

Overture

online

Leveling the Score



Alliance for Women Film Composers celebrates and advocates for female artists

SAVE THE DATES!

GENERAL MEMBERSHIP MEETING: July 25
LOCAL 47 GENERAL ELECTION: December 13

We're Stronger Together

Why it pays to work union

Overture online

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OvertureOnline is the official monthly electronic magazine of the American Federation of Musicians Local 47, a labor union for professional musicians located in Hollywood.

Formed by and for Los Angeles musicians over a century ago, Local 47 promotes and protects the concerns of musicians in all areas of the music business. Our jurisdiction includes all counties of Los Angeles (except the Long Beach area). With more than 7,000 members, Local 47 negotiates with employers to establish fair wages and working conditions for our members. Local 47 officers and staff enforce union contracts, assuring professional standards and treatment for our musicians.

Local 47 is affiliated with the American Federation of Musicians of the United States and Canada, the largest organization in the world representing the interests of professional musicians, which encompasses more than 400 Locals and represents 85,000 musicians throughout North America.

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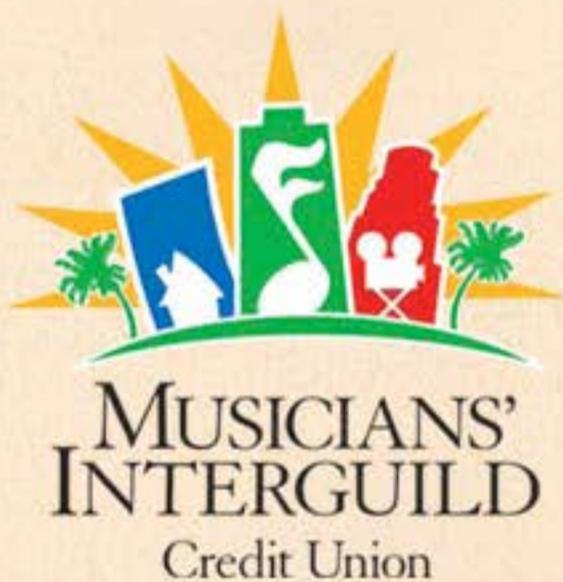
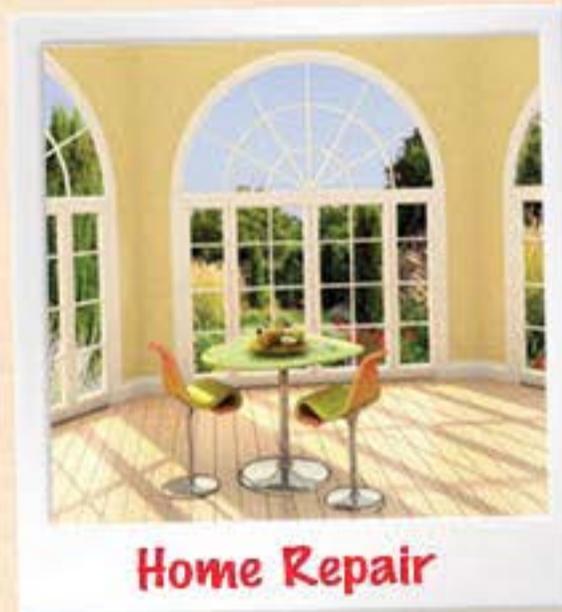
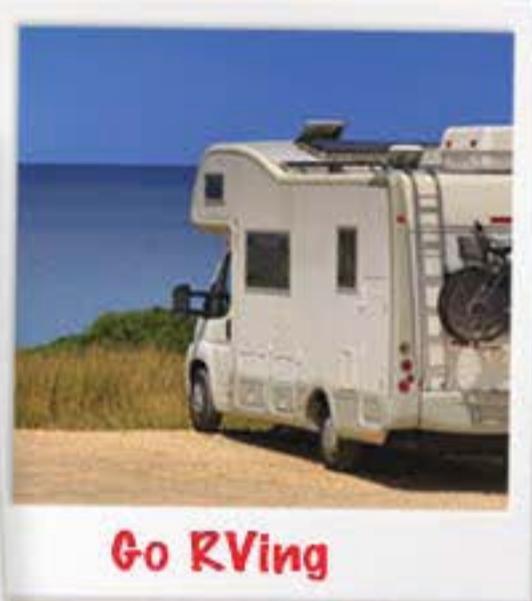
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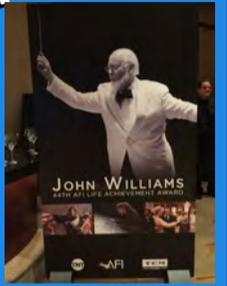


Alliance for Women Film Composers celebrates and advocates for female artists

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#listenLA

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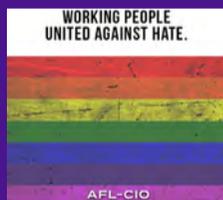
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~ EXTENDED! ~

American Federation of Musicians Local 47

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President John Acosta

I trust this message finds you well and in good spirits! This month I'd like to report on progress made in negotiations, grievances, programs, and employment trends by the numbers.

Negotiations



We are currently in negs with 17 employers for successor agreements, with 14 contracts already concluded and two out for ratification. A snapshot of some of our contract gains are below:

El Capitan 10% over 3 years

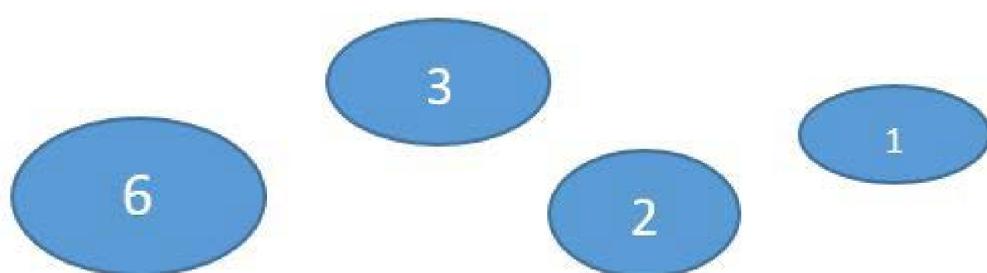
Music Theatre Guild 7% over 3 years

Thousand Oaks Phil 36% over 3 years

Desert Symphony 9% over 3 years

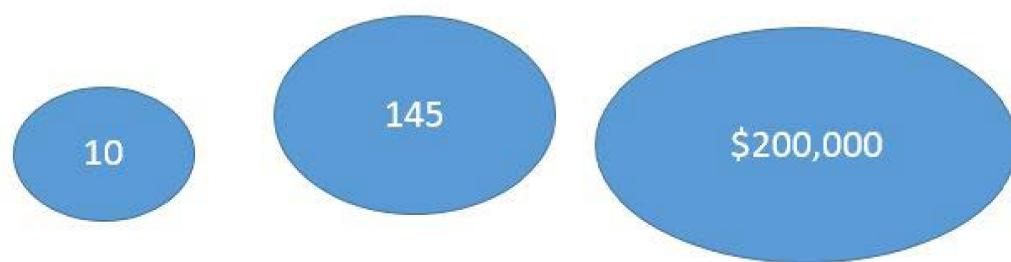
Magic Mountain 8% over 3 years

Grievances



So far in 2016 we filed six grievances. Three were withdrawn with two possibly going into arbitration. One settled.

Programs



Through the Local 47 Relief Fund and Music Fund of Los Angeles we have aided 10 musicians. Through our Music Performance Trust Fund we've co-sponsored 145 concerts generating over \$200,000 in wages to Local 47 musicians.

Organizing

For 2016 we've really begun to hit our organizing stride, bringing in three new theatrical productions under contract and several low budget films and symphonic engagements. Of note, after organizing musicians and community support to leaflet the Amazon series "Transparent," [the producers agreed to go AFM](#). This is one of hopefully many organizing successes in a sector we will be placing more emphasis on: new media.

Building Update

As of the writing of this report we have opened escrow on a purchase property in Burbank and are in our due diligence period, reviewing the property's structural and environmental conditions. The building is 25,000 square feet, located close to Burbank Airport. Our Building Committee along with the Executive Board and Titled Officers have had several walkthroughs and are very satisfied with the prospects of purchasing this property. We have engineers who have inspected the structure and are now doing environmental tests to ensure the site is suitable for our members. The Vine Street property is also in escrow with the buyer doing their due diligence on our site. Our goal is to close escrow in a reasonable time frame, taking into account that some of the conditions required to do so will be out of our control. As I have reported in my previous month's article, after several meetings with our Building Committee and Executive Board and after interviewing several firms, we have selected and engaged CBA Architects to help us design our new home. CBA Architects has done extensive work with IATSE, Disney, and Capitol Records to name a few and we look forward to presenting our collective vision to you once we have reached a consensus.

Fraternally yours,

John Acosta

- This excerpted report appears in full in the Summer 2016 Overture Magazine, which members may access online by logging in to their member account at afm47.org.



Vice President Rick Baptist

Live TV Negotiations

May 31 through June 3 I was in NYC attending round one of the Live TV negotiations. Three years ago I attended the negotiations as a player rep, and now I served as your VP. Everyone on our side of the table — Ray Hair and officers from the Federation, New York, Boston, Washington, D.C. and the player reps — all understand what a fantastic contract this is to perform under. Reuses, residuals, of course the \$\$ and protection on the job. This contract is used for all the major awards shows, all the late night shows such as “The Tonight Show,” “Conan,” “Jimmy Fallon,” “Saturday Night Live,” etc., as well as shows like “Dancing With the Stars,” “The Voice,” “American Idol” and so on.

We delivered our proposal, they gave us theirs, and for the next three days a debate ensued on both sides. Round 2 of these negs will happen in Los Angeles in September. I do not feel it will be as confrontational as the SRLA negs, so I feel comfortable that we will have a new contract in September.

AFI Honors John Williams

John Acosta, myself, Pat Varriale and Mary Beth Blakely attended the 44th Annual AFI Life Achievement Awards at the Dolby Theatre on June 9 ([click here](#) for more about this event). Before I talk about the amazing event honoring John Williams, I would like to thank AFI President and CEO Bob Gazzale for the invitation and to the American Film institute for honoring one of our own.

The broadcast was great with all the dignitaries speaking about John and the music he has created for film. John is so humble and it truly came across by his reactions as directors, producers, motion picture stars and even Kobe Bryant spoke of him and his music. It was an amazing tribute to one of the greats. As I watched the TV show on TNT and listened to the music, I flashed back to the sessions I was thrilled to have performed on for John and the amazing musicians in our orchestra.

At the end of the evening, Steven Spielberg introduced John for his award. (This was preceded by Gustavo Dudamel conducting the American Youth Symphony playing an arrangement of the theme to “Schlinder’s List.” Kudos to the beautiful playing of the violin theme by Simone Porter.) John got up and gave the classiest speech I have ever heard. I WAS disappointed when I watched the show and they cut the part of him giving a very heartfelt thank you to all the people involved in creating the score for the film. To paraphrase his speech, he said, “All I do is create and compose the music, then I turn it over to the orchestrators who arrange those notes for the orchestra. Then it goes to the copyists, who put my notes onto paper. After that the true magic happens when the amazing musicians perform those notes and bring the score to life. The musicians in Los Angeles and around the world who have played my music are truly the heroes in this process. It has always been my honor to stand in front of them and marvel at the mastery of their talent.”

John is truly a genius and a total class act. His respect for the process of creating music, from his music supervisor to the scoring stage and its crew, the sound engineer to the music contractor, the orchestrators and the copyists, and of course the musicians, is always evident. So too is the respect he shows everybody involved in his dream to make the greatest music for the film possible. That is why he IS the Best. God bless you, John Williams.

The Final Coda

On June 11 in our auditorium there was a beautiful Celebration of Life for our beloved Brian O’Connor. I personally want to thank everyone involved in putting on the most gorgeous celebration to date. The music, the memories, the film, the food all honoring a great MAN. RIP dear Brian.

On June 9 I attend the funeral of a dear friend and colleague, Richard Hurwitz. The funeral was at the Mount Sinai Mortuary where family and friends came to celebrate his life. Richard’s brother Michael Andreas greeted everyone as we entered the chapel. We heard story after story of my friend Richard. He was a great trumpeter and a great composer, and at the end of the service they played a song with Richard singing called “Thanks for Inviting Me.” It was the perfect ending to a truly talented man and friend’s life. RIP Richard.

Please remember to Live, Laugh and Love.

Rick Baptist



Secretary/Treasurer Gary Lasley

I'm writing to you from the 100th Convention of the American Federation of Musicians at the Westgate Hotel (formerly the Hilton) in Las Vegas. It's the first time in 25 years that the Convention isn't being held at the Riviera. I'm saddened/thrilled that the Riviera was blown up on June 13 to make way for a new Convention Center. Sixty-one years of musical/union history went away in less than 30 seconds. You can watch the video at bit.ly/goodbyeriviera.

For the next four days my fellow delegates and I will be serving on committees, voting on resolutions, electing leaders for the next three years and networking with colleagues from across the country. My fellow officers and I will be attending the California Federation of Labor Convention in Oakland July 12 and 13, and I will represent Local 47 at the Regional Orchestra Players Association (ROPA) Conference in Madison, Wisconsin July 26-28. Stay tuned...

I recently had the opportunity to go see the musical "I Only Have Eyes For You" presented by Corky Hale at the Montalban Theatre in Hollywood. It's the joyful and tragic story of the life and career of the amazingly talented lyricist Al Dubin.



Photo: courtesy Albie Berk

"I Only Have Eyes For You" Orchestra

It was a delightful production that was driven by the stellar Local 47 musicians in the pit. I'd like to acknowledge and congratulate Gerald Sternbach and Jack Lipson, piano; Darryl Gardner and Ron Burrows, trumpet; Ken Kugler, trombone; Phil Feather and Greg Huckins, woodwinds; John Krovoza, cello; Adrian Rosen, bass; and Albie Berk, drums. Your professionalism and artistry brought the story to life in a way that words alone could never do.

If you're into jazz you should go see Marty & Elaine at the Dresden restaurant. They are celebrating the incredible accomplishment of 35 years at the same venue, five nights a week, and on a union contract! It's easy to understand why. Marty's easygoing banter with the audience creates an amiable atmosphere.



Photo: Linda A. Rapka

Marty & Elayne

And his light touch on the drums sets the table for Elaine's piano and flute. Add some bass and vocals and voilà, you've got the perfect ingredients for a delightful evening. And try to think of a song they don't know!

I'd like to welcome internet radio show host and Local 47 member Brad Chambers to ProMusic 47 radio. You can tune in at afm47.org/radio every Saturday and Sunday from 1 to 1:30 p.m. to hear him interview a Local 47 musician. Brad hosts a daily morning show on martiniinthemorning.com from 5 a.m. (ugh!) until 10 a.m. PDT, and a two-hour martini lunch from noon to 2 p.m. Monday through Friday featuring the Great American Songbook. Check it out to hear the greatest songs ever written as well as a new generation of up and coming artists.



Online 24/7 and available on any mobile device with the Tune-In Radio app

The 4th of July will soon be here and it's a time to celebrate the anniversary of the Declaration of Independence with parades and fireworks and Sousa marches. But it is also a time of somber reflection on all of the gun violence in our country in the wake of the latest carnage in Orlando, Florida. It's unconscionable that a person who is on a terrorist watch list and a do not fly list can walk into any gun shop and purchase an automatic assault rifle. I'm not against guns per se, but assault rifles aren't for hunting or protecting your home or business. Their only use is for efficiently slaughtering people on the battlefield. There is absolutely no reason for any civilian to own one. Period. And how many more innocent lives will be lost because the Republicans in Congress fail to act?

Until next time, thanks for listening. Summer is officially here so it's time for the beach, backyard bar-b-ques, ballgames and, of course, concerts under the stars.

Warmest Regards,

Gary

Gary Lasley



EMD ADMIN **Gordon Grayson**

That Thing That is Taft Hartley

Every Monday the Local sends a stack of automatically generated letters to all sorts of non-member musicians from all sorts of places for all sorts of engagements. These Taft Hartley Musician Notifications refer to multitudes of musical employment, but all have one particular thing in common: my signature. Often referred to as mean, nasty, intimidating or even threatening, and occasionally informative, these notices seem to have cemented my reputation among many uninitiated musicians as the Membership Nazi. The letters are something of a blunt tool, meant to apply to all manner of varied circumstances of employment that today's musical workplace presents, but they most assuredly are intended to inform rather than offend. They do seemingly never cease to generate curiosity and/or concern among their recipients, who inevitably call the phone number at the bottom to discuss – also mine. Sometimes once a day, sometimes five, I have the opportunity to wax philosophical on the subtle intricacies of congressional legislation as it relates to collective bargaining, labor and union employment... Taft Brother Truckin' Hartley, baby!

So, Robert A. Taft *and* Fred A. Hartley got together and, despite a veto from President Harry Truman, managed to amend the National Labor Relations Act of 1935 with the enactment of the Labor Management Relations Act, also known as the Taft Hartley Act, in 1947. Considered by many to be anti-labor, this legislation governs union employment in the United States to this day and, all politics aside, has significant implications for all working people in unionized industries. Whether you're an auto worker, plumber, electrician, or an actor, director or even, yes, a musician, if you're not a member of the union that is a party to the collective bargaining agreement under which you are engaged, then Taft Hartley has some news for you.

Our union operates with the understanding that a non-member musician has 30 days from the initial date of employment to work under an AFM or Local 47 agreement before the membership obligation described in our favorite letters applies to them. Signatory employers can hire non-member musicians who have not already made use of this allowance previously, and are obligated to treat these musicians in accordance with the applicable contract. The employer is also required to file an engagement report with the Local in whose jurisdiction the work is performed, which report form details the particulars of the session or performance, including listing players and services performed. These employer obligations are based on its signatory status, and not the membership status of the musician. Such non-member musicians should still get their checks, but they are also going to get some Taft Hartley mail from the Membership Nazi.

Once the engagement or steward report is processed, non-member musicians are identified by the Taft Hartley module of our database program, and a letter stream is automatically generated. The notices explain to the newly employed players that upon the expiration of the allotted 30-day term, eligibility for further employment is contingent upon satisfying the membership obligations set forth in the collective bargaining agreement and the relevant Taft Hartley provisions of law. In other words, if one is working under AFM or Local contract again or still after 30 days from the initial date of engagement, the membership obligations described apply in order to maintain such eligibility. If one is not working again or still under our agreement on the other hand, then the obligations described in the letter do not apply, and the musician may then disregard... After they pay their work dues, of course. ;)

Lastly, musicians often ask about the distinction between employment under a national agreement versus a Local one. Good question! Federation contracts provide terms and conditions of employment throughout the U.S. and Canada, so the scale for a record date under the SRLA in Los Angeles is the same as a record date in Nashville, and the reuse payment for a jingle track recorded in Chicago under the Commercial Announcements Agreement is equal to reuse of a track laid down in New York. Accordingly, meeting the membership standard in any AFM Local satisfies a musician's Taft Hartley obligation under a national agreement, no matter where in the AFM's jurisdiction the work is performed. Conversely, if the parties to the agreement are a Local and a local employer, then musicians engaged thereunder have a membership obligation to that particular Local, and membership in another AFM Local would not satisfy the musician's Taft Hartley obligation. So, for example, if a player comes from Chicago for a six-month engagement with the LA Phil, their membership in Local 10-208 would not be sufficient, since the party to the CBA is specifically Local 47. And, if this player wasn't already aware, not to worry, there is a letter on its way to tell them all about it. Oh, and that guy at the Local who is happy to explain it in more detail if they have any questions.

report dark dates

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Say NO to All Non-Union Dates!

The American Federation of Musicians will fight to make ALL scoring sessions Union sessions. Please report the time and location of non-union recording sessions to the AFM Local 47 Electronic Media Division through the Anonymous Tip Line.

Leveling the Score

Alliance for Women Film Composers celebrates & advocates for female artists



Photos: courtesy of Alliance for Women Composers

The Alliance for Women Film Composers currently has over 100 members. Pictured above are composers who also belong to AFM Local 47. From top, Column 1: Germaine Franco, Aiko Fukushima, Cindy O'Connor. Column 2: Amritha Vaz, Rebecca Kneubuhl, Brittany Dunton, Nan Schwartz. Column 3: Wendy Melvoin and Lisa Coleman, Lili Haydn, Sujin Nam. Column 4: Starr Parodi, Layla Minoui, Lolita Ritmanis, Susan Marder. Column 5: Laura Karpman, Penka Kouneva, Kristin Dyrud, Annie Rosevear.

by Linda A. Rapka

Composer Laura Karpman never envisioned she would be participating in an organization like the Alliance for Women Film Composers, let alone serving as its president.

"I had hoped that my career, plus the careers of a few of my contemporaries and those who have come before us, would create myriad opportunities, equal opportunities for everyone," Karpman said.

However, a need was seen to level the score for women in the current composing climate, and last September the Alliance for Women Film Composers came to life. The brainchild of AFM Local 47 members Karpman and Lolita Ritmanis and former member Miriam Cutler, the AWFC aims to increase the visibility of women composers active in media scoring through advocacy, support and education initiatives.

"It's not a feminist movement per se, it's about awareness and equal time, to make producers aware that there are these choices," said Ritmanis, who was brought on to the Alliance not only for her own accomplishments but also because she was mentored by the late Shirley Walker, a trailblazer for women working in the film music industry from the late 1970s up to her passing in 2006. "There's this idea that there aren't that many of us out there, but there really are a lot. To gain that visibility, especially for people who don't have agents and publicists, you have to let people know what you're doing. That's another thing that the Alliance can do really well, is be a good advocate."

"Our aim for the Alliance is in five years to grow larger than anyone could possibly imagine, and in 10 years, become utterly unnecessary."

"It's saying something that's also politically important: that we exist, that we're fabulous composers, that we are working, that we have tremendous opportunities and deserve more opportunities," Karpman said. "In the current climate of everything and a lot of activism that's going on right now in Hollywood, I think it's beautifully timed. Our aim for the Alliance is in five years to grow larger than anyone could possibly imagine, and in 10 years, become utterly unnecessary."

With a membership of over 100 and growing, the AWFC strives to realize this goal through initiatives, meetings and gatherings to address issues of career development, networking, representation, and opportunities. Members also actively lobby for the inclusion of women composers in studies and research about women in media, and advocates for inclusion in performances, broadcasts, festivals, grants and awards.

The Alliance kicks off its first major public event on Aug. 19, when the works of women composers will be highlighted at the popular Grand Performances free summer concert series with *The Women Who Score: Soundtracks Live*. Music by an eclectic group of female film, TV and video game composers will be celebrated and performed live by a 45-piece orchestra, covered under a new collective bargaining agreement with AFM Local 47.

"It's great the union is giving us such an opportunity to be able to hire more musicians," Ritmanis said. "This is also about raising the awareness of the fact that you can do things union. It is possible! It is possible for us to work with our musicians union and get everybody working."

The concert is also presented in association with The Film Music Society. "Hollywood has a rich history of music written by women," said producing director Marilee Bradford. "This concert will draw long-overdue attention to women composers' important contributions to film scoring and will help further the legacy of the art form."

"These film music concerts today, if we're lucky, feature one woman, and more frequently feature none," Karpman said. "We have a tremendous sisterhood, and that's a beautiful thing. But ultimately we want to be wrapped into the fabric of our community and not have to do a female-only concert in contrast to all the other concerts. We want to stop thinking about this just like we want to stop thinking about sexism, racism, homophobia. We want all of these things, the '-obias' and the '-isms,' to be gone. And this is a first step in that."

The program includes works by late Emmy winner Shirley Walker, Academy Award winner Rachel Portman, four-time Emmy winner Laura Karpman, Emmy winners Wendy Melvoin and Lisa Coleman, Emmy winner Lolita Ritmanis, Kathryn Bostic, and Emmy nominated Miriam Cutler.

"We could put on 10 of these concerts and have them be fabulous, all with different people," Karpman said. "And that's our hope, to do this every year and have a completely new crew of people."

AFM Local 47 is proud to serve as concert co-sponsor along with 20th Century Fox, A Muse Management, ASCAP, APM Music, Berklee College of Music, BMI, Fortress Talent Management, The Gorfaine/Schwartz Agency, K-Mozart, KPFK, Kraft-Engel Management, Music Fund of Los Angeles, Peter Rotter Music Services, Recording Musicians Association, Sony Pictures, The Walt Disney Studios, Warner Bros. Entertainment, and White Bear PR. The venue became secured with the help of Tony Scudellari, senior vice president of Sony Pictures Television Music.

"I'm very passionate about greater diversity in the hiring of composers for our TV shows," he said, "and I was surprised to learn that there has not been a concert showcasing women who compose for film, TV, video games and other media. I have been a fan of the work of Grand Performances for presenting artists and music highlighting the diversity from around the world and bringing it all free to an audience in Los Angeles." When Scudellari proposed the idea to Grand Performances executive director Michael Alexander, he was "immediately supportive. From those conversations I was able to hook up Grand Performances and the Alliance, and the response and support from those in the music community has been tremendous."

"There are a lot of people who have their eyes on what we're doing here," Ritmanis said. "It's not just executives and producers, it's little kids. It's little girls that look up and say, 'Wow. There's a girl's name on the screen. Maybe I can be a composer, too.' It's an important thing to lead by example. In five years or in 10 years hopefully we won't need this, but right now it's a good thing to have."

To learn more and join the AWFC, visit theawfc.com.



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A photograph of a band performing in a recording studio. In the foreground, a guitarist is seen from the side, playing a dark electric guitar. In the middle ground, a bassist is playing a dark bass guitar. In the background, a drummer is visible behind a drum kit. To the left, there is a Marshall amplifier and a coffee cup. The studio has soundproofing panels on the walls.

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We're Stronger Together

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As an AFM member, you shape your future through participation in the decision-making process at local and national levels. When you work under AFM contracts, employers make contributions toward your retirement fund. When you meet eligible earnings thresholds, you and your dependents have access to health and life insurance.

Bigger Paychecks

In nearly every occupational category, workers who are not members of unions have smaller paychecks than union members. By comparing the wages of workers within occupational groups, on average, union workers' wages are 27% higher than their non-union counterparts. The cost of not being able to bargain collectively is clear.

Earnings

Among full-time wage and salary workers, union members had **median usual weekly earnings** of \$980 in 2015, while those who were not union members had median weekly earnings of \$776. In addition to coverage by a collective bargaining agreement, this earnings difference reflects a variety of influences, including variations in the distributions of union members and nonunion employees by occupation, industry, age, firm size, or geographic region.

(Source: U.S. Bureau of Labor Statistics, *Union Members - 2015, Table 4. Median weekly earnings of full-time wage and salary workers by union affiliation, occupation and industry, 2014-2015 annual averages.*)

This trend also holds true with musicians:

Occupation and industry	Union Median Weekly Earnings	Non-union Median Weekly Earnings	Nonunion Weekly Loss in Pay	Nonunion Annualized Loss in Pay
Arts, design, entertainment, sports and media occupations	\$1,228	\$984	-\$244	-\$12,688

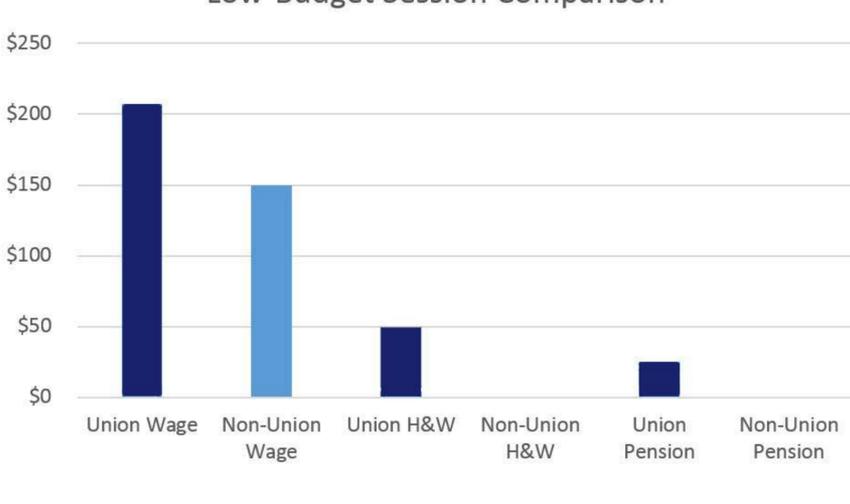
(Source: <http://money.futureofmusic.org/membership/2>)

Set and Protected Scale Rates

The American Federation of Musicians determines wage scales that provide guidance on the minimum payments paid to musicians, be it a live performance or recording session. When working a union job, not only does this establish a fair pay scale and pension payment, in the case of sound recordings if the music is used in another medium — such as film, television, or a commercial — having a “paper trail” ensures that musicians receive a new-use payment. If there is ever a dispute about payment, the union will have the musician's back and work to ensure that she or he is paid.

Union jobs also offer more than wages. For example, say a musician performs a non-union date for a low-budget film. They may receive \$50 per hour for a three-hour session, for a total paycheck of \$150. But this pay does not include any pension, Social Security, or health and welfare contributions, and the musician is not entitled to any residuals that would have applied if this were a union date. Conversely, on a comparable union session under the low budget provisions of the AFM Motion Picture Agreement, a side-musician could currently expect to earn minimum scale of \$68.85 per hour with a three-hour call for a total of \$206.54, in addition to receiving employer-paid benefits of \$48.54 (based on a 12-hour day) for health and welfare, and \$24.77 toward pension. Most of us aren't into the habit of tucking money away for our retirement, and when that day comes it becomes clear just how much these contributions add up over the years.

Low-Budget Session Comparison



Better Benefits & Protection

Union members earn better benefits than workers who aren't union members. Unionized workers are 60% more likely to have employer-provided pensions. More than 79% of union workers have jobs that provide health insurance benefits, but less than half of non-union workers do. Unions help employers create a more stable, productive workforce—where workers have a say in improving their jobs.

Unions help bring workers out of poverty and into the middle class. In fact, in states where workers don't have union rights, workers' incomes are lower. Union workers are more likely to receive employer-provided health insurance, a guaranteed pension plan, and paid sick leave.

Union workers participating in job-provided health insurance ¹	79%
Nonunion workers participating in job-provided health insurance	49%

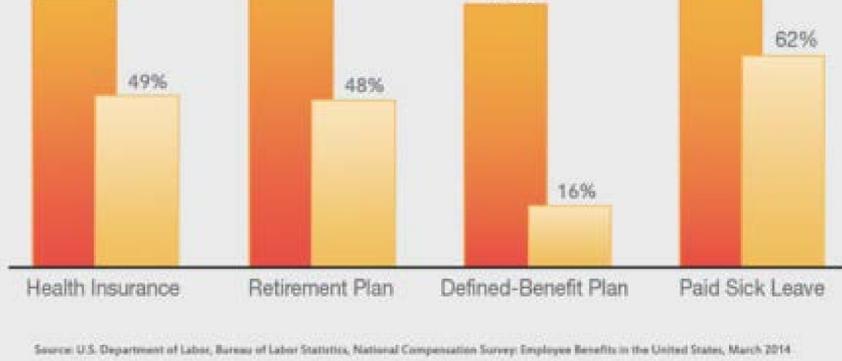
Union workers participating in guaranteed (defined-benefit) pension plans	76%
Nonunion workers participating in guaranteed (defined-benefit) pension plans	16%

Union workers with paid sick leave	83%
Nonunion workers with paid sick leave	62%

(Source: U.S. Department of Labor, Bureau of Labor Statistics, *National Compensation Survey: Employee Benefits in the United States, March 2015*)

The U.S. Department of Labor reports that 86% of workers in unions participate in pension plans versus 48% of non-union workers; additionally, 76% of union workers have guaranteed pensions, compared with just 16% of non-union workers. Roughly 83% of workers in unions have paid sick leave compared with 62% of non-union workers:

UNION WORKERS HAVE BETTER HEALTH CARE AND PENSIONS



Source: U.S. Department of Labor, Bureau of Labor Statistics, *National Compensation Survey: Employee Benefits in the United States, March 2014*.

(Source: U.S. Department of Labor, Bureau of Labor Statistics, *National Compensation Survey: Employee Benefits in the United States, March 2014*)

Additional Revenue Streams

Unions are a conduit for a handful of specific revenue streams, such as digital performing royalties. When recordings are webcast or played on services like Pandora or Sirius XM, the featured performer, the sound recording copyright owner and the background musicians each accrue a digital performance royalty. This money is collected and distributed by SoundExchange, with 45% going to the featured artist, 50% going to the sound recording copyright owner, and 5% going to background players and singers through the AFM & SAG-AFTRA Intellectual Property Rights Distribution Fund. The AFM also collects and distributes residual payments from movie and TV producers to film and television musicians through the Film Musicians Secondary Markets Fund. And, for sound recordings made under the Sound Recording Labor Agreement, the AFM manages the distribution of sales revenue to all the musicians who participated in the session via the Sound Recording Special Payments Fund.

Job Security

Non-union workers are typically hired “at will,” meaning they can be fired for no reason. (There are federally mandated exceptions — employers can't terminate a worker for discriminatory reasons such as race, religion, sex, age, etc., nor can they fire an at-will employee for being a whistleblower or attempting to unionize.) Union workers, on the other hand, can only be terminated for “just cause,” and the misconduct must be serious enough to merit such action. Before an employee may be fired, he or she can go through a grievance procedure through the union and, if necessary, arbitration. If anything goes wrong on the job, the union's team of experts has your back.

Networking Tools

Union membership gives musicians access to networks, connections to peers, and a sense of musical identity. Within the AFM are Player Conferences that focus on specific areas of music work. Membership in these organizations creates cohesion in a very big music community, and gives musicians working in specific genres access to networks, resources, grants, and possibly new sources of income.

Strength in Numbers

Unionized workers have more power as a cohesive group than by acting individually. The AFM negotiates contracts with minimum rates, residuals, pension, health and retirement contributions, and safe on-set working conditions. Union membership leads to leverage in negotiations, or representation in collective bargaining for rates and salaries. In fact, unions have a significant impact on how — and how much — musicians are paid, even for those who are not card-carrying members. The AFM lobbies on issues that impact your life, such as artists' rights, digital performance rights, runaway production, job outsourcing and more.

Exclusive Member Perks

With an AFM card, musicians receive exclusive deals and discounts through the AFL-CIO Union Plus benefits program. With Union Plus benefits, your union membership pays at work and at home. By using the collative buying power of more than 13 million union members, the AFL-CIO is able to offer valuable, discounted products and services exclusively to union workers. Quality programs and services promote better lifestyles for working families - including scholarships, travel discounts, auto insurance, financial services, legal service, everyday savings, hardship assistance and much more. Details about the program and a full list of benefits and services can be found at unionplus.org.

UPCOMING EVENTS

AFM LOCAL

47

General Membership Meeting
Monday, July 25, 2016
Serena Kay & Earl Williams Auditorium
7:30 pm

On the Agenda (subject to change):

- Presentation of 50-Year Pins
- Voting to Fill Vacancy on Hearing Board
 - Officer Reports
 - Old and New Business

Food & refreshments will be served

[Dual Capacity Policy](#)

[Confidentiality Policy](#)

UNION MUSIC PREP 101

FREE WORKSHOP FOR AFM MEMBERS!

JOIN MUSIC PREP PROS JASON POSS AND DANITA NG-POSS FOR
A FREE WORKSHOP OPEN TO ALL AFM MEMBERS COVERING
THE INS AND OUTS OF MUSIC PREP AND AFM CONTRACTS.

Monday, July 18, 2016

7-8:30 p.m.

AFM Local 47 Serena Kay &
Earl Williams Auditorium
817 Vine Street
Hollywood CA 90038

Free Parking

RSVP by July 15:

rsvp@afm47.org
323.993.3162

**Topics Will
Include:**

Music prep and orchestration
procedures (what is expected
of a copyist or orchestrator)

Basic terminology (what is the
difference between
orchestration and arranging?
What's a "dupe" part? What's
a "master rhythm" part?)

How to charge (where to find
the current rates, when to bill
hourly vs page rate, how to
charge for printing)

& more!

Hosted by American Federation of Musicians Local 47 323.462.2161 afm47.org

SAVE THE DATES!

General Membership Meetings

July 25, 2016

Oct. 24, 2016

Local 47 Biennial Election

Dec. 13, 2016

Inaugural Meeting

Jan. 9, 2017

Upcoming Office Closures

July 4 - Independence Day

Sept. 5 - Labor Day

Oct. 10 - Columbus Day

ONGOING EVENTS

Executive Board Meetings

Tuesdays, 10 am

Local 47 Board Room

Members welcome as observers

Finale Users Group

Fourth Wednesdays, 7:30 pm

@ Local 47

Contact Bonnie Janofsky: 818.784.4466,

brjanofsky@sbcglobal.net

L.A. Bass Club

Last Sundays, 2-4 pm

Local 47 Rehearsal Room 1

Co-sponsored by RMA and Local 47. Contact Tony Grosso:

818.326.4323, thesolobass@gmail.com

L.A. Mambo All-Star Orchestra

Every other Monday, 1-3 pm

Local 47 Rehearsal Room 1

Open reading/rehearsal sessions at Local 47. Contact

Contact Bobby Chávez: (323) 774-9222, cnleg3@gmail.com

L.A. Pianists Club

Last Wednesdays, 12:30-2:30 pm

Serena Kay & Earl Williams Auditorium

We have all styles, from jazz to pop to classical. We welcome and encourage all pianists to join us! Any questions, contact Jeff Lass at

jefpatla@att.net

New Member Orientation

Third Thursdays, 2 pm

Local 47 Conference Room

ProMusic 47 Radio

All Union Music, All the Time!

We are proud to offer an all-union radio station, playing music of all genres, recorded by members of the American Federation of Musicians

Local 47. Tune in @ afm47.org/radio

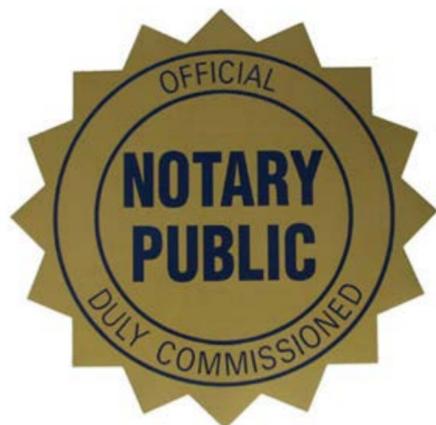
Symphony 47

Mondays at 11 am - 1 pm

Serena Kay & Earl Williams Auditorium

Local 47's orchestra, led by Maestra Eimear Noone, former conductor of the Dublin City Concert Orchestra and a regular on podiums of L.A.'s most prestigious recording studios. symphony47.org

NEED A NOTARY?



AFM Local 47 offers FREE Notary Public services to all members.

Call to schedule an appointment:

Rimona Seay: 323.993.3159

Angelito Lagos: 323.462.2161

Please note: We are unable to accommodate unscheduled walk-ins.

It's Almost Here!

The 2016 Local 47 Member Directory is on its way soon! Be sure to verify that your contact info is current.

- Check your listing at afm47.org/search.php
- Click the “online update form” link to make any changes by July 20

ADVERTISE!

There's still time to get your ad into the upcoming book — but act fast! Closing deadline is July 20.

Contact: 323.993.3162, advertising@afm47.org



WORKING PEOPLE UNITED AGAINST HATE.

AFL-CIO

AFL-CIO Mourns Lives Lost in Orlando Massacre

Working people were both victims and heroes in Orlando the morning of June 12, 2106. AFL-CIO President Richard Trumka, AFL-CIO Secretary-Treasurer Elizabeth Shuler and AFL-CIO Executive Vice President Tefere Gebre released the following statement in response to the murder of 49 people at Pulse, an LGBTQ nightclub in Orlando, Florida:

“Bayard Rustin said to be afraid is to behave as if the truth were not true. We in the labor movement are not afraid. We are resolved to do everything in our power to make sure this never happens again. The truth as we know it is both devastating and infuriating. Forty-nine souls were lost in a cowardly act of violence. These are our brothers, sisters and friends. At least one was our member.

“For the LGBTQ community, clubs like Pulse are a space where people can feel safe and be their true selves. Sunday’s horrific act is a reminder of how fragile that safety can be. While we have made undeniable progress toward equality, too many in our country still face derision, discrimination and violence. These flames of hatred have been fanned by those in public life who want to marginalize an entire group of people for political gain. It’s despicable and it must stop.”

But this was more than just an attack on the LGBTQ community. The victims were overwhelmingly young and Latino. The June 12 massacre was an assault on everything our movement stands for: equality, justice, solidarity and inclusion.

It was also an extraordinarily difficult situation for our first responders, who had the traumatic job of sorting the dead from the living, effectively working in a war zone. We thank the police, firefighters and health care providers who saved lives and continue to care for the injured. We will stand with them in the trying days ahead.

Labor is one big family, made up of people of all races, religions, genders, sexual orientations and gender identities. As a family, we will work to provide comfort to our brothers and sisters in Orlando and across the United States. And we will make it our daily mission to ensure America’s workplaces and union halls are safe and free from bigotry.

There will be some who try to use this tragedy to further divide us, to pit communities against each other and scapegoat entire faith traditions. Let us be perfectly clear: giving in to division and fear will only add insult to injury. This is a moment for us to come together, embrace our common humanity and take the necessary steps to make our country safer, stronger and more united.

Take Action!

Sign up for our Action Alert email list
@ bit.ly/L47actionalerts

IFM LOCAL

47

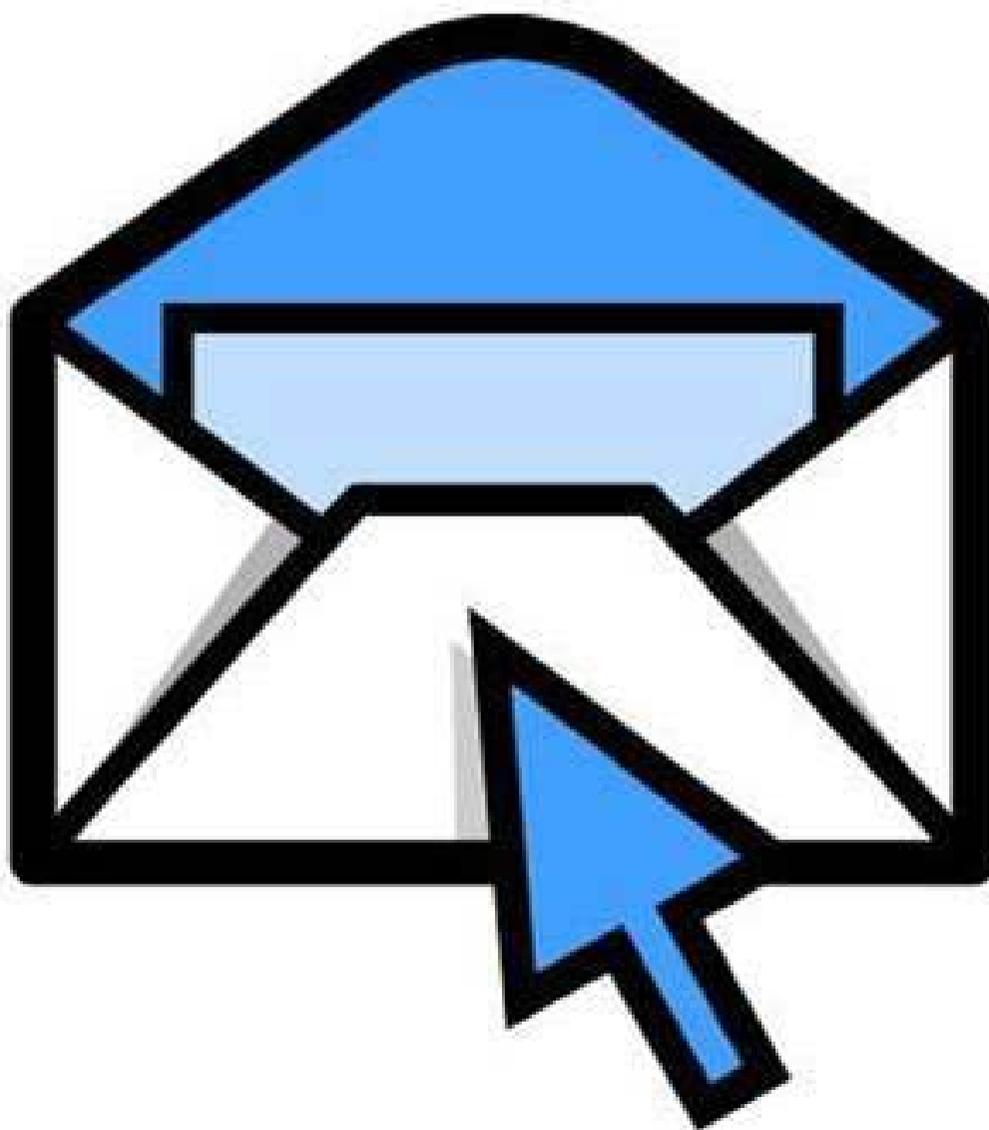
Action Alerts



Send in Your Letters

Letters to the editor are limited to a maximum of 400 words and are subject to editing. The editors do not necessarily agree with or support the views expressed in submissions to the Overture. Not all letters submitted will be published. Letters must be attributed only to the writer(s) involved. Anonymous or unsigned submissions will not be printed.

Overture Online Letters
817 Vine St. Hollywood CA 90038
overture@promusic47.org
tel: 323.993.3162



Local 47 Concerts & Events

Click on an orchestra or venue below to find a performance featuring our incredible Los Angeles Local 47 musicians throughout the Southland!



[Asia America Symphony](#)



[Beach Cities Symphony](#)



[Burbank Philharmonic Orchestra](#)



[Brentwood Westwood Symphony Orchestra](#)



[Cabrillo Music Theatre](#)



[California Philharmonic](#)



[Center Theatre Group](#)



[Chamber Orchestra of the South Bay](#)



[Civic Light Opera of South Bay Cities](#)



[Colony Theatre](#)



[Corona Symphony Orchestra](#)



[Culver City Symphony](#)



[Desert Symphony](#)



[Downey Symphony Orchestra](#)



[Dream Orchestra](#)



[El Capitan Theatre](#)



[El Portal Theatre](#)



[Gay Men's Chorus of Los Angeles](#)



[Golden State Pops Orchestra](#)



[Greek Theatre](#)



[Hollywood Bowl Orchestra](#)



[La Mirada Symphony](#)



[Los Angeles Bach Festival](#)



[Los Angeles Jazz Society](#)



[Los Angeles Jewish Symphony](#)



[Los Angeles Chamber Orchestra](#)



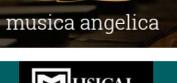
[Los Angeles Master Choral](#)



[Los Angeles Opera](#)



[Los Angeles Philharmonic](#)



[Musica Angelica](#)



[Musical Theatre Guild](#)



[New Valley Symphony Orchestra](#)



[New West Symphony](#)



[Orchestra Santa Monica](#)



[Pacific Shores Philharmonic](#)



[Palm Springs Opera Guild of the Desert](#)



[Pantages Theatre](#)



[Pasadena Master Choral](#)



[Pasadena Playhouse](#)



[Pasadena Symphony & Pops](#)



[Peninsula Symphony](#)



[Redlands Symphony](#)



[Riverside County Philharmonic](#)



[San Bernardino Symphony](#)



[San Gabriel Valley Music Theatre](#)



[Santa Cecilia Orchestra](#)



[Santa Clarita Philharmonic](#)



[Santa Monica Symphony Orchestra](#)



[Shakespeare Club of Pasadena](#)



[Six Flags Magic Mountain](#)



[Symphony In The Glen](#)



[Symphonic Jazz Orchestra](#)



[Thousand Oaks Philharmonic](#)



[Topanga Symphony](#)



[West Los Angeles Symphony](#)



[Young Musicians Foundation](#)





Conejo Pops Orchestra

July 4, 5 p.m. - Conejo Park
Dr. Elmer Ramsey - 18 musicians

Culver City Symphony

Helene Mirich-Spear - 23 musicians
July 7, 7 p.m. - Chace Park

Saturday Night Bath

July 15, 10 a.m. - Alonzo Community Day School
Howard Rich, 7 musicians
&
July 29, 10 a.m.
McAlister High
Howard Rich, 7 musicians

*All of the listed Local 47 Trust Fund jobs are co-sponsored
with at least 75% matching funds.*



FIRST WEDNESDAYS

presents

THE HISTORY OF VOCAL GROUPS

presented by



Jazz and a cappella music have been soul mates from as far back as the 1920's. They have revolutionized vocal music from earlier groups such as the **Mills Brothers** to contemporary artists like **Eric Whitacre**, **Take 6** and **Pentatonix**. This workshop takes a look at the arranging styles of the most influential groups, demonstrating techniques by re-harmonizing Mozart's simple melody *Twinkle, Twinkle Little Star*. Join international YouTube sensation **Accent** as they take you on a fun whistle-stop tour through the history of vocal groups!

Accent began in 2011 as a one-time internet collaboration among a cappella vocalists from 5 different countries after the musicians stumbled upon each other on YouTube through a common love for close harmony vocal groups of the 20th century. Eventually they decided to produce a collaborative video from their respective homes. In 2014, they were invited to meet and perform live for the very first time in Sweden. A rousing success, **Accent** has continued to perform live around the world and released their debut EP, *Here We Are* in 2015. Truly a success story of the modern age.

www.accentvocal.com

Check-In: 7:00 pm • Program: 7:30 pm

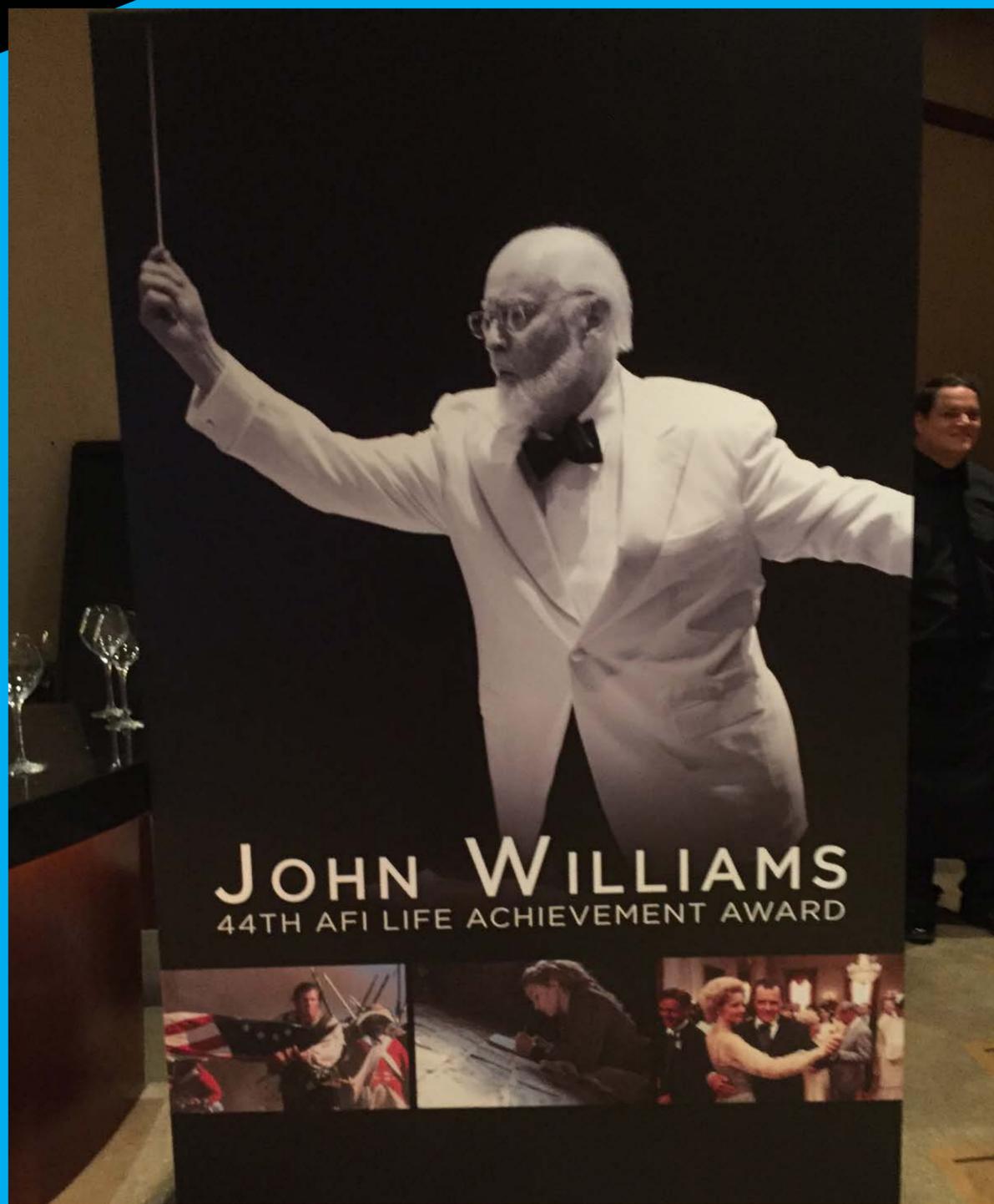
\$10 Admission - FREE for ASMAC & Local 47 members

Musicians Union Local 47, 817 Vine Street, Hollywood, CA 90038

For more information on ASMAC and upcoming events:

(818) 994-4661 www.asmac.org

Composer John Williams Receives AFI Life Achievement Award



***"Tomorrow morning, when I'm back at work,
I will try to deserve all of this."***

- John Williams accepting his AFI Life Achievement Award

For the first time in AFI history, America's highest honor for a career in film was bestowed upon a composer when John Williams received the Life Achievement Award.

"John Williams has written the soundtrack to our lives," said Sir Howard Stringer, chair of the AFI Board of Trustees. "Note by note, through chord and chorus, his genius for marrying music with movies has elevated the art form to symphonic levels and inspired generations of audiences to be enriched by the magic of the movies. AFI is proud to present him with its 44th Life Achievement Award."



Photos: Eleonora Ghioldi

AFM Local 47 President John Acosta and composer John Williams

Williams' storied career as the composer behind many of the greatest American films and television series of all time boasts over 150 credits across seven decades. Perhaps best known for his enduring collaboration with director Steven Spielberg, his scores are among the most iconic and recognizable in film history, from the edge-of-your-seat "Jaws" (1975) motif to the emotional swell of "E.T. the Extra-Terrestrial" (1982) and the haunting elegies of "Schindler's List" (1993). Always epic in scale, his music has helped define over half a century of the motion picture medium. With five Academy Award wins and 49 nominations in total, Williams holds the record for the most Oscar nominations of any living person.

Williams was honored at a Gala Tribute at the Dolby Theatre in Hollywood on June 9. The televised special, "AFI Life Achievement Award: A Tribute to John Williams," aired on TNT June 15. An encore presentation on sister network Turner Classic Movies will air Sept. 12 during a night of programming dedicated to Williams.

Visit listen-la.com to read more highlights about Los Angeles-made music.

SAVE THE DATE!

BlackMusic, BlackWork presents:

Jam Session on Justice in the Arts Fundraiser



Thursday, July 21

5-7:30pm @ Vision Theatre

3341 W. 43rd Place, Liemert Park, Los Angeles

BlackMusic, BlackWork is a dynamic history of organizing in the arts that spans the founding of the Black musicians union Local 767 in the 1920s to the contemporary struggles of working musicians who understand the transformative power of art and culture.

Your tax-deductible donation will help us raise our goal of \$40,000 in proceeds to be used to present this powerful exhibit on music and labor for Black History Month in February 2017.



Lionel Hampton on Central Avenue, 1950 (courtesy of Los Angeles Public Library)



Local 767 leaders gather in Musicians Union Hall (courtesy of David Keller)

Program:

- Cocktail reception with live music & special guests
- *BlackMusic, BlackWork* exhibition showcase
- "Organizing for Change in Community, Arts, and Industry" speaker panel featuring Cheryl Collette (daughter of Buddy Collette), Steven Isoardi (author of *Central Avenue Sounds*) & more TBA

To Donate:

You may make a tax-deductible donation online at www.lablackworkercenter.org or by check, payable to Community Partners FOR the LA Black Worker Center, 5350 Crenshaw Blvd LA, CA 90043. Tax Identification number 95-4302067. For sponsorship opportunities, please contact La Tonya Harris, lharrisbwc@gmail.com, 323.752.7287.

Event co-sponsors:



LOS ANGELES
BLACK WORKER
CENTER



The Vision Theatre is operated by the City of Los Angeles Department of Cultural Affairs

DISABILITY RIGHTS ARE CIVIL RIGHTS

Ill or Injured? Know Your Rights Your legal protections under the ADA and FMLA

by Rochelle G. Skolnick, AFM Symphonic Services Division Counsel,
Schuchat, Cook & Werner

The work of a professional symphony musician is extraordinarily demanding—physically, mentally, and emotionally. Evolution has imperfectly prepared the human body for the task of mastering Shostakovich and Strauss, the violin or the oboe. Even the most physically aware and careful musicians may suffer a repetitive strain injury or a bout of focal dystonia. Layered over the physical challenges is the stress that comes with being expected to perform, every night, at the very highest levels—expectations that originate, not just from the podium, but also from within. Our AFM collective bargaining agreements have evolved to ameliorate these stresses through fundamental protections like reasonable rehearsal and performance lengths with regular breaks; weekly service limits; string and wind rotation provisions; and job security assurances. Despite these contractual protections, musicians sometimes get hurt.

Musicians also are not exempt from the effects of aging or immune to disease. Musicians who cobble together a living performing in multiple regional orchestras often spend hours each week commuting, an activity that takes a special toll on the body. And accidents happen, at home, at play, at work, and on the way there.

In sum, there is a distinct possibility that, at some point in a career, a symphony musician may find him or herself either completely out of commission for some period of time, or in need of accommodations to perform at the very high level required. Musicians who arrive at such a juncture need to understand their legal rights—both those provided by the CBA and those available pursuant to federal and state statutes. And while a union arguably has no legal duty to advocate for a musician beyond the scope of enforcing that musician's rights pursuant to the CBA, a well-informed local union and orchestra committee can be an invaluable resource to a vulnerable musician.

Contractual leave provisions and negotiated short- or long-term disability insurance may be sufficient to provide for the needs of some. Where workplace injuries are involved, state workers' compensation laws may offer some protection. Social security disability may be an option in extreme cases. This article focuses on the basics of two federal statutes: the Family and Medical Leave Act (FMLA) and the Americans with Disabilities Act (ADA).

The FMLA guarantees eligible employees of covered employers up to 12 weeks per year of unpaid leave to attend to the employee's own serious health condition, that of a family member, or to care for a newborn or newly adopted child. A serious health condition is typically one that requires an absence from work of more than three days, but may also include chronic conditions that require shorter, intermittent absences. Covered employers are those with 50 or more full- or part-time employees working within a 75-mile radius, for at least 20 weeks during the preceding year. Because the methods of counting employees for the purpose of deciding whether an employer is covered by the FMLA are very liberal, most Regional Orchestra Players Association (ROPA) employers and nearly all International Conference of Symphony and Opera Musicians (ICSOM) employers are covered by FMLA.



CALIFORNIA JAZZ FOUNDATION

...here to help

The California Jazz Foundation is a nonprofit organization formed to aid and assist California jazz musicians in crisis. We are committed to providing access to quality social and economic services to all qualified applicants through a team of caring, knowledgeable professionals in collaboration with community partners.

If you or someone you know needs help, please contact us at

(818) 400-3263 [Helpline] or

(818) 261-0057 [Administration]

Email: info@californiajazzfoundation.org

www.californiajazzfoundation.org

All applications are confidential.

But not all employees of covered employers are eligible for FMLA leave. An eligible employee is one who has been employed for at least 12 months within the seven years preceding the leave and worked at least 1,250 hours in the year preceding the leave. That 1,250-hour threshold limits symphony musicians' eligibility for FMLA leave, although staff members of the same employers who work a 9-to-5 schedule year round will easily qualify. Some employers offer FMLA leave even to musicians who do not cross the 1,250-hour threshold, sometimes establishing a binding practice. Where musicians would not be otherwise eligible for leave under the FMLA, the union may bargain "FMLA-like" CBA leave provisions. Employers whose staff members are FMLA-eligible should have an understanding of both the mechanics of the law's application and its value to employees. It would be unconscionable for such an employer to deny the musicians, who are at the heart and soul of its operation, the same fundamental protections afforded automatically to its other valuable employees.

The ADA provides broader coverage than the FMLA and affords workers a wider array of protections and a more comprehensive toolbox to mitigate the effects of disability. Covered employers are those with 15 or more employees on each working day of at least 20 weeks of either the current or preceding year. Virtually every ROPA and ICSOM employer will meet this standard. A musician with a disability who, with or without reasonable accommodation, can perform the essential functions (i.e., fundamental duties) of his or her job with such an employer is protected by the ADA.

Disability is defined as a physical or mental impairment that substantially limits one or more major life activities. Disability protection also exists where there is a record of such impairment in the past or where the employer simply perceives such impairment. "Major life activities" include a wide array of basic activities that most in the general population can do with little or no difficulty (e.g., seeing, hearing, breathing, thinking, eating). A "substantial limitation" is measured in comparison with the general population and need not render the individual wholly or permanently unable to perform a major life activity.

Accommodations pursuant to the ADA can include time off (sometimes beyond that available under FMLA or negotiated leave provisions) to receive treatment or undertake rehabilitation that will allow a return to work. A reasonable accommodation could also include temporary or permanent reassignment to a vacant full- or part-time position or job restructuring. The provision of assistive technology or modified equipment may constitute a reasonable accommodation. In the symphony orchestra that may be something as simple as providing a different chair, extra stand lights, or large-print sheet music.

A disabled employee (or someone acting on his or her behalf) must request an accommodation, but need not explicitly invoke the ADA. Once such a request is made, the employer is required to engage in an informal interactive process to determine an effective accommodation. An employer may reject a proposed accommodation where it poses an undue hardship. An economic cost to the employer does not automatically render the accommodation unreasonable. However, where a proposed accommodation would violate the provisions of the CBA, it may create an undue hardship. A union assisting a musician in obtaining a reasonable accommodation should be careful not to trample the rights of others working under the CBA.

In practical application, both the FMLA and the ADA are likely to raise issues that are beyond the scope of this article. The US Department of Labor (www.dol.gov) and the Equal Employment Opportunity Commission (www.eeoc.gov) provide excellent guidance on these important laws. Musicians and their representatives should utilize these and other resources to arm themselves with a basic understanding of the laws so they are prepared when a musician in crisis asks for help. Local unions and orchestra committees should not hesitate to contact SSD for support as they assist musicians who suffer from illness or injury. And in complex or contentious situations, there is no substitute for the advice of experienced counsel.

- This article originally appeared in the August 2014 *International Musician* under the headline "Legal Protections for Ill or Injured Musicians: the Basics of the ADA and FMLA."



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for AFM Local 47 members and their families that have lost their dental insurance.

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 (310) 275-0032

Valencia

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 #190
 Valencia, CA 91355
 (661) 254-9494

Long Beach

1075 E. Pacific Coast Hwy,
 Unit D
 Long Beach, CA 90806
 (562) 912-2233



Photos: Gayle Levant

Giacchino Claims a Three-peat With 'Star Trek Beyond'

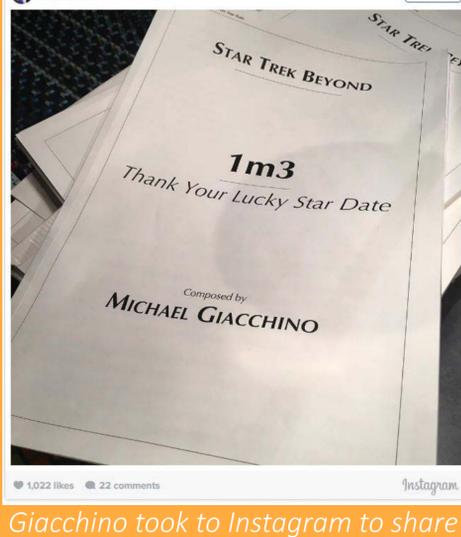
Returning for his third time scoring for the "Star Trek" franchise, Local 47 composer Michael Giacchino announced in May that he has begun scoring the music for "Star Trek Beyond."

Giacchino's contributions to "Star Trek" and "Star Trek Into Darkness" were high points of the films, providing an emotional core that transcended action blockbuster fare. He is a frequent collaborator with J. J. Abrams, having also done the music for "Alias," "Lost," "Mission Impossible 3" and "Super 8."

"Star Trek Beyond" opens in theaters everywhere July 22.



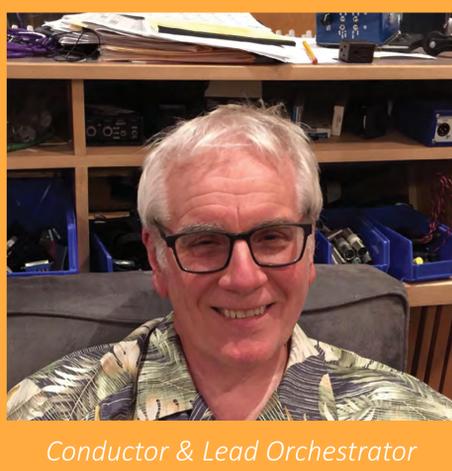
Harpist Gayle Levant and Composer Michael Giacchino.



Giacchino took to Instagram to share his excitement during the sessions.



Music Prep crew: Assistant Connie Boylan, Contractor 'Trekkie' Reggie Wilson.



Conductor & Lead Orchestrator Tim Simonec.

'Star Trek Beyond' Orchestra

Fox Newman Scoring Stage - May 2016

Violin

Clayton Haslop, concertmaster
Ken Yerke, principal 2nd
James Sitterly
John Wittenberg
Alyssa Park
Joel Derouin
Rebecca Bunnell
Peter Kent
Mark Robertson
Charles Bisharat
Ron Clark
Tereza Stanislav
Norman Hughes
Darius Campo
Josefina Vergara
Sara Parkins
Marina Manukian
Aimee Kreston
Terry Glenn
Songa Lee
Armen Anassian
Chang (Tina) Qu
Barbra Porter
Robert Matsuda
Tiffany Hu
Carolyn Osborn
Nina Evtuhov
Shalini Vijayan
Sungil Lee
Sarah Thornblade
Larry Greenfield
Nicole Bush
Shari Zippert
Galina Golovin
Gina Kronstadt
Neil Samples
Kevin Connolly
Razdan Kuyumjian
Jay Rosen

Viola

Darrin McCann, principal
Karie Prescott
Cameron Patrick
Maria Newman
Jorge Moraga
Karen Elaine
Pamela Goldsmith
Evan Wilson
Alma Fernandez
Alan Busteed
Scott Hosfeld
Michael Nowak
Leah Katz
Jennie Hansen
Harry Shirinian
Luke Maurer
Lynne Richburg
Matt Funes

Cello

Steven Richards, principal
Victor Lawrence
Tim Landauer
Stefanie Fife
Suzie Katayama
Cameron Stone
Giovanna Clayton
Armen Ksajikian
Kevan Torfeh
Vahe Hayrikyan
Dermot Mulrone
John Acosta (Local 7)
Rudy Stein

String Bass

David Stone, principal
Karl Vincent
Norm Ludwin
Charles Nenneker
Peter Doubrovsky
Edward Meares
Donald Ferrone
Michael Valerio
Oscar Hidalgo
Tim Emmons

Flute

Bobby Shulgold, principal
Dick Mitchell
Stephen Kujala

Oboe

John Yoakum, principal
Joseph Stone
Christopher Bleth

Clarinet

Donald Foster, principal
Donald Markese
John J. Mitchell

Bassoon

Rose Corrigan, principal
Allen Savedoff
Anthony Parnter
Andy Radford

French Horn

Rick Todd, principal
David Everson, principal
Joseph Meyer
John Reynolds
Brad Warnaar
Steven Becknell
Amy Sanchez
Teag Reaves
Phillip Yao
Jenny Kim

Trumpet

Jon Lewis, principal
Marissa Benedict
Paul Salvo
Jeff Bunnell

Trombone

Alex Iles, principal
Alan Kaplan
Steven Holtman
Charlie Morillas
Bill Reichenbach

Tuba

John Van Houten Jr.

Guitar

George Doering

Electric Bass

Abe Laboriel

Harp

Gayle Levant

Piano

Mark Gasbarro

Keyboards

Mark LeVang

Percussion *

Daniel Greco, Principal
Emil Raddochia
Mike Englander
Bernie Dresel
Alex Neciosup-Acuna
Donald Williams

Booth Monitor

Jeffrey Kryka

Composer

Michael Giacchino

Conductor/Lead Orchestrator

Tim Simonec

Orchestrator *

Chris Tilton

Orchestra Contractor

Reggie Wilson
Connie Boylan, assistant

Music Preparation

Booker White

Musicians listed are members of the American Federation of Musicians Local 47 (or other AFM Local where noted).

* Names of musicians not in good standing with AFM not published.

"Star Trek Beyond" actor Anton Yelchin tragically died June 19 at age 27 in a fatal car accident. The SAG-AFTRA member, whose third turn as Chekov in the forthcoming "Star Trek" sequel, was found pinned between his Jeep and a gate in his inclined driveway, the Associated Press reported. Our deepest sympathies to his family, friends, colleagues and fans.



In Memoriam

Richard Hurwitz

Life Member. Orchestrator
4/10/1934 - 6/6/2016
Survived by spouse

Dolores Keys (Yeager)

Life Member. String Bass
11/18/1928 - 4/18/2016
Survived by children

Lloyd B. Luhman

Life Member. Trumpet
2/15/1921 - 5/16/2016
Survived by friends & family

Final Notes in this issue:

Lloyd B. Luhman

Send your Final Notes remembrances to:

overture@promusic47.org

Local 47 Overture Online

817 Vine St. Hollywood CA 90038

Photos are welcome. Submissions are due the 15th of the month. Please keep submissions to a maximum of 600 words.



Lloyd B. Luhman

Life Member. Trumpet
(2/15/1921- 5/16/2016)

Lead jazz trumpeter Lloyd B. Luhman passed away May 16, 2016.
He was 95 years old.

Music was his life. His piano playing will be sadly missed by his soul
mate, Louise Allen.



ADVANCE HEALTH CARE DIRECTIVES

California law provides each of us with the ability to make sure our health care wishes are known and complied with in the event we are unable to make these decisions ourselves. In an Advance Health Care Directive (AHCD), you designate an individual whom you direct to carry out your wishes regarding choice of hospital, your doctor, support staff, treatment, and end-of-life issues if you become unable to speak for yourself. Healthcare providers must follow your Agent's instructions.

The significance of having an AHCD cannot be overstated. Privacy laws and liability issues have made it in-

creasingly difficult for doctors and hospitals to discuss medical matters with family members – even a spouse or parent! Consequently, without an AHCD, it may be the courts or hospital administrators determining your care.

In response to the growing importance of every individual over 18 years of age having an AHCD, the California Secretary of State established a voluntary, state-wide AHCD Registry. Should you become injured, ill, or otherwise unable to speak for yourself, your healthcare provider or Agent may request information from the registry regarding your healthcare.

KRAMER LAW GROUP

STEPHEN W. KRAMER

5858 WILSHIRE BOULEVARD, SUITE 205

LOS ANGELES, CA 90036-4521

PHONE (323) 964-7100

WWW.KRAMERLAW.BIZ





Avoid Being Suspended Over Delinquent Work Dues!

It is the policy of Local 47 that members who owe over \$500 in delinquent work dues shall be suspended.

If this applies to you, please pay your work dues immediately or contact the Secretary/Treasurer's office to arrange a settlement plan.

323.993.3160

Why Working People in Unions Are Fighting LGBTQ Discrimination in the Workplace

by Jerame Davis, AFL-CIO NOW

The strongest protections for lesbian, gay, bisexual, transgender and queer working people are found in a union contract. Working people in unions have fought hard to make sure that employers cannot discriminate against people. This includes helping pass laws that protect LGBTQ working people, especially transgender people.



Transgender people are individuals whose gender identity and expression differs from what's socially expected of the sex they were assigned at birth. This includes people who identify as men or women, as well as genderqueer and gender nonconforming individuals, who experience a gender identity that falls outside of the traditional male-female binary.

Many transgender people transition to live their everyday life as the gender they identify with. Transitioning is a different process for everyone—it may involve social changes (such as going by a new first name), medical steps and changing identification documents—and many transgender people cannot or do not wish to go through any changes at all.

Unfortunately, because many workplaces have separate restroom facilities for men and women, questions can arise from management, co-workers and clients about which facilities certain employees should use. This can create a hostile environment, not just for visibly transgender people, but for anyone who does not fit neatly into strict male or female gender presentations. Imagine a woman, who is not transgender, being questioned in the women's restroom for wearing coveralls and having short hair. How others perceive her should not make her open to harassment.

In fact, employers have a legal duty to protect all their employees, regardless of whether or not they conform to gender stereotypes, from any act or threat of physical violence, harassment, intimidation or other threatening disruptive behavior that occurs at the worksite. This includes making sure that all employees, including transgender employees, have access to restrooms that correspond best to their gender identity. Restrictions that prevent employees from using the restroom that is consistent with their gender identity, or segregating them from other workers, singles those employees out and may make them fear for their physical safety.

A person who is transgender should be allowed to determine the most appropriate and safest restroom option. No employee should be required to use a segregated facility apart from other employees because of their gender identity or transgender status. Occupational Safety and Health Administration standards provide similar guidance because employees should never have to use facilities that are an unreasonable distance or travel time from the worksite, which may cause significant health problems.

A strong union contract should protect transgender working people at every point of their transition. Work with your local union leadership to ensure your contract fully includes LGBTQ workers and families in every aspect, from general workplace non-discrimination to family benefits. And, of course, our LGBTQ constituency group, Pride At Work, is an excellent resource for assistance on this or any other issue that pertains to LGBTQ working people.

Do Not Work For...

This list contains the names of employers with whom Local 47 currently has disputes:



Kerry Candaele

Non-payment of pension and H&W contributions for live performances

Michael Franco

Non-payment of pension and H&W contributions for live performances

Ron Goswick / Valley Music Theatre

Non-payment of wages, pension and H&W contributions for theatrical performances

Ghiya Rushidat

Non-payment of pension and H&W contributions for live performances

Jeff Weber / Weberworks

Non-payment of wages, pension and H&W contributions for recording session

West Covina Symphony

Non-payment of wages, pension and H&W contributions for live performances

If you have any questions about this list please contact President John Acosta: 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

Collective Media Guild

Peter Rotter Music Services

If and when any of the aforementioned parties calls a non-union engagement, other labor unions have agreed to stand in solidarity with Local 47 and not cross our line. If you are being pressured to participate in non-union work or take financial-core status and quit the union, know that it is illegal for employers or employers' representatives to coerce, pressure or otherwise influence any employee to take fi-core status under the National Labor Relations Act. Should this happen to you, call 323.993.3130. Your Union will take action — with legal counsel if necessary — on your behalf to ensure your rights as a union worker are protected.



CD Spotlight:

'A Hopeful Place'

Dan Redfeld

Navona Records

Dan Redfeld, composer and conductor of film scores, musical theater and live concert music, had always been interested in tackling a unique project: an art-song

cycle with chamber orchestra. He had a melody swimming around in his head for a decade before being able to realize this vision, and on Aug. 23, 2011, he stepped to the podium at EastWest Studios in Hollywood to lead a Local 47 orchestra in "A Hopeful Place."

Now, nearly five years later, the art-song cycle saw its official release June 10 worldwide on Navona Records.

"At the central core of the piece was the notion that even though we ultimately will die, we leave a mark on the world by passing on our love through children, family and the people we come into contact with," Redfeld said. This motif was especially poignant for him during the time it was written; those months he spent composing, his wife Elizabeth's mother was battling cancer, a disease his own mother succumbed to when he was 18.

A long devoted supporter of Los Angeles musicians, Redfeld never questioned where he would record this piece so dear to his heart. "The big thing for me was to do this in L.A.," he said. "It was nice to do in the studio and control all the elements of the piece. We hired everyone we wanted to hire, especially the horns — for me, their part is most difficult, and they just kicked ass! The orchestra played their hearts out, and were beyond brilliant."

"A Hopeful Place," distributed by Naxos, is now available for purchase on [iTunes](#), [Amazon](#), [Spotify](#), [Google Play](#) and other retail outlets.





share
YOUR story
with
the Overture
OPEN MIC!



Overture Open Mic
817 Vine St.
Hollywood, CA 90038

ph (323) 993-3162
fx (323) 993-3147
overture@promusic47.org

All material accepted for the *Overture* is subject to editing in accordance with editorial policy and style and the dictates of space, clarity, sense, interest and union members' welfare. Submissions will be considered based on relevance and interest to the Local 47 membership.



Gig Junction Seeks Party Bands

Gig Junction is currently seeking "Party Bands" to add to our referral service in order to provide our clients a variety of choices for party bands to hire.

Party Bands should be able to perform music from a variety of eras and styles catering to private parties, birthdays, anniversaries, weddings, etc.

If your band fits this category, please contact Michael A. Ankney, Gig Junction Administrator, at 323.993.3174 or email contact@gigjunction.com.



About Gig Junction

GigJunction.com exists to recommend to employers the world's best musicians - Local 47 members! - with no fees or commissions attached.

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

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

Join Today!

To participate in Gig Junction - a free program for Local 47 members - simply register with the Referral Service and keep your Local 47 membership current. Members must sign and date the Referral Service Rules & Regulations and Website Agreement. Once signed, please return it with an intact handwritten signature in one of the following ways:

* as a scanned attachment in .jpg or .pdf format
to contact@gigjunction.com

* by fax to 323.993.3190,
Attn: Michael A. Ankney, Gig Junction

* by standard mail to:
Gig Junction Attn: Michael A. Ankney
817 Vine Street
Hollywood CA 90038

When sending this signed document, please also email or call Gig Junction at 323.993.3174 to get more information on setting up or updating your Referral Service profile for our online and internal database.



Safeguarding Member Information is a Top Priority at Blue Shield of CA



As an eligible* Blue Shield medical plan member who has enrolled in Blue Shield as a benefit option through the Professional Musicians, Local 47 and Employers' Health & Welfare Fund (the "Fund"), you may now have available to you identity protection services such as identity repair assistance, identity theft insurance and credit monitoring. It makes good sense, and it is offered at no charge. You can access and enroll in these services by calling (855) 904-5733, 6 a.m. to 6 p.m., Monday through Saturday or 24/7 at blueshieldca.allclearid.com.

In 2015, the Blue Cross Blue Shield Association announced its commitment to making identity protection services available to its customers nationwide. The Fund is pleased to announce that Blue Shield of California will be offering these services at no cost to eligible Participants effective May 2, 2016.

Blue Shield has selected AllClear ID, a leader in customer/electronic data security, to administer its new identity protection offering. Eligible Participants enrolled in Blue Shield health plan through the Fund can access AllClear Identity Repair at any time with no additional enrollment requirements. If Identity Repair service is needed, eligible Participants can call (855)-904-5733, Monday through Saturday from 6 a.m. to 6 p.m., and a representative will assist with re-securing the Participant's identity. Eligible Participants will need to provide their name, Social Security number and date of birth. No payment information is required.

For added protection, eligible Participants can opt-in to receive AllClear ID Credit Monitoring at blueshieldca.allclearid.com. The service includes credit monitoring, a \$1 million identity theft insurance policy and child protection for members under 18 years old.

This offering is available to Eligible Participants and their covered dependents for as long as they have a Blue Shield of California policy in effect, whether through the Fund or another source.

Blue Shield will invite Participants to register for its new identity protection services beginning in May, 2016. In addition, eligible Participants will receive fliers, mailing inserts and other materials on a regular basis with updates on how to protect their data and prevent identity theft.

Because this information is being widely distributed please call Blue Shield to determine if this benefit is available to you. If you are a member of Blue Shield health plan please call 855-599-2657 (7 a.m. – 7 p.m. Monday through Friday) for information on your eligibility status.

** Eligibility for benefits provided through the Professional Musicians, Local 47 and Employers' Health and Welfare Fund (the "Fund") is determined annually by the Fund and pursuant to the Fund's rules and regulations. Participants that qualify for benefits through the Fund at Level A have the option to enroll in either Blue Shield or Kaiser. Only those participants who enroll in the Blue Shield plan are eligible for the identity theft program through Blue Shield.*

Advertise!

Reach the top professional musicians throughout Los Angeles

Published each year, the official Member Directory of the American Federation of Musicians Local 47 is distributed hundreds of professional musicians throughout the Greater Los Angeles Area including:

- * The top studio recording musicians in the world;
- * Members of prestigious orchestras including the LA Philharmonic, LA Opera, LA Chamber Orchestra, Pasadena Symphony, & California Philharmonic;
- * The industry's top music preparation personnel;
- * The top music professionals in the entertainment capital of the world!



Publication Date: August 2016
Circulation: 750



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Act Fast! - Advertising for our 2016 Directory closes July 20

CONTACT: 323.993.3162 advertising@afm47.org

Recording Academy Announces Rule Amendments and Dates for 59th Annual Grammy Awards Process

The Recording Academy® has completed its annual awards review and established new amendments and key dates guiding the 59th Annual GRAMMY Awards® process. Among other changes, the updates allow previously ineligible streaming-only works into the process and limit the number of categories in which members may vote. The new guidelines go into effect immediately in the current-year awards cycle.

“The GRAMMYS® aren’t just peer-awarded, they’re peer-driven. Throughout the year, members of the music community come to us asking to make changes to the Awards process, and we work with them to figure out how those changes might work,” said Bill Freimuth, Senior Vice President of Awards for The Recording Academy. “I’m proud of this year’s changes because they’re a testament to the artists, producers, and writers – the people who rolled up their sleeves to shape the proposals and, in turn, the future of the GRAMMYS. It’s exactly what they should be doing. It’s their award.”

Key Dates

Eligibility Period: Oct. 1, 2015 to Sept. 30, 2016

Nominations Date: Dec. 6, 2016

Awards Date: Feb. 12, 2017

Rule Amendments

Streaming-Only Recordings Now Eligible

Previous eligibility guidelines required recordings to be commercially available via general distribution or digital recordings/downloads, thereby precluding works released solely through streaming services. The eligibility guidelines have been revised to include recordings released via streaming platforms, and are updated as follows:

- **Release Date:** Recordings (albums/singles) must be available to the public nationwide as stand-alone purchases or streams between Oct. 1, 2015, and Sept. 30, 2016. Imports are not eligible.
- **General Distribution:** Works must be released via general distribution, defined as the nationwide release of a recording via brick and mortar, third-party online retailers, and/or applicable digital streaming services. Applicable streaming services are paid subscription, full catalogue, on-demand streaming/limited download platforms that have existed as such within the United States for at least one full year as of the submission deadline. All recordings entered must have an assigned International Standard Recording Code (ISRC).
- **Digital Recordings:** Recordings released nationwide via download or streaming service must have quality comparable to at least 16-bit 44.1 kHz. Submissions sent to The Academy for consideration must also include both the original file and the product, proper label credits (producer, mixer, songwriter, etc.) in the metadata file, and a verifiable online release date.

Recordings must be non-infringing, original works of authorship. To the extent a recording embodies in whole or in part the copyrighted work of a third party, appropriate authorization to use and incorporate such copyrighted work must have been obtained. If allegations are made that a recording is unauthorized and does not meet these criteria, The Academy will consider the allegations and determine, in its sole discretion, the eligibility of such recording.

Number Of Categories In Which Voters May Vote Decreases

To encourage members to vote only in those categories in which they are most knowledgeable, passionate, and qualified, while keeping in mind that certain genre fields contain several distinct award categories, the number of categories in which Academy members may vote has decreased from 20 to 15, plus the four General Field categories (Record Of The Year, Album Of The Year, Song Of The Year, and Best New Artist).

Best New Artist Guidelines Amended To Reflect Trends In How Emerging Artists Release Music

Previous Best New Artist rules were amended to remove the album barrier given current trends in how new music and developing artists are released and promoted. To be eligible in the category of Best New Artist, the artist, duo, or group:

- Must have released a minimum of five singles/tracks or one album, but no more than 30 singles/tracks or three albums.
- May not have entered into this category more than three times, including as a performing member of an established group.
- Must have achieved a breakthrough into the public consciousness and impacted the musical landscape during the eligibility period.

Additional Blues Category Added To American Roots Field

To reflect the dynamic range of Blues submissions The Recording Academy receives, the category previously known as Best Blues Album will now branch into two distinct categories:

- **Best Traditional Blues Album**
Blues recordings with traditional blues song structures, harmonic structures, and rhythms, that may also employ traditional blues instruments such as acoustic and electric guitar, piano, organ, harmonica, horns, and electric bass and drums. This category includes various subgenres such as Delta blues, Piedmont blues, jump/swing blues, Chicago blues, and classic/Southern soul.

- **Best Contemporary Blues Album**
Blues recordings that vary from traditional blues song and harmonic structures. These may employ non-traditional blues rhythms such as funk, hip-hop, reggae, and rock, and may also include both traditional blues instruments and non-traditional blues instruments. Recordings may also feature contemporary techniques such as the use of synthesizers, programmed tracks, and loops. This category includes various subgenres, such as funk blues and blues-rock.

Best Rap/Sung Collaboration Category Renamed And Redefined

Best Rap/Sung Collaboration has been renamed and redefined as Best Rap/Sung Performance to represent the current state and future trajectory of rap by expanding the category beyond collaborations between rappers and vocalists to include recordings by a solo artist who blurs the lines between rapping and singing. The expanded category is defined as follows:

- **Best Rap/Sung Performance**
This category is intended to recognize solo and collaborative performances containing elements of R&B and rap in melody and song. In the case of a collaboration of artists who don’t usually perform together, one of the collaborating artists should be credited and recognized as a featured artist.

Additional amendments were made to the number and type of music creators recognized in the categories of Best Choral Performance and Best Jazz Vocal album, and procedural updates were made to the process of populating nominations committees.

The Recording Academy accepts proposals from members of the music community throughout the year. A special Awards & Nominations Committee, comprised of Academy Voting Members of diverse genres, meets annually to review proposals to update award categories, procedures, and eligibility guidelines. The above amendments were voted on and passed at The Recording Academy’s most recent semiannual Board of Trustees meeting held in May. For information on the Awards process, visit grammy101.com.



'I Only Have Eyes For You'

Corky Hale presented the musical "I Only Have Eyes For You: The Life and Lyrics of Al Dubin" at the Montalban Theatre, May 13 - June 12.

This new musical features lyrics by Al Dubin, music mostly by Harry Warren, book by Jerry Leichtling and Arlene Sarner, and musical direction by Gerald Sternbach. The production was directed and choreographed by Kay Cole.

'I Only Have Eyes For You' Orchestra

Gerald Sternbach and Jack Lipson- piano

Darrel Gardner and Ron Barrows- trumpet

Ken Kugler- trombone

Phil Feather and Greg Huckins- woodwinds

John Krovoza- cello

Adrian Rosen- bass

Albie Berk- drums

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 817 Vine Street.)

** 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.*

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.

Rehearsal Room Schedule

Rehearsal room rates are \$15 per 2½-hour block for regular rooms, and \$20 per 2½-hour block for large rooms (1 and 6). All rehearsals will be 2½ hours in length ending at 9:30 p.m. on weeknights and 3:30 p.m. on weekends. If you require more time, an additional block of time must be purchased. The P.A. rate is \$10 per rehearsal.

Open to ALL AFM members!

For reservations contact Jeff Surga:
(323) 993-3179

MONDAY – FRIDAY
10 a.m. – 12:30 p.m.
1 p.m. – 3:30 p.m.
4 p.m. – 6:30 p.m.
7 p.m. – 9:30 p.m.

SATURDAY & SUNDAY
10 a.m. – 12:30 p.m.
1 p.m. – 3:30 p.m.

Resignation Policy

TO RESIGN IN GOOD STANDING:

In order to resign in good standing, you must email, mail or fax your written request to Local 47 before your membership is suspended. Though dues are due Jan. 1 and July 1, current grace periods extend to March 31 and Sept. 30, respectively; suspensions are posted April 1 and Oct. 1.

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 or clearance fee.

Overture Editorial Policy

All material accepted for Overture Online and is subject to editing in accordance with editorial policy and style and the dictates of space, clarity, sense, interest and union members' welfare. Submissions will be considered based on relevance and interest to the AFM Local 47 membership.

Letters to the editor are limited to a maximum of 400 words and are subject to editing. Not all letters submitted will be published. Obituaries (Final Notes), club reports and article submissions are limited to a maximum of 500 words. Final Notes should generally be personal recollections, not biographical details. Articles, stories and advertisements must be attributed only to the writer(s) involved. The editors do not necessarily agree with or support the views expressed in submissions to Overture. Anonymous or unsigned submissions will not be printed.

Photos may be submitted via email or in hard copy (developed photos only; not printouts of digital photos) and must include complete caption information (full name of photographer and of everyone pictured, date and location of image) or they will not be published. Photos will not be returned unless specifically requested by sender.

Overture does not solicit nor hire freelance writers or photographers and accepts submissions solely on a volunteer basis. Articles and photos become the property of Overture and may be republished in any format. Overture and AFM Local 47 do not expressly share the same views as contributing writers, nor expressly endorse the intent or judgment that may be present in submissions.

Deadline for all advertisements and submissions is the 15th of the month preceding issue date. Overture reserves the right to accept or refuse any submission, including advertisements, at its discretion.

Submissions may be sent to:
AFM Local 47, Attn: Overture
817 Vine St., Hollywood CA 90038
ph (323) 993-3162 fx (323) 466-1289
overture@promusic47.org

Membership Dues Policy

Annual Membership Dues

Regular Member

Full Year: \$210

Half Year: \$110

Life Member

Active Life Member: \$110

Inactive Life Member: \$90

Make checks or money orders payable to:

AFM Local 47, 817 Vine St.,

Hollywood, CA 90038-3779

You can also make payments with VISA, MasterCard or Discover

Suspension/Expulsion

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

Reinstatement

A member suspended for non-payment of Periodic Dues shall be restored to membership in good standing upon payment of a \$75 reinstatement fee together with all accrued indebtedness to the Local and the then current semi-annual Periodic Dues. A former member expelled for non-payment of Periodic Dues who applies for reinstatement within one year from the date of suspension shall be restored to membership in good standing upon payment of a \$75 reinstatement fee together with all indebtedness to the Local accrued until the time of expulsion, and the then current semi-annual Periodic Dues. A member suspended for reasons other than non-payment of Periodic Dues may be reinstated upon compliance with all orders of the Executive Board and/or the Hearing Board in addition to the payment of all accrued indebtedness to the Local together with the then current Periodic Dues.

Credit Card Fees:

From

\$1 to \$100 \$1

\$101 to \$200 \$2

\$201 to \$300 \$3

\$301 to \$400 \$4

\$401 + \$5

NO EXTRA FEES YOU PAY ONLINE

AT AFM47.ORG!

For further information, please contact the Dues/ Membership Department:

(323) 993-3116

membership@promusic47.org

Please Note the Following Important Information:

If your membership dues are received by the Local after MARCH 31 (annual or semi-annual payments) or SEPT. 30 (semi-annual payments only), your membership dues payment will be subject to a reinstatement fee and will be allocated as follows:

First - Reinstatement fee.

Second - Any remaining amount will be applied to current period membership dues.

Third - Any remaining balance will be applied to unpaid fines.

Fourth - Any remaining balance to late fees.

Fifth - Any remaining balance to work dues.

If you anticipate a late payment for full annual dues and you do not want your payment to be applied as in the above example, you must include the reinstatement fee with your payment. The reinstatement fee also applies to Life Members and Inactive Life Members.

As a reminder, membership dues statements are sent as a courtesy to you. If, for any reason, you do not receive a statement, it remains your responsibility to pay your membership dues and other financial obligations to Local 47.

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

According to Article 8, Section 7(a)(ii) of the AFM Bylaws, the rebate is only available to members who held simultaneous memberships in three or more Locals for the full calendar year. Members will not be given rebates for dual memberships.

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.

No rebates will be issued until the Secretary/Treasurer's office verifies that petitioning members held continuous membership and per capita dues have been paid in three or more Locals for the full prior year. Rebates will be issued after Jan. 1.

[Download the rebate form here](#)

Local 47 Merchandise



Shirts

\$20

100% COTTON
UNION MADE IN USA

GREY SHIRT WITH
BLUE, GREY
& WHITE LOGO

S, M, L, XL, XXL



Hats

\$18

UNION MADE IN USA

BLACK HAT WITH
BLUE, GREY & WHITE LOGO
VELCRO STRAP





PLÁCIDO DOMINGO ELI AND EDYTHE BROAD GENERAL DIRECTOR

JAMES CONLON RICHARD SEEVER MUSIC DIRECTOR

CHRISTOPHER KOELSCH PRESIDENT AND CHIEF EXECUTIVE OFFICER

ANNOUNCES AUDITIONS

PRINCIPAL BASS THIRD/CONTRABASSOON

Bass Auditions will be held on October 7, 2016

Bassoon auditions will be held on October 14, 2016

Preliminary screening of candidates will be by
CD and resume submission.

The bass submission deadline is Friday, August 26, 2016.

The bassoon submission deadline is Friday, September 2, 2016.

Repertoire and information will be available for download after
July 11 at LAopera.org/company/JobAuditions

The Audition Committee reserves the right to dismiss immediately any candidate not meeting the highest professional standards of this audition. LA Opera is an Equal Opportunity Employer.



notice of auditions

Los Angeles Chamber Orchestra announces the following vacancy:

Principal Oboe

preliminary and final rounds to be held in
Los Angeles County, California:

October 24, 2016

highly qualified and experienced candidates should e-mail, fax or mail
a cover letter and a one-page resume to the following address:

Auditions Coordinator

email: auditions@laco.org

Los Angeles Chamber Orchestra

350 S. Figueroa Street, Suite 183

Los Angeles, CA 90071

fax: 213 626 2157

applications must be received by **August 8, 2016**.

a \$50 deposit will be required of all candidates wishing to take the audition,
to be refunded at the audition site on October 24.

the orchestra performs eight subscription weeks between August 15
and Memorial Day each season; additional performance opportunities are
available as contracted/assigned by orchestra.

Los Angeles Chamber Orchestra is an equal opportunity employer.

no phone calls, please.

Los Angeles Chamber Orchestra
making great music personal

Jeffrey Kahane
Music Director

Scott Harrison
Executive Director

350 S. Figueroa Street, Suite 183
Los Angeles, California 90071
T 213 622 7001 F 213 626 2157
info@laco.org



notice of auditions

Los Angeles Chamber Orchestra announces the following vacancy:

Principal Horn

preliminary and final rounds to be held in
Los Angeles County, California:

September 20, 2016

highly qualified and experienced candidates should e-mail, fax or mail
a cover letter and a one-page resume to the following address:

Auditions Coordinator

email: auditions@laco.org

Los Angeles Chamber Orchestra

350 S. Figueroa Street, Suite 183

Los Angeles, CA 90071

fax: 213 626 2157

applications must be received by **July 5, 2016**.

a \$50 deposit will be required of all candidates wishing to take the audition,
to be refunded at the audition site on September 20.

the orchestra performs eight subscription weeks between August 15
and Memorial Day each season; additional performance opportunities are
available as contracted/assigned by orchestra.

Los Angeles Chamber Orchestra is an equal opportunity employer.

no phone calls, please.

Los Angeles Chamber Orchestra
making great music personal

Jeffrey Kahane
Music Director

Scott Harrison
Executive Director

350 S. Figueroa Street, Suite 183
Los Angeles, California 90071
T 213 622 7001 F 213 626 2157
info@laco.org



notice of auditions

Los Angeles Chamber Orchestra announces the following vacancy:

Principal Flute

preliminary and final rounds to be held in
Los Angeles County, California:

September 27, 2016

highly qualified and experienced candidates should e-mail, fax or mail
a cover letter and a one-page resume to the following address:

Auditions Coordinator

email: auditions@laco.org

Los Angeles Chamber Orchestra

350 S. Figueroa Street, Suite 183

Los Angeles, CA 90071

fax: 213 626 2157

applications must be received by **July 12, 2016**.

a \$50 deposit will be required of all candidates wishing to take the audition,
to be refunded at the audition site on September 27.

the orchestra performs eight subscription weeks between August 15
and Memorial Day each season; additional performance opportunities are
available as contracted/assigned by orchestra.

Los Angeles Chamber Orchestra is an equal opportunity employer.

no phone calls, please.

Los Angeles Chamber Orchestra
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Jeffrey Kahane
Music Director

Scott Harrison
Executive Director

350 S. Figueroa Street, Suite 183
Los Angeles, California 90071
T 213 622 7001 F 213 626 2157
info@laco.org



notice of open position

Los Angeles Chamber Orchestra announces the following vacancy:

Librarian

interviews to be held in Los Angeles County, California:

February 2017

highly qualified and experienced candidates should e-mail, fax or mail a cover letter and a one-page resume to the following address:

Auditions Coordinator

email: auditions@laco.org

Los Angeles Chamber Orchestra

350 S. Figueroa Street, Suite 183

Los Angeles, CA 90071

fax: 213 626 2157

applications must be received by **December 1, 2016.**

position starts **July 1, 2017**

the orchestra performs eight subscription weeks between August 15 and Memorial Day each season.

Los Angeles Chamber Orchestra is an equal opportunity employer.

no phone calls, please.

Los Angeles Chamber Orchestra
making great music personal

Jeffrey Kahane
Music Director

Scott Harrison
Executive Director

350 S. Figueroa Street, Suite 183
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T 213 622 7001 F 213 626 2157
info@laco.org



817 N. Vine St.

Hollywood, CA 90038

818-892-8737

Symphony 47 was founded on the principles of community, tolerance, diversity, and the highest levels of extraordinary musical and artistic excellence.

In order to meet all of our goals and to serve our community through affordable concerts, Symphony 47 needs your support. Through our concerts, we will reach members of the Southern Cali-

fornia community that who have never heard classical music before. As union members, you understand the need to get paid for your work. We deeply appreciate any financial contributions you could make.

To make a tax-deductible donation, please contact Michael Goode, Artistic Coordinator, Symphony 47 at info@symphony47.org. Thank you for your support!

Symphony 47 Openings & Auditions

Eimear Noone, Music Director Announces Openings For:

VIOLINS, VIOLAS, CELLI, BASSES

(There are no auditions for string players EXCEPT Assistant Principal Cello)

and Auditions For:

**SECOND FLUTE, UTILITY 2nd HORN, UTILITY 4th HORN,
ASSISTANT PRINCIPAL CELLO, BASS TROMBONE**

All Auditionees: Please send a one-page resume describing qualifications and experience, via email to info@symphony47.org or mail to Michael Goode, Artistic Coordinator, Symphony 47, 817 Vine Street, Hollywood, CA 90038. Deadline for receipt of applications for all auditions is **May 31, 2016**.

Open to all union members and students. *All union musicians will receive union compensation for performances. Learn more about the orchestra at symphony47.org*



Classifieds

FOR SALE

Bavarian violin, 1700s. Appraised at \$2200. German bow, \$1500.
Yamaha bass trombone YBL 8736. Double valve, well maintained, \$2950
LeBlanc bass clarinet, \$1200. Slidebob@gmail.com or (951) 537-9885

WANTED

Jazz L.P.s / Sax Mouthpieces wanted: 1950s- 1960s jazz records: Blue Note, Prestige, small group modern jazz bought. Otto Link, Meyer, Selmer mouthpieces purchased. 310-397 7867

PAST ISSUES OF OVERTURE
\$100 EACH for April 1939, April 1947, January and February 1948.
AFM member researcher will donate these to complete the Local 47 Archive set. Contact: Jack Bethards 707-747-5858 or Jack@Schoenstein.com

HELP TO FIND FAMILY OF JACK LEWIS (DRUMMER)
Had two rehearsal bands in the 1990s in the Valley. I have some material of his that the family would value, just can't locate anyone. Alan Oldfield (piano, keys, composer in Dallas area) 818-628-8418 CELL [AND] TEXT, 817-399-8454. Material would be of interest to any musician that rehearsed with Jack. CONTACT ME!

Your Classified Ad Here!

Deadline: 15th of the month preceding issue date

Rate: \$25 for up to 25 words

Contact: advertising@afm47.org 323.993.3162



Music Fund of Los Angeles

formerly Local47 Musicians Foundation

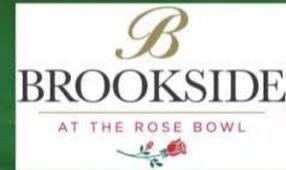
Fall Golf Classic presents

GOLF &

Broadway



Join us for the
15th Annual Fall Golf Classic
benefiting the Music Fund of Los Angeles
Monday, October 17, 2016
Brookside Golf Course
Pasadena, CA



For registration information, contact Philip Di Nova at (818) 430-3276 or philipdinova@gmail.com

~ The Musicians Foundation of Los Angeles is now 'Music Fund of Los Angeles'! ~

Please join us for a spectacular day of golf on Monday, October 17, 2016 at the challenging Brookside Golf Course.

Like always, all funds raised from the Tournament will benefit the Music Fund of Los Angeles's mission to provide financial assistance to musicians in need.

Get your team together and sign up today. We look forward to you joining us for our annual fundraising event on October 17!

musicfundla.org

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The Greatest Songs Ever Written,
Performed by the Best
Musicians on Earth*



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Deadline: Artwork and payment due the 20th of the month prior to desired issue date

Contact:

323.993.3162

advertising@afm47.org

