directly through our website. Currently new members must go to our website, download the application and beneficiary forms, complete the PDF forms offline, print them out to mail or email us, then write a check or call us to make their membership payment. This is obviously cumbersome both for new members and our staff. It is also unacceptable for a 21st century professional union and may drive away new members.

Streamlining new member applications may seem like a simple goal, but the integration of these features is a lot of hard work behind the scenes. Consider just a few issues:

- We must create all new online forms and ensure they are both easy to use online and have the option to be printable for new members' records.
- What if the "new member" is actually a previous member whose membership lapsed? Ensemble must be able to identify this member, determine their status, and what local fees may be due or waived.
- Is the new L47 member a member of the AFM via another local who has already paid the AFM portion of their initiation fees?

Our software must be able to process such variables and cross-reference data with the AFM as soon as the form is submitted. This must be done while ensuring that all information is kept secure and protecting the privacy of all members. This is before we get to actually automatically setting up a new account or amending an existing account in our system and processing payments.

However, the greatest challenge on our wish list is creating fillable B-forms contractors can use on our website. We would like B-forms to be able to integrate with our database and pre-populate with information from when projects were initially reported. This would ensure continuity of information and save time for both contractors and staff. We are also working on other ideas that have been requested for years. All of these have their own logistical and legal issues that may require establishing a standardized way of reporting work that all contractors must follow.

Local 47 has long neglected updating our infrastructure. Today our local is functioning to the best of its ability, but our neglect means that we are performing far below our potential. This means we are not doing all we should to ensure musicians are properly represented and paid in the workplace. The lack of infrastructure opens opportunities for employers and others to neglect or outright abuse us.

At last we are rebuilding an infrastructure that will be more efficient and change the way our local functions for us. This is the right road for us to travel, and I am proud to be able to lead us down this road wherever we need to go. I urge you, my musician siblings, to never neglect updating Local 47's infrastructure ever again. We owe it to ourselves to protect the safety of our Local, the love of our work, and our very livelihoods.



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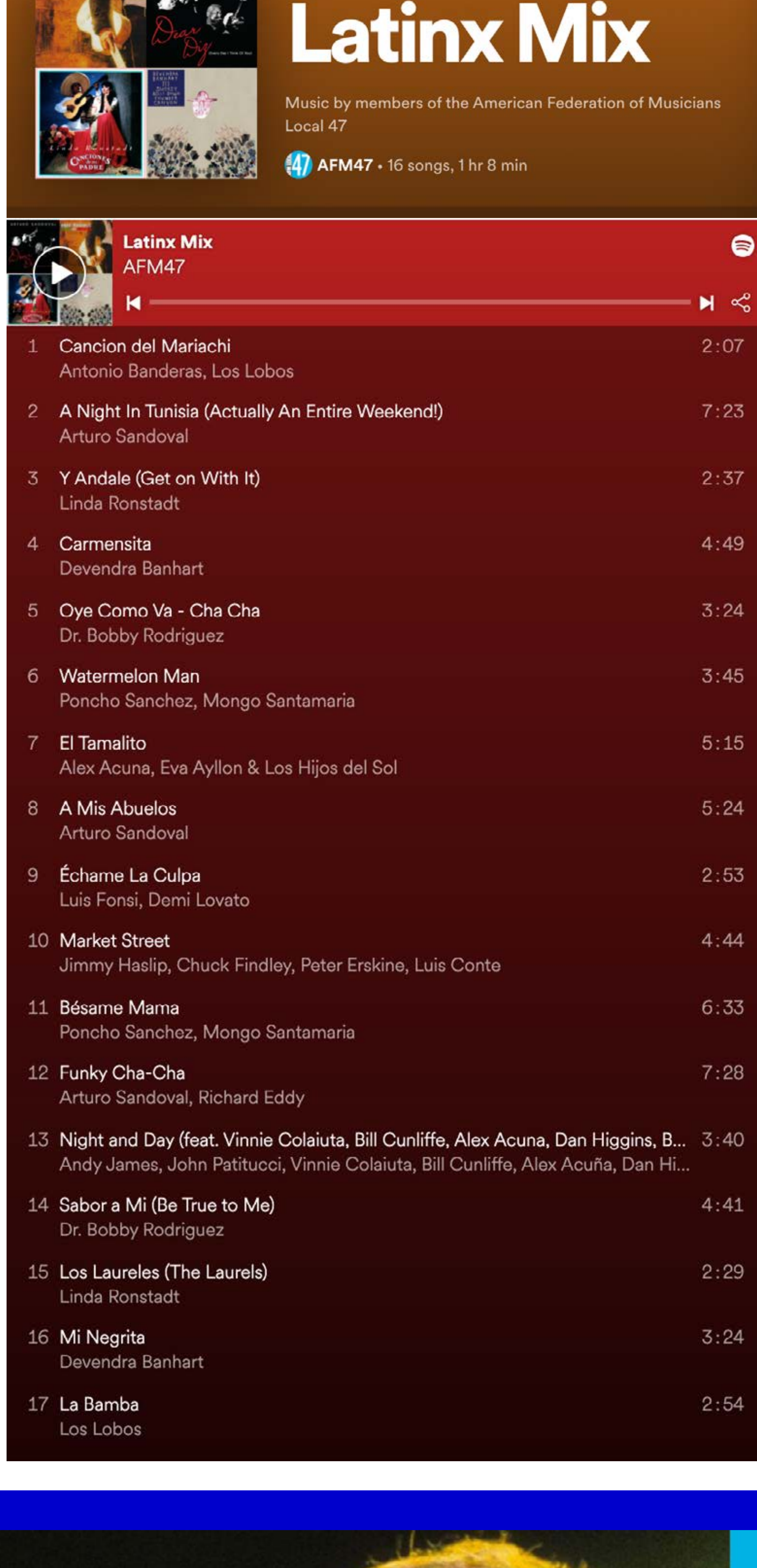


NATIONAL HISPANIC HERITAGE MONTH

Celebrating Iconic Latinx AFM 47 Members

Americans observe National Hispanic Heritage Month each year from September 15 to October 15 by celebrating the histories, cultures and contributions of American citizens whose ancestors came from Spain, Mexico, the Caribbean and Central and South America.

Tap below and listen to our #AFM47 Latinx Mix Spotify playlist while you learn more about the careers and lives of iconic Latinx AFM 47 musicians.



PLAYLIST

Latinx Mix

Music by members of the American Federation of Musicians Local 47

AFM47 • 16 songs, 1 hr 8 min

Track	Artist	Duration
1	Cancion del Mariachi Antonio Banderas, Los Lobos	2:07
2	A Night In Tunisia (Actually An Entire Weekend!)	7:23
3	Y Andale (Get on With It)	2:37
4	Carmensita Devendra Banhart	4:49
5	Oye Como Va - Cha Cha	3:24
6	Watermelon Man Poncho Sanchez, Mongo Santamaria	3:45
7	El Tamalito Alex Acuna, Eva Ayllon & Los Hijos del Sol	5:15
8	A Mis Abuelos Arturo Sandoval	5:24
9	Échame La Culpa Luis Fonsi, Demi Lovato	2:53
10	Market Street Jimmy Haslip, Chuck Findley, Peter Erskine, Luis Conte	4:44
11	Bésame Mama Poncho Sanchez, Mongo Santamaria	6:33
12	Funky Cha-Cha Arturo Sandoval, Richard Eddy	7:28
13	Night and Day (feat. Vinnie Colaiuta, Bill Cunliffe, Alex Acuna, Dan Higgins, B...)	3:40
14	Sabor a Mi (Be True to Me)	4:41
15	Los Laureles (The Laurels)	2:29
16	Mi Negrita Devendra Banhart	3:24
17	La Bamba Los Lobos	2:54



Growing up close to the U.S. border in Tucson, Arizona, Linda Ronstadt was exposed to the music and culture of Mexico from an early age. Her father — who came from a pioneering Arizona ranching family and was of German, English, and Mexican ancestry — would often sing at their home in Spanish. After establishing her professional career in the mid-1960s, Ronstadt sang everything from folk-rock, country, light opera, pop, and Latin. She has earned 11 Grammys, three American Music awards, two Academy of Country Music awards, an Emmy, and an American Latino Media Arts award.

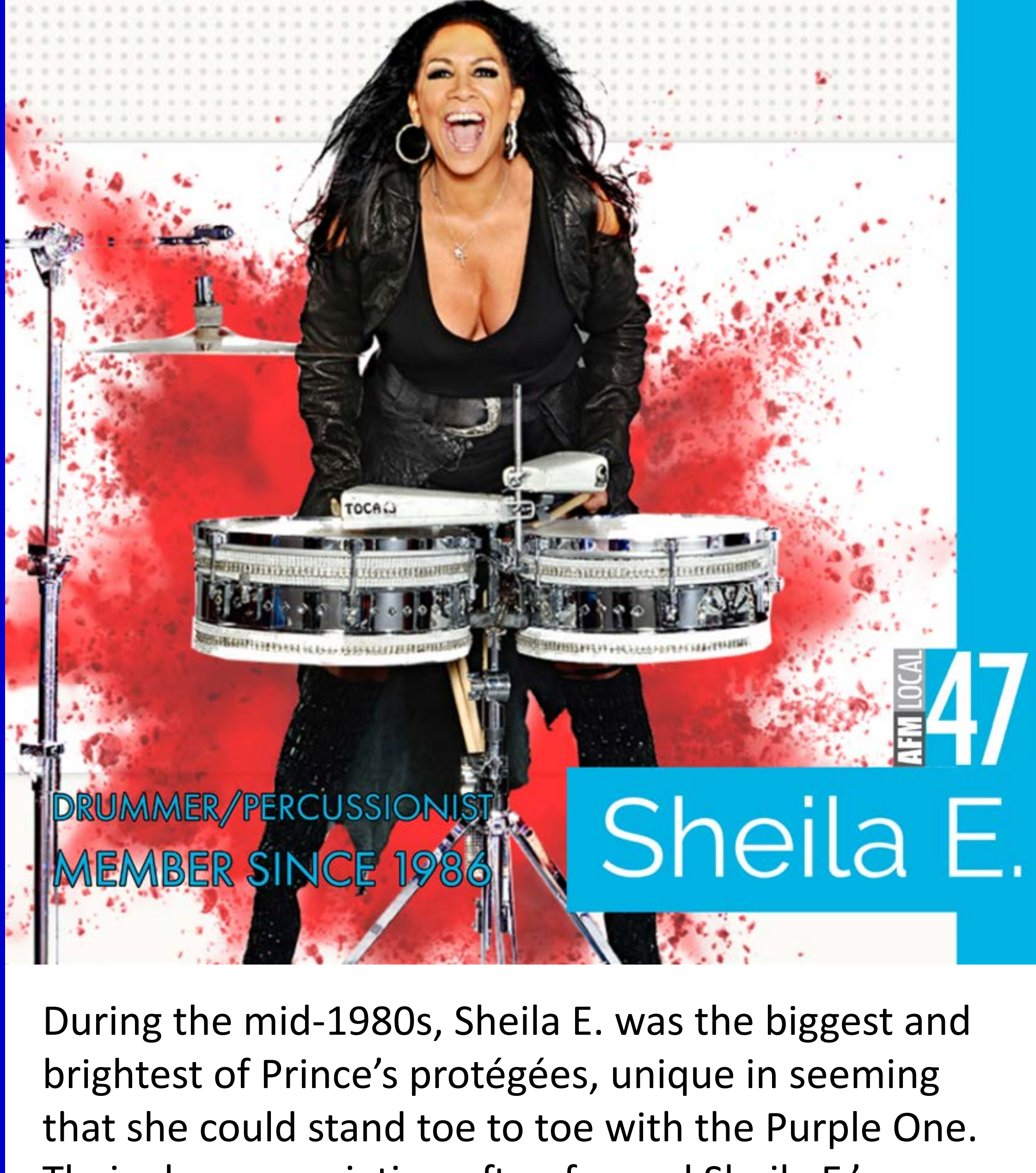


Born in Pativilca, Peru, Alejandro Neciosup Acuña — known professionally as Alex Acuña — played in local bands such as La Orquesta de los Hermanos Neciosup from the age of 10. At 18 he joined the band of Perez Prado, and in 1965 he moved to San Juan, Puerto Rico. In 1974 Acuña moved to Las Vegas, working with artists such as Elvis Presley, the Temptations, and Diana Ross, and the following year he joined the jazz-fusion group Weather Report. In 1987, Acuña was summoned back to Peru by producer Ricardo Ghibellini to be the musical producer of Los Hijos del Sol, a supergroup of Peruvian prodigies designed to promote Peruvian music worldwide. Acuña remains dedicated to promoting the musical culture of his homeland with the group, blending traditional and modern sounds.

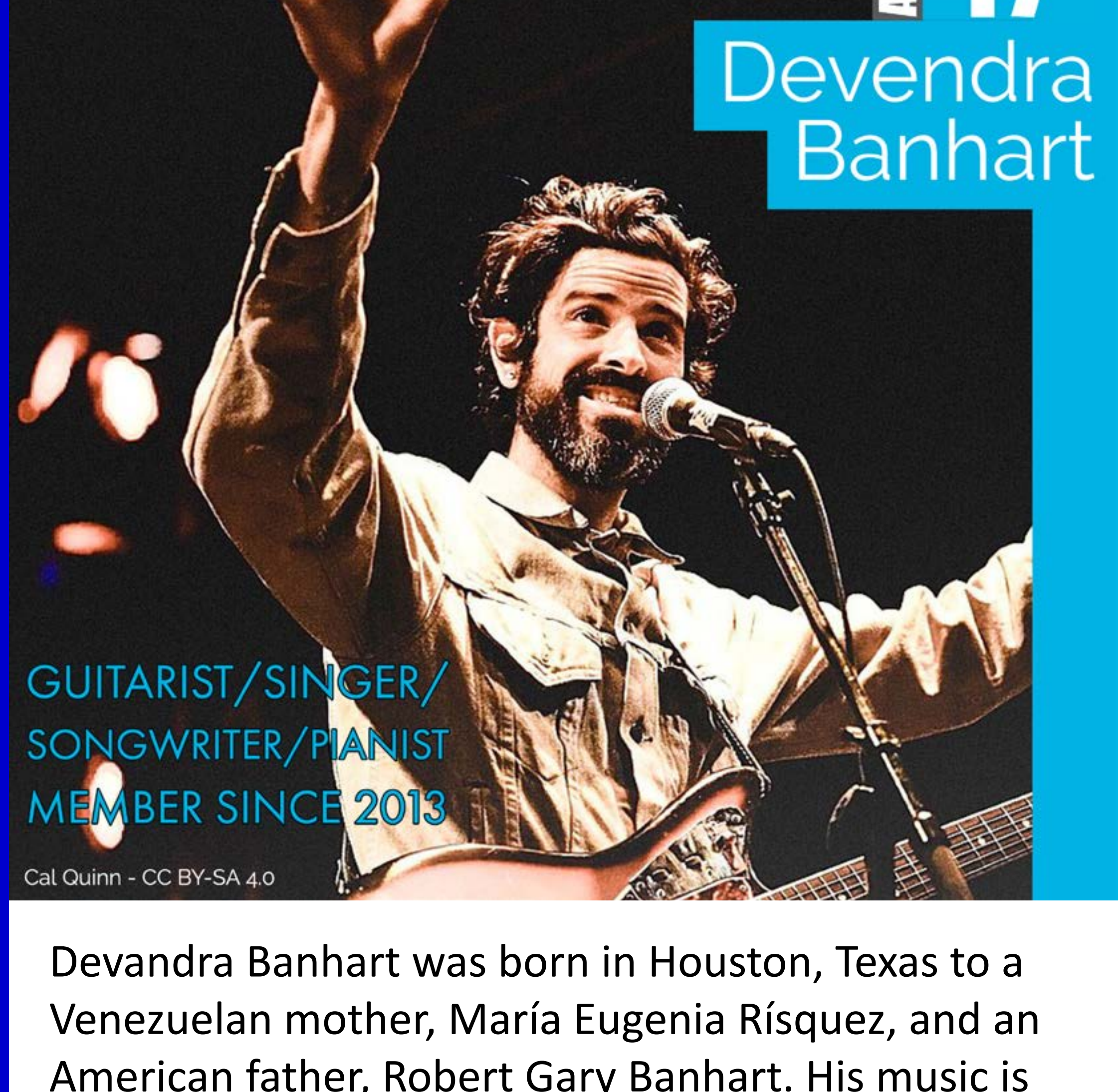


For more than three decades, Mexican-American conguero Poncho Sanchez has stirred up a fiery stew of straightahead jazz, gritty soul music, and infectious melodies and rhythms from a variety of Latin American and South American sources. Throughout his career Sanchez has held aloft the torch lit by such innovators as Mongo Santamaria, Tito Puente and Cal Tjader, embraced by each of those icons and entrusted to carry forward the traditions of Latin jazz.

Celebrating Iconic Latinx AFM 47 Members



During the mid-1980s, Sheila E. was the biggest and brightest of Prince’s protégées, unique in seeming that she could stand toe to toe with the Purple One. Their close association often framed Sheila E.’s career entirely in terms of Prince, but she was a successful musician prior to entering his orbit, recording with George Duke and touring with Marvin Gaye, and she working steadily afterward, touring with the likes of Ringo Starr and recording her own albums. The daughter of legendary Mexican-American jazz percussionist Pete Escovedo, she was born into a musical family that also included her uncle Alejandro Escovedo. “I love being able to represent the curvy sassiness of a Latina woman” Sheila E. says. “It’s just a part of who I am, and I couldn’t be more proud to represent that.”



Devendra Banhart was born in Houston, Texas to a Venezuelan mother, María Eugenia Rísquez, and an American father, Robert Gary Banhart. His music is often referred to as psychedelic folk, freak folk and New Weird America, and is associated with acts such as singer-songwriter Joanna Newsom, musical group CocoRosie, and contemporary folk band Vetiver. Banhart has cited Vashti Bunyan, Simón Díaz, Nusrat Fateh Ali Khan, Arthur Russell, Ali Farka Touré, and Caetano Veloso as his main influences.



Singer and actress Demetria Devonne “Demi” Lovato was born on August 20, 1992 in Albuquerque, New Mexico and raised in Dallas, Texas to Dianna De La Garza, a former country music recording artist and Dallas Cowboys cheerleader, and Patrick Martin Lovato, an engineer and musician who hails from Mexican descent. Demi started out as a child actor on “Barney & Friends” and is one of the few artists who have managed to earn a great reputation in the movie industry as well as the music world at a really young age. Apart from garnering acclaim for her roles in movies such as “Camp Rock,” Demi has proved her prowess as a singer through albums such as “Unbroken,” “Don’t Forget,” and “Here We Go Again.” Many of her songs have turned out be chart-busters and grabbed top positions in musical charts like the Billboard 200 and are popular around the world.



Born in Los Angeles, singer/songwriter David Hidalgo is best known for being the driving vocal and lead guitar force of the legendary East L.A. band Los Lobos (spanish for “the wolves”). There he has been a creative force exploring the borders of rock, country, R&B, Tex-Mex and cumbia for four decades. He is also a member of Los Super Seven and of the Latin Playboys, a side project band made up of some of the members of Los Lobos. Hidalgo also frequently plays musical instruments such as accordion, violin, six-string banjo, cello, requinto jarocho, percussion, drums and guitar as a session musician on other artists’ releases.



Cuban percussionist Luis Conte has backed acts such as James Taylor, Madonna, Pat Metheny Group, Eric Clapton, Carlos Santana, Phil Collins, Rod Stewart and Shakira. He immigrated to Los Angeles in 1967 and began his music career as a studio musician for Latin jazz acts like Caldera. His live performance and touring career took off when he joined Madonna’s touring band in the 1980s. To date, Conte has built an extremely successful career including a run composing and playing in ABC TV’s “Dancing with the Stars” band, among dozens or hundreds of other TV and film projects.

Celebrating Iconic Latinx

AFM 47 Members



TRUMPETER/PIANIST/
COMPOSER

MEMBER SINCE 2009

AFM LOCAL **47**
Arturo Sandoval

Arturo Sandoval is a Cuban-American jazz trumpeter, pianist, and composer. While living in his native Cuba, Sandoval was influenced by jazz musicians Charlie Parker, Clifford Brown, and Dizzy Gillespie. In 1977 he met Gillespie, who became his friend and mentor and helped him defect from Cuba while on tour with the United Nations Orchestra. Sandoval became an American naturalized citizen in 1998. His life was the subject of the film “For Love or Country: The Arturo Sandoval Story” (2000) starring Andy García. He has won Grammy Awards, Billboard Awards and one Emmy Award.



PIANIST/COMPOSER

MEMBER SINCE 2008

AFM LOCAL **47**
Lisa Coleman

Prince & the Revolution,
Wendy & Lisa

RYAN OZAWA CC BY 3.0

Pianist and composer Lisa Coleman, one half of the musical duo Wendy & Lisa formed with Wendy Melvoin in 1986, was a member of Prince’s backing band The Revolution from 1980 to 1986. Her mother was Mexican-American visual artist Marylou Ynda-Ciletti. Her father, Gary L. Coleman is an Anglo-American session musician, who in the 1960s and 1970s was part of the session musician collective the Wrecking Crew and befriended fellow musician Mike Melvoin. Their families became close with each other and often played and recorded music together. Coleman and Melvoin were awarded with an Emmy for Outstanding Original Main Title in 2010 for their theme to “Nurse Jackie.” They also share the honor of winners of a Grammy and Oscar for being part of The Revolution, as Purple Rain won two Grammys, and the Oscar for Best Original Score. In 2014, Coleman (along with Melvoin) received the inaugural ASCAP Shirley Walker Award, which honors those whose achievements have contributed to the diversity of film and television music.



BASSIST

MEMBER SINCE 1987

AFM LOCAL **47**
Tom Araya

Slayer

ANTJE NAUMANN (ALLSYSTEMSRED), CC BY-SA 3.0

Chilean American musician Tomás Enrique Araya Díaz is best known as the vocalist and bassist of American thrash metal band Slayer. He is ranked 58th by Hit Parader on their list of the 100 Greatest Metal Vocalists of All Time. Araya was employed as a respiratory therapist in the early 1980s and used his earnings to finance Slayer’s debut album “Show No Mercy” (1983). Much of Araya’s lyrical content is about serial killers, a subject he finds interesting; his first credited lyrical contribution was the vampire-themed track “At Dawn They Sleep” from 1985’s “Hell Awaits.”



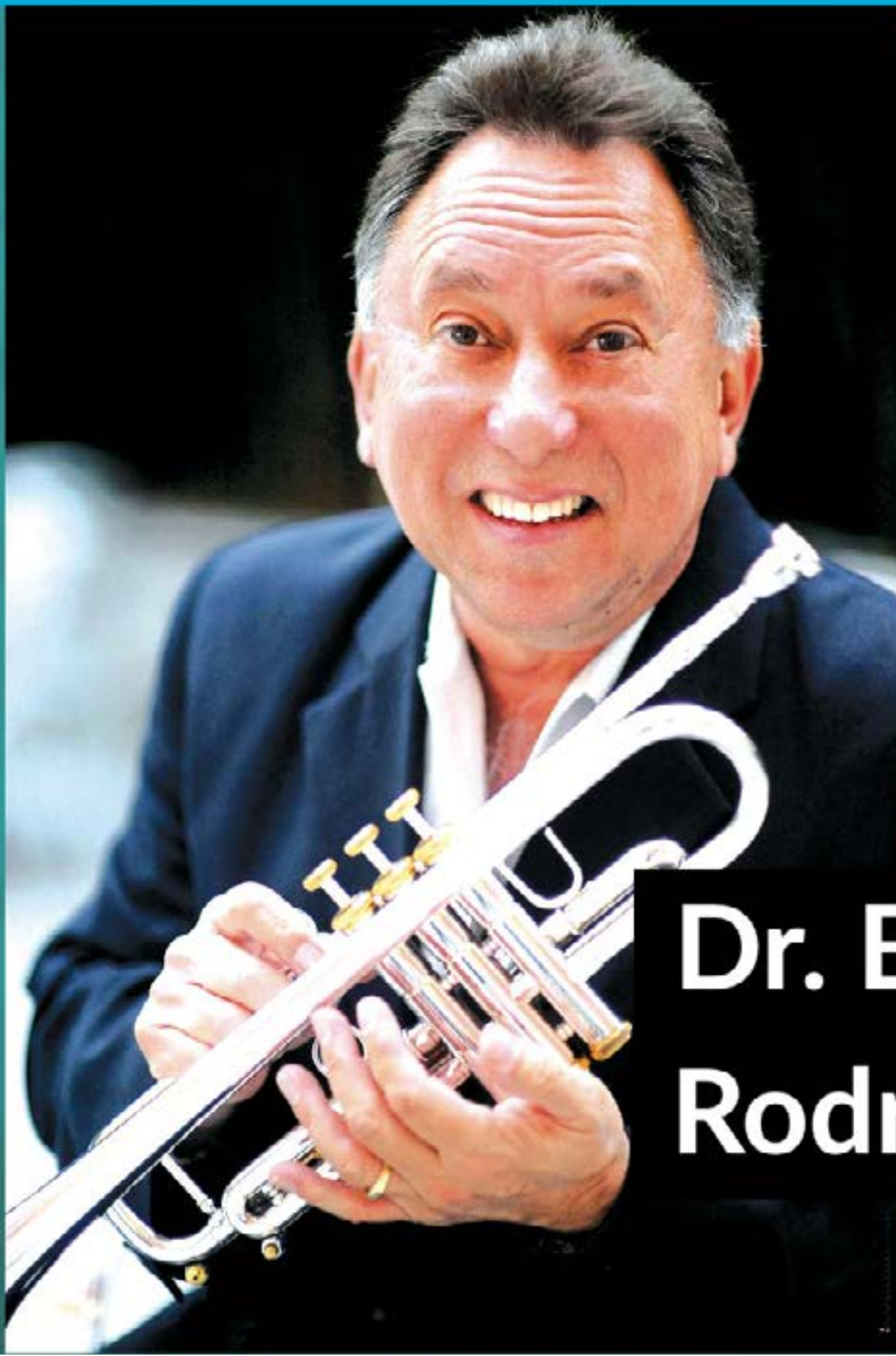
GUITARIST/VOCALIST/
SONGWRITER

MEMBER SINCE 1987

AFM LOCAL **47**
Dave Navarro

Guitarist, singer, songwriter, actor, and television personality Dave Navarro was born in Santa Monica, California, the son of James Raul Navarro and Constance Colleen Hopkins. His paternal grandparents were Mexican immigrants. He is a member of rock band Jane’s Addiction and played guitar for the Red Hot Chili Peppers for their 1995 album “One Hot Minute.” He has also released one solo album, “Trust No One” (2001). AllMusic’s Greg Prato described Navarro as “one of alternative rock’s first true guitar heroes,” with an eclectic playing style that merges heavy metal, psychedelia, and modern rock. Navarro was also the host and one of the judges on “Ink Master,” an American tattoo competition reality series that aired on Paramount Network (formerly called Spike) from 2012 to 2020.

AFM LOCAL 47 #WhyUnion?



Dr. Bobby Rodriguez

Trumpet

I joined the Musicians Union, Local 47 after experiencing a free Trust Fund concert by the Gerald Wilson Big Band at the Pilgrimage Theater, I was 19 years old. At that time I knew I didn't want anything to stop me from being able to one day play with my hero. I learned that the musicians were paid through a Trust Fund that had been set up by the AFM National.

Over the years, I have performed countless Union recordings, TV recordings, live shows and hundreds of Trust Fund concerts. I never thought about all of my pension contributions until I was into my 50s but thinking back on all those "green sheets" I signed and all of the many concerts and musicians I employed through "green sheet" concerts, I'm very proud to be a Union member.

My father was a Teamster (as a truck driver) and I am a Union member and proud of the fact that a Union sets standards and protections for the worker. I'm proud to belong to Local #47.

**– Dr. Bobby Rodriguez, Trumpet
Member since 1983**



Rachel Berry

Horn

"A unified voice makes for a happier workplace."

**– Rachel Berry, Horn
Member since 1995**

What's your answer?

Submit your **#WhyUnion?** photo and answer [here](#).

In the Studio



In the Studio With Judy Whitmore

Last year 53 AFM Local 47 musicians worked on Judy Whitmore's debut solo album, "Can't We Be Friends," recorded at Capitol Studios.

Among the musicians were studio legends including Mike Lang, Dave Stone, Paul Viapiano, Albie Berk, Brian Kilgore, Bob Leatherbarrow, Tony Bonsera, Andrew Ninmer, Ron King, Craig Gosnell, Nick Daley, Sara Andon, Kenny Kotwitz, Bob Sheppard, Jeff Driskill, Jay Mason, Bob Carr, and Joann Turovsky, among others.

"Alongside collaborators John Sawoski and Grammy- and Emmy-award winning composer Michael Patterson, together they've created a love letter to the Great American Songbook." - Stitched Soundbook

[Click here to listen](#)



Courtesy of LA Phil Association

LA Philharmonic Makes Long-Awaited Return to Walt Disney Concert Hall

The Los Angeles Philharmonic and Music & Artistic Director Gustavo Dudamel announce their return to Walt Disney Concert Hall, heralding the long-awaited resumption of live concerts at the iconic venue.

The 2021/22 season kicks off Saturday, October 9, with LA Phil Homecoming Concert & Gala as Dudamel leads the orchestra on the stage of Walt Disney Concert Hall for the first time in 579 days. The program features vocalist Cynthia Erivo and pianist Seong-Jin Cho, and the world premiere of an LA Phil-commissioned work for orchestra by Gabriela Ortiz, “Kauyumari.” The new piece begins Ortiz’ one-year curatorship of the multi-year Pan-American Music Initiative (PAMI), celebrating the explosive creativity of music found across the Americas that will run throughout the season.

This milestone season continues with programs that reflect on the profundity of our cultural moment by examining themes of life, death and transcendence in music. Dudamel first explores the richly colored, harmonically searching music of the late Romantic era in its metamorphosis into modernism (October 14–17). Arnold Schoenberg’s “Transfigured Night” will be paired with Richard Strauss’s Four Last Songs — featuring soprano Golda Schultz — and “Death and Transfiguration.” These performances are supported by the Lloyd E. Rigler–Lawrence E. Deutsch Foundation.

Dudamel conducts the orchestra in Mahler’s Symphony No. 4 (featuring soloist Camilla Tilling) on a program combining it with the world premiere of Steven Mackey’s LA Phil-commissioned “Shivaree: Fantasy for Trumpet and Orchestra,” featuring soloist Thomas Hooten, LA Phil Principal Trumpet and M. David and Diane Paul Chair, as well as Jessie Montgomery’s “Strum” (October 21-24).

Throughout the rest of the 2021/22 season, Gustavo Dudamel conducts a dozen wide-ranging programs, including the world premiere of Thomas Adès’ complete Dante (an LA Phil commission supported by the Lenore S. and Bernard A. Greenberg Fund) as part of the Gen X Festival (April 2022), two world premieres by Gabriela Ortiz, programs for PAMI (spring 2022) pairing Stravinsky’s major ballet scores (The Rite of Spring, Petrushka, The Firebird) with ballet and film scores by Ginastera (Estancia), Villa-Lobos (Uirapuru), and Revueltas (La noche de los Mayas) and a season-capping Power to the People! festival (spring 2022), including the world premiere and LA Phil commission of a new work for orchestra by Angélica Negrón, alongside William Grant Still’s Symphony No. 1, “Afro-American.”

COVID PROTOCOLS

To enable the safest possible reopening for indoor events, the Los Angeles Philharmonic Association will require proof of full vaccination for all audience members, staff and artists at LA Phil-presented concerts at Walt Disney Concert Hall beginning October 9, 2021. This policy will only be limited as required by law. The LA Phil will also follow the guidelines of the LA County Department of Public Health, which currently requires all persons to wear masks indoors.

Patrons must have received the final dose of a vaccine authorized by the World Health Organization (WHO) or the U.S. Food and Drug Administration (FDA) at least two weeks before entering Walt Disney Concert Hall for LA Phil-presented performances. Along with their ticket, attendees will need to bring a photo ID and either their physical vaccination card, a picture of their vaccination card or a digital vaccination record. All California residents may request a digital vaccination record at myvaccinerecord.cdph.ca.gov.

Current ticket holders who will not be fully vaccinated by the date of their planned visit may receive a credit to their account or request a full refund of the cost of their tickets. Subscribers who choose not to renew their tickets this season will have their seat locations retained and the opportunity to renew them for the 2022/23 season.

For more information, please [click here](#).

- via LA Philharmonic Association



Film Musicians Secondary Markets Fund presents:

MUSICIANS RESIDUALS 101

**Monday, October 4, 6:30-7:30 p.m. PT
via Zoom**

Join FMSMF for a tutorial to learn about
your residuals.

Presentation and Live Chat Q&A w/
Executive Director Kim Roberts Hedgpeth

All AFM Locals welcome.

*This event will be recorded and posted on the
FMSMF YouTube channel.*

[Click here to RSVP](#)

General Membership Meeting

Monday | Oct 25 | 7:30pm
Zoom Virtual Meeting



Open to all
members in
good standing

On the Agenda (subject to change):

- Presentation of 50-Year Pins
- Resolution to Amend the Bylaws
 - Officer Reports
- Old and New Business

At our next General Membership Meeting on Monday, October 25, the membership will vote upon a Resolution to Amend the Bylaws that would authorize electronic meetings for the following:

- Executive Board Meetings
- General Membership Meetings
- Committee Meetings

The full text of the Resolution may be accessed by logging in to your member account at:

afm47.org/user/login

Once logged in, navigate to the “Scales and Documents” tab, and locate the Resolution under the “Notices to Members” header.

Member to Member EDD/UI Forum

*Share tips on filing
for unemployment
insurance & PUA
for Musicians and
Entertainment
Workers*

California AFM Locals 6, 7 and 47 are hosting a series of Member-to-Member UI Zoom forums for musicians, led by the knowledgeable Blake Martin (member, Orange County AFM Local 7), held every first and third Wednesday of the month via Zoom unless otherwise noted. Please [view our calendar](#) for updates.

You are invited to join, ask questions, and share helpful tips about filing EDD claims directly with your colleagues about this often confusing process. Sign up to receive the Zoom link, and receive notifications of upcoming meetings, by sending an email to: blakemartinmusic@gmail.com

Read our FAQ on filing for Unemployment for Musicians at afm47.org/ui.



Office Closures

Monday, Oct. 11 (Indigenous People's Day)

Next General Membership Meeting

Monday, Oct. 25, 7:30 p.m.

Open to all members in good standing

Executive Board Meetings

Tuesdays, 10 a.m.

Members welcome as observers

Member-to-Member

Unemployment/UI Forums

First and Third Wednesdays, 1-3 p.m.

New Member Orientation

Third Thursdays, 10 a.m.

Required of all new members.

For details please visit afm47.org/orientation

Please Note: While our offices remain closed due to Covid, meetings are currently held via Zoom.

View our full calender @ afm47.org/calendar

Coronavirus COVID-19

Resources for Musicians

afm47.org/covid19

Find information about the Local 47 Relief Fund and other grants available for musicians, unemployment/ PUA news, community services, and more.

afm47.org/covid19

Membership Updates

Members may log in to the [members section at afm47.org](http://afm47.org/members) and navigate to the "Members-Only Scales and Documents" page to view Member Updates including Suspende/Expelled member lists, Hearing Representative reports to the Executive Board, and more.

Claim Your Money!

The [musicians listed here](#) have not responded to notices of checks in escrow at Local 47. If your name is listed or you know the whereabouts of these musicians or their beneficiaries, please contact our Finance Department:

323.993.3146, bookkeeping@afm47.org

Update Your Beneficiary Card

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

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

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.



This monthly column is your one-stop-shop for information about all the benefits provided by your union membership. Got a question? [Ask us](#) to have the answer featured here.

Your Health Care & Pension Benefits at a Glance

HEALTH CARE BENEFITS

PROFESSIONAL MUSICIANS LOCAL 47 AND EMPLOYERS HEALTH & WELFARE FUND

The Professional Musicians Local 47 and Employers Health & Welfare Fund is administered by PacFed Benefit Administrators. AFM Local 47 negotiates benefits on behalf of our members. The Health & Welfare Trust provides medical, dental, vision, chiropractic, acupuncture, prescription drugs and life insurance to musicians who qualify for benefits based upon contributions received on their behalf in accordance with Local 47 and AFM contracts and collective bargaining agreements.

Eligibility

Eligibility for enrollment in the Health & Welfare Fund is based upon contributions the Fund receives on musicians' behalf from Participating Employers. A Participating Employer, or an Employers' Payroll Designee, has entered into a Collective Bargaining Agreement (CBA) with the Union which calls for contributions to come to the Health & Welfare Fund. All contributions must come from a Participating Employer; musicians may not "self-pay" into the Health & Welfare Fund.

Coverage

A musician may qualify at one of three levels: Level A (\$1,500+ contribution), Level B (\$1,200-\$1,499 contribution), and Level C (\$700-\$1,199 contribution). Currently the Health & Welfare Fund has contracted with the following benefit providers: Blue Shield, Kaiser Permanente, Landmark Healthplan, Delta Dental, MES Vision underwritten by Gerber Life, and the Prudential Insurance Company of America ("Prudential Life"). To review the Summary Plan Description (SPD), please click [here](#). Any questions regarding a participant or dependent's eligibility and coverage should be directed to the Health & Welfare Fund.

Contact

The Health & Welfare Fund staff can help you with enrollment, coverage and HMO claims. The Health & Welfare Member Services department is available Monday through Friday, 8:30 a.m. to 5 p.m. at 1-800-753-0222 or by email at musicians@pacfed.com. Website: pacfed-musicians.com

ENTERTAINMENT INDUSTRY FLEX PLAN

The Entertainment industry Flex Plan is an employee benefit plan which combines both Employer Contributions and Employee Contributions to fund benefits including medical, dental, vision, disability, group term life insurance, and dependent care assistance for union members working in Motion Picture and Television. The Flex Plan was established in 1985 to provide Health and related benefits for "Daily-Hire" Union employees working under Collective Bargaining Agreements in the Entertainment Industry.

Eligibility

The Flex Plan covers each person who is employed by an Employer who has entered into a Collective Bargaining Agreement (CBA) with a Local Union providing for Employer Contributions to the Flex Plan. If you are unsure if a specific employer participates in the Flex Plan, contact the Flex Plan. For a complete summary of benefits and information on Employer contributions and Employee contributions, view the Flex Plan Summary Plan Description (SPD).

Coverage

The Plan offers a flexible "cafeteria style" benefit option list in which you design your individual plan according to your needs. If you elect coverage from the Flex Plan Providers, the Flex Plan will make monthly premium payments on your behalf to the carrier(s) you select (provided your account balance is sufficient to pay all of the premiums). Please refer to the Flex Plan Summary of Benefits for descriptions and monthly costs of the coverages offered. If you do not have sufficient funds in your account to pay your premiums, the Flex Plan allows you to "self-pay" the necessary premiums for a period of 12 months.

Contact

Call the Flex Plan Member Services Department at 888.353.9401 (Monday through Friday) between 7:30 a.m. and 5 p.m. (PT). You may also contact the Flex Plan electronically here. Website: flexplan.com

SELF-PAY HEALTH CARE

If a musician does not qualify for coverage under the Health & Welfare Fund or the Flex Plan, Covered California offers individuals and small businesses residing in California to purchase private health insurance coverage at federally subsidized rates. For information about coverage outside of California, visit healthcare.gov. AFM Local 47 members may also contact Mark Cormany of French Cormany Insurance Services at 949.975.1155.

PENSION

AMERICAN FEDERATION OF MUSICIANS & EMPLOYERS' PENSION FUND (AFM-EPF)

One of the most important benefits your job provides you with is the ability to receive pension benefits when you retire. Even though you can collect Social Security at retirement, your retirement years will be more financially secure if you also receive pension benefits. The American Federation of Musicians and Employers' Pension Fund (AFM-EPF) is a defined benefit multi-employer pension plan for members of the American Federation of Musicians.

Under a collective bargaining agreement with the AFM and its Local unions, or other written agreement acceptable to the Board of Trustees, your employer has agreed to make contributions to a pension fund to provide pension benefits to you and other employees working as musicians. The Pension Fund is operated by the AFM-EPF Board of Trustees, which consists of an equal number of Federation Trustees and Employer Trustees.

You should keep in mind that you are not guaranteed a pension just because a pension fund has been established to which your employer contributes. The Pension Fund has rules about how you begin to participate, how can you earn a right to your pension, how much you might receive and when you can start getting payments, what happens to your pension if you die before or after retirement, and many other issues. For more information, please contact the Pension Fund office.

Contact

If you have any questions about your pension, contact the AFM-EPF Office at 800.833.8065. Website: afm-epf.org



AFM Stands in Solidarity With IATSE

The American Federation of Musicians of the United States and Canada (AFM) stands in solidarity with members of the International Alliance of Theatrical Stage Employees (IATSE) in their fight for a fair contract with the Alliance of Motion Picture and Television Producers (AMPTP).

“IATSE members are key behind-the-scenes workers in film and television production, and they deserve a fair agreement that provides acceptable wages, benefits, and working conditions when employed by the producers. AFM musicians stand shoulder to shoulder with IATSE!” states Ray Hair, International AFM President.

IATSE, the union that represents 52,000 skilled crew and craftspeople, notified members that its negotiations with major studios representative AMPTP had stalled, and they would seek to authorize a strike vote against film and television productions on Friday, October 1.



I.A.T.S.E.
WE STAND
TOGETHER

#IASOLIDARITY

IATSE has launched a petition demanding a sustainable deal for film and TV workers. If enough of us sign, we can show we stand as one in our fight to end unsafe hours, unlivable wages and the lack of reasonable rest on set.

[Click here to sign the petition](#)

After months of negotiating successor contracts to the Producer-IATSE Basic Agreement and the Theatrical and Television Motion Picture Area Standards Agreement, the Alliance of Motion Picture and Television Producers (AMPTP), which represents major film and television production companies, announced it does not intend to make any counteroffer to the IATSE’s most recent proposal.

Throughout the bargaining process, the AMPTP has failed to work with IATSE members on addressing the most grievous problems in their workplaces, including:

- Excessively unsafe and harmful working hours.
- Unlivable wages for the lowest-paid crafts.
- Consistent failure to provide reasonable rest during meal breaks, between workdays and on weekends.
- Workers on certain “new media” streaming projects get paid less, even on productions with budgets that rival or exceed those of traditionally released blockbusters.

It is incomprehensible that the AMPTP, **an ensemble that includes media mega-corporations collectively worth trillions of dollars**, claims it cannot provide behind-the-scenes crews with basic human necessities like adequate sleep, meal breaks and living wages. Worse, management does not appear to even recognize core issues as problems that exist in the first place.

These issues are real for the workers in the entertainment industry, and change is long overdue. However, the explosion of streaming, combined with the pandemic, has elevated and aggravated working conditions, bringing 60,000 behind-the-scenes workers covered by these contracts to a breaking point.



San Antonio Symphony Musicians Declare Strike Over Proposed Cuts

An announcement Sunday by the San Antonio Symphony Society that it would immediately impose its “last, best and final offer” prompted a unanimous strike vote by the musicians of the San Antonio Symphony.

The employer’s offer would reduce the orchestra from 72 members earning approximately \$35,000 seasonally to 42 full-time “core” positions earning \$24,500 each season with 4 positions eliminated, and 26 ‘per-service” positions who would perform for \$125 per service with a guarantee 90 services annually.

Violinist Mary Ellen Goree, chair of the orchestra committee, said that she and her colleagues feel beaten down after years of accepting pay cuts with promises of restitution. “My colleagues and I refuse to be complicit in destroying the orchestra and betraying our colleagues by removing their jobs and benefits,” she said.

The musicians are represented by AFM Local 23 (San Antonio, TX). The Symphony Society of San Antonio, aka San Antonio Symphony, has been placed on the [AFM’s International Unfair List](#) at the request of Local 23 President David Oppenheim.

The AFM will provide additional information as soon as relief and benefit funds are established to assist members of the striking San Antonio Symphony Orchestra.

- via American Federation of Musicians



In Memoriam

Timothy Charles Barr

Life Member. Bass

6/24/1949 - 2/25/2021

Survived by children

Michael K. Finnigan

Member. Organ

4/26/1945 - 8/10/2021

Survived by spouse & children

Send your Final Notes remembrances using our online submission form at: afm47.org/overture

or you may send to:

overture@afm47.org

Local 47 Overture Online

3220 Winona Ave.

Burbank CA 91504



Merritt Buxbaum

Life Member. Clarinet

6/3/1924 – 9/7/2021

Merritt Buxbaum passed at home, following a month in hospice. Merritt married his dear Dorothy on April 11, 1954. Together they raised, and Merritt is survived by, their sons, David and Paul (Mary Clare Gelfell), and several nieces and nephews. Merritt was predeceased by his brother, Joel.

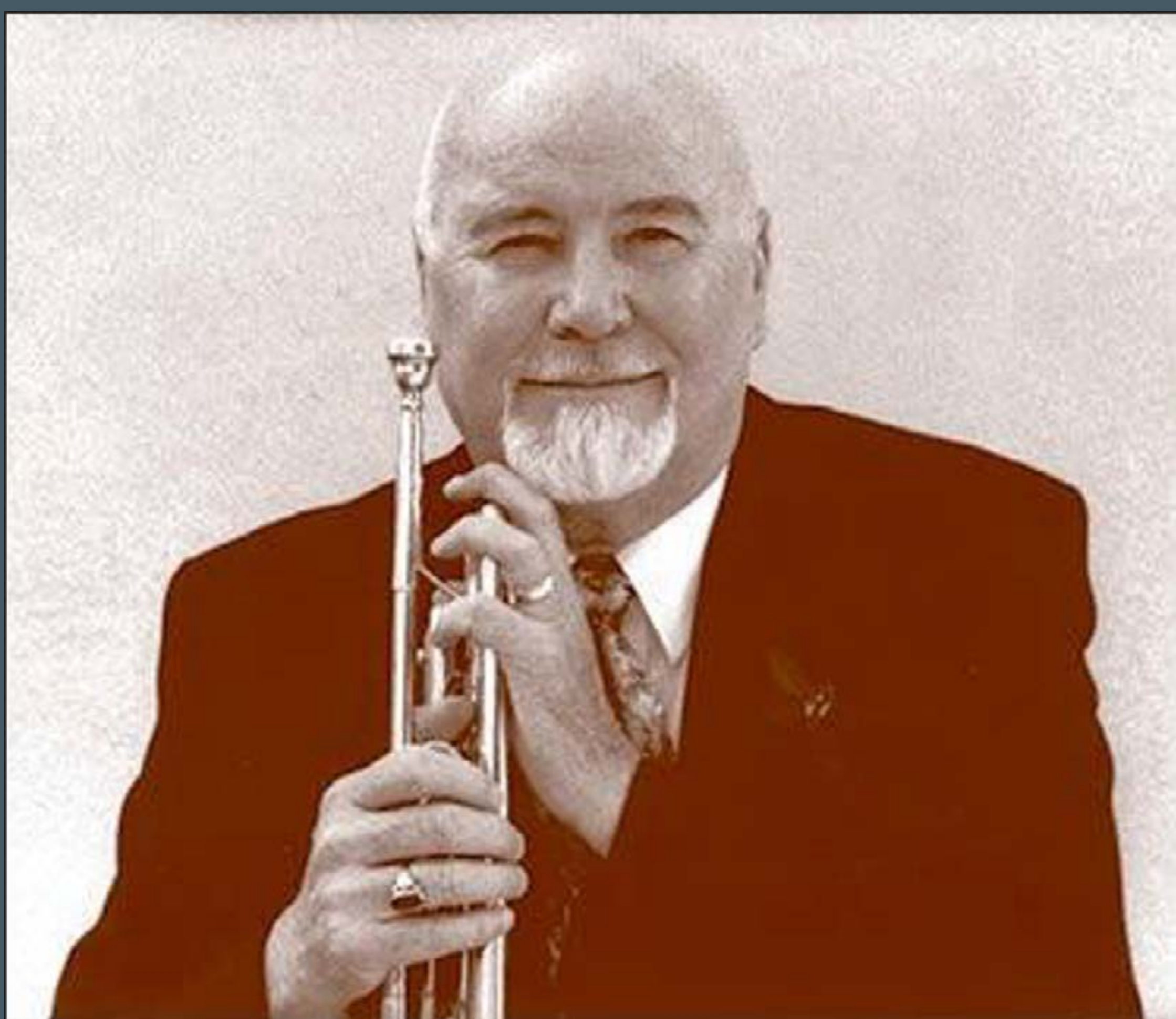
Merritt grew up in the Capital Hill district of Seattle, near Volunteer Park, with his beloved parents and brother. Following a school football practice, Merritt was intrigued hearing a friend's father playing the saxophone. When Merritt pursued music lessons, he was advised that one should begin by learning to play the clarinet, and thus began a lifelong love affair with music and the clarinet.

As a young man, Merritt was strongly influenced by Sir Thomas Beecham, who conducted the Seattle Symphony and directed a youth orchestra in which Merritt was a member. During World War II, Merritt played in the army band, including playing music for wounded soldiers. Following the war, Merritt moved to Los Angeles where he studied at the USC School of Music and joined the Los Angeles Philharmonic in 1950 at age 24, as one of their youngest members. Merritt also played in movie studio recording sessions and was a member of the famed Columbia Symphony Orchestra led by Bruno Walter. Coaching young hopeful symphonic players was a heartfelt activity for Merritt, as was his participation on the Philharmonic's auditions' committee. Merritt retired from the philharmonic in 1993.

Merritt's congenial nature was infectious. Affectionately known to his friends as Bux, Merritt's life was enriched by lifelong relationships and activities. Merritt's sense of humor was ever present, and he delighted in bringing a smile to the faces of all in his company. Merritt pursued all his endeavors with a desire for excellence. He played tennis daily until his late 80's. Merritt cultivated a garden of over 80 rose bushes which he tended with a gardener's passion. Together, Merritt and Dorothy pursued their interests in music, art, theatre, travel throughout the globe, and in wonderful interactive activities with their many friends including play reading and political discussion groups and bridge. Merritt continued to play his clarinet in retirement, playing duos and occasionally joining Dorothy as she played cello with her chamber music friends.

In lieu of flowers, please consider a donation to the USC Thornton School of Music. Checks, made out to USC Thornton School of Music with Honoring Merritt Buxbaum in the memo line, can be mailed to Office of Advancement, USC Thornton School of Music, 840 West 34th Street, MUS 408, Los Angeles, California 90089-0851. Alternatively, honor Merritt by giving of your time and talent to someone in need.

- Published by Los Angeles Time, September 2021



Waldo 'Wally' Thomas Holmes

Former Life Member. Trumpet
10/28/1928 – 9/1/2021

***Wally Holmes: Evangelist, Jazzman,
Composer, Impresario, Great Human***

by Richard Simon and Cynthia Crosby

"I should have gone in and pounded the table," he said, "but that isn't my style."

Wally Holmes didn't need to pound tables; throughout his life, he commanded attention the old-fashioned way: through talent, hard work, persistence – and an astonishing skill in the obscure art of solfeggio.



*Warren's Swing Band – Wally back row,
second from left trumpet.*

Waldo (Wally) Holmes passed away on September 1, 2021. Holmes was best known to the jazz world as the producer of the sprawling Sweet & Hot Music Festival from 1995 until 2011, bringing together thousands of jazz and music fans and hundreds of musicians that represented a wide range of jazz genres that he was determined to perpetuate. Sweet & Hot descended upon the Marriott Hotel near LAX for five days every Labor Day weekend. Wally, his bald pate gleaming and his ready smile beaming, would wander through the eight packed venues – each a hotel meeting or ballroom transformed into a Hangover Room, a Ramparts Street, a Roseland Ballroom – relishing every Dick Hyman solo, Herb Jeffries' "Flamingo" encore, and bawdy Jack Sheldon joke. The festival seemed to be a personal culmination in a sense, an ingathering of the disparate musical sensibilities that Holmes immersed himself in – and excelled at – at different stages of his life.

[> Continue reading](#)



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 us your story (and photos!) using our online submission form at afm47.org/overture.

Letters



We want to hear from you!

Send in your Letters to the Editor:

overture@afm47.org

3220 Winona Ave.

Burbank CA 91504

*Please keep within a maximum of 400 words.
For full submission guidelines, please [click here](#).*

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

NOTE: We are extending our pandemic waiver of the \$75 reinstatement fee until further notice. Members wishing to reinstate membership may do so without paying the \$75 penalty.

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 (*currently waived due to COVID waiver*). **Payment 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 (*currently waived due to COVID waiver*). **Payment 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 (*currently waived due to COVID waiver*).

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 of \$75 is currently waived due to COVID waiver.*)

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.

Members may download the rebate form from the international AFM website [here](http://afm.org) (afm.org login required; locate the rebate form under "Miscellaneous" in the Document Library).

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.*

Do Not Work For...

The list published at afm47.org/donotworkfor.html 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 323.993.3181.

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

Auditions



THE SANTA BARBARA
SYMPHONY

Nir Kabaretti, Music & Artistic Director

PRINCIPAL FLUTE 4TH HORN

JANUARY 10-12, 2022

Application Deadline: November 29, 2021

Online Application Form

thesymphony.org/auditions

Employment will begin as soon as mutually agreeable to both the winner and the Santa Barbara Symphony. If a titled position is filled by an existing member of the Santa Barbara Symphony, a 1-year position may also be awarded at the auditions.

Advertise

ADVERTISE

WITH AFM LOCAL 47!

Overture Online App

—Released monthly—

The Local 47 Beat

—Emailed biweekly—

»»»————> RESERVE TODAY <————«««

View rates, specs & publication schedules
@ afm47.org/advertise

CONTACT: advertising@afm47.org

*For information on posting auditions, please visit
afm47.org/auditions.html*