

Overture

online



Come Together (Right Now)

Now more than ever, musicians must organize
for the future of our union and our nation

Next Membership Meetings
Inaugural Meeting & Musicians' Club Annual Meeting
January 9, 2017

2017 Grammy Nominees
Los Angeles musicians nab 49 noms

Overture online

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AFM Local 47
817 Vine Street
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p 323.462.2161
f 323.993.3195
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Editor

Gary Lasley

Managing Editor / Advertising Manager

Linda A. Rapka

Graphic Designer / Asst. Layout Editor

Candace Evans

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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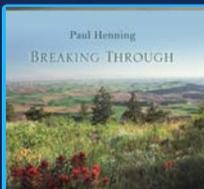
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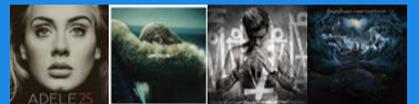
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#listenLA

Made in LA:
2017 Grammy Nominees



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President John Acosta

I hope this message finds you well and in great spirits! I want to take this opportunity to wish you and yours a Happy, Healthy, Successful and Musical New Year!

On behalf of myself and all of our officers, I want to thank you for the trust you've invested in this administration, allowing us to lead your union for the next two years. We accept this responsibility with a renewed sense of purpose and invigorated dedication to you.

This administration took on some bold initiatives in our first term. A few of those initiatives I believe are worth revisiting here.

In 2015 we created a Task Force to look at our recording agreements with the goal of determining if we needed to restructure our contracts to help compete in this global marketplace. An in-depth look was taken into all of our recording contracts from motion pictures to video games, and everything in between, resulting in the [Task Force recommendations found here](#).

Also in 2015 after experiencing several years of deficits which triggered layoffs and cutbacks we determined that the time had come to capitalize on our real estate investments, relocate and modernize our facilities. In the process of capitalization we would seek to create an endowment for future growth and strength. After a long campaign which culminated in a mail referendum, we took the question to the membership, with over 3,000 votes cast, 80% of those voting in the affirmative. Today we are well on our way, having sold our property and are in the process of purchasing a new site in Burbank for our new union headquarters!

Through the creation of a Strategic Planning committee comprised of rank-and-file members Lydia Reinebach, Booker White, Steve Dress and David Wheatley working in tandem with the Titled Officers, we have begun the process of developing a five-year plan. By planning five years into the future we believe we will be able to better position ourselves to deal with the challenges ahead. Our goal is to grow and strengthen Local 47, creating a vibrant and dynamic union. We look forward to presenting our plan to you at our next General Membership meeting.

Chuck Flores: Union Leader, Drummer (1935-2016)

On a sunny, but windy, Friday morning, I joined with our VP Baptist, Assistant to the President Lauerman and Trustee Janofsky to attend the funeral mass for our longtime Hearing Board chairman Chuck Flores, who left us November 24, 2016. Chuck was well known in the Los Angeles musical community having worked with Shelly Manne and Woody Herman (to name just a few), but to me Chuck was a union leader. Now, Chuck wasn't the type of unionist you would imagine rising through the ranks of a labor organization. Chuck lead through his silence. Through what he didn't say. While serving as chairman of the Hearing Board for 13 years, he helped guide the many difficult decisions brought before that body. In my experience he was always soft spoken, a man of few words, but when he spoke you knew he was clear on the matter before the board and was always keen on finding a resolution that was fair and balanced. The Flores family organized a beautiful tribute to the man, and it is great to see that his legacy will continue to live through his family, through his friends, through his music and through his union. Rest in peace my friend....

Negotiations Round-Up

As of my last report, the intensity and volume of our negotiations has significantly increased. We continue to make progress in our many contract talks working with my fellow officers, rank-and-file and staff. As we complete these negotiations and agreements get ratified, we update our website with all of our new CBAs for your reference at afm47.org.

We have been in a tough negotiation with the Pasadena Symphony Association (PSA). The musicians of the PSA have been working without a contract for quite some time. In our last negotiations the PSA management could only come up with a measly 1% increase, after years of asking for concessions and promises of better things to come. During this negotiation, and much like other orchestra musicians around the country, PSA musicians are organizing to build strength in their ranks to demonstrate to management that in unity there is strength. As a result of our organizing effort we have had several successful actions around the PSA negotiations with musicians taking the lead. As these talks continue we are cautiously optimistic that they will result in a fair deal. Anything short of a fair contract deserves a strong response from the musicians, the patrons and the community.

In other news, we have finally completed the Metropolitan/Community Orchestra (MET) contract negs, which were also a challenge. Several proposals from the orchestra managers presented serious rollbacks, but thankfully and with the help of a strong committee we settled on a new three-year deal with some improvements. I want to thank the MET musicians committee comprised of Joe Stone, Duncan Massey, Danielle Squyres, Judy Chilnick, Lynn Grants and Helen Zheng for stepping up to represent the rank-and-file through the process.

In Unity,

John Acosta



Vice President Rick Baptist

WOW, two years on the job as Vice President and like I always say, “I am still fooling them.” It truly has been an amazing productive year for our team here at the union. We have successfully negotiated over 35 CBAs (collective bargaining agreements) and John and I have been involved with the successful completion of three Federation contracts: a Basic Cable agreement, PBS, and Pamphlet B (for our Broadway touring musicians). Continued talks are going on for completion of SRLA (sound recording) and Live TV.

One of the dreams that John and our team had two years ago was to bring the looks and feel of our union into the 21st century. I am pleased to announce that step 1 of that dream was realized on December 1, 2016. That was the day that escrow funded the sale of our union building. Step 2 is to take a portion of those monies and purchase the property in Burbank by the Burbank Airport. This property features 25,000 square feet, parking for almost 200 cars, room for seven rehearsal rooms — including three large rooms, two medium rooms and two small rooms for our musicians’ use — and a large multi-purpose auditorium that I feel will be the envy of our sister unions.

We are all very excited about the vision that our architect will bring to our dream home. Please make sure you show up at our General Membership (aka Inaugural) meeting on January 9. We are having the architect bring his vision to us that night to unveil to everyone there.

I am also very pleased to report that, like last year, the 89th Academy Awards will have the show’s orchestra live in the pit at the Dolby Theatre to perform the music. Some may ask why it is so important to have the musicians at the venue to perform the music. In my years as a musician, I have personally seen that “out of sight, out of mind” is a very true statement. In the 1970s in Las Vegas, there were 11 major hotels that had a full orchestra on stage to perform along with the entertainers. The entertainment of three of those hotels was a French-style productions: the Stardust “Lido de Paris,” the Dunes “Casino de Paris,” and the Tropicana “Follies Bergeres,” Each one of these shows employed between 15 and 20 musicians, seven days a week, for two shows a night. The orchestra was always in full view of the audience and their amazing music was heard live: no TAPES.

In 1973 the MGM Grand hotel opened on the Vegas Strip. They had a large headliner room with full orchestra and a production called “Hallelujah Hollywood.” They employed a 15-piece orchestra every night, for two shows a night, but the difference was that they were located three floors down from the showroom, with the music piped in to the audience. After about four years of being heard but unseen, they were replaced by a tape of the music, and no one knew except the out-of-work musicians. It soon followed that the other productions went to tape. “Out of sight, out of mind,” indeed.

I would like to congratulate my dear friend Sonny Ausman on his announced retirement from the Los Angeles Philharmonic Orchestra and his 45 years and four months of amazing trombone playing in that organization. Sonny is truly beloved by all the members of that orchestra and by anyone who has met or worked with him. Bravo, Sonny, and enjoy your well-deserved retirement.

Remember to Live, Laugh and Love.

Rick Baptist



Secretary/Treasurer Gary Lasley

Hello again, and a very Happy New Year to all! Here's hoping that 2017 will be a good year for all of us! First of all I would like to thank all of you for your continued support and I welcome the challenge of being your Secretary/Treasurer for the next two years. I'm excited about working with President Acosta, Vice President Baptist and the entire Executive Board to make our union better and to improve the lives and working conditions for all working musicians. Our national era of chaos and darkness is about to begin on January 20, but here at Local 47 there is much reason to be excited and hopeful. Our longtime home at 817 Vine Street has been sold and we are looking forward to moving into our new building in beautiful downtown Burbank. (Thank you Johnny Carson!) When construction is completed we will have a brand new, state of the art facility with solar power and acoustically tuned rehearsal rooms and auditorium, lots of parking... and money in the bank! Our finance committee, comprised of rank-and-file members Dennis Dreith, Phil Yao, Neil Stubenhaus, Tom Rizzo, Local 47 Trustees Bonnie Janofsky, Dylan Hart, and Judy Chilnick, and the Secretary/Treasurer, will be meeting in order to formulate an investment strategy that endows our Local for decades to come and also creates a reliable revenue stream to help support our operations. Stay tuned...

I hope you will make the effort to attend our Inaugural meeting on January 9. The newly elected officers will be sworn in and there will voting on resolutions to amend the Local 47 bylaws. Directly after the meeting will be the annual meeting of the Musicians' Club. President Acosta will make a detailed report about our new building and the process of construction and relocation.

January 15 is Martin Luther King Jr.'s birthday, a national holiday. This year it will be celebrated on Monday, January 16. Once again, Local 47 is honored to support and participate in the LA County Federation of Labor annual Martin Luther King Jr. Breakfast on January 14 as well as the parade in South Los Angeles on January 16. Dr. King led a nonviolent civil disobedience movement for civil rights in the 1960s. Not only did Dr. King succeed in advancing the civil rights of all Americans, he also created a paradigm for public protest that still exists today. He authored five books, made over 2,500 speeches, was arrested over 20 times, was named Time Magazine Man of the Year in 1963, and in 1964 became the youngest person to receive the Nobel Peace Prize. His message was one of love and equality and that especially rings true in today's climate of fear and mistrust. In his own words, "I believe that unarmed truth and unconditional love will have the final word."

I'm pleased to announce that once again the Local 47 Communications Department has garnered many awards from the International Labor Communications Association (ILCA). ILCA is an organization composed of thousands of labor publications from all across the United States and Canada. Every year ILCA singles out and honors union publications and online communications that have outstanding content for union advocacy advance the technological envelope. This year award winners include *The Local 47 Beat*: 2nd Place Writing, Best Content and 2nd Place General Excellence; *Overture Online App*: 2nd Place, Best Design; *The 47 Blog*: Third Place, General Excellence; *afm47.org website*: 3rd Place, General Excellence; and *Overture Magazine*: 3rd Place General Excellence. I'd like to congratulate Communications Director Linda Rapka for her continued outstanding work on behalf of all of us!

Until next time, thanks for listening! I hope 2017 brings you health, happiness, prosperity, and for more opportunities to do what you love most, making music.

Warmest Regards,

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

Gary Lasley



Intellectual Property Rights Distribution Fund
Do we have royalties for you?

A photograph of a band performing in a recording studio. In the foreground, a guitarist is seen from the side, wearing glasses and a dark t-shirt, playing a guitar. In the background, another guitarist is playing a guitar. To the left, a drummer is partially visible. A Marshall amplifier is visible on the left side of the frame. The studio has soundproofing panels on the walls.

More than \$52 million distributed to session musicians
and background vocalists so far this year and climbing!

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Illustration: Jefferson Kemper

Come Together (Right Now)

Now more than ever, musicians must organize for the future of our union and our nation

Earlier this year, when we considered the future for professional musicians, we understood that there were daunting tasks ahead. We had to respond to attacks on symphonic orchestras. We had to adapt to changes in electronic media and to other new technologies. We had to capture non-union work. We had to fight against offshoring. We knew these would be difficult challenges, but Local 47 members have been taking them on — members like Andy Moresi and others who joined multiple picket lines to help build solidarity with SAG-AFTRA, or the entire Pasadena Symphony Orchestra who took a public stand for a better contract during their Nov. 5 concert. As more and more members began contributing to new efforts to strengthen this union, we felt confident that we could win significant victories.

That was before the unexpected result of the presidential election. We are now forced to consider the potential ramifications for our members, and what it means for these organizing efforts. Whatever your political views are, Trump's presence in the White House will almost certainly impact you. Based on his policy platform, his cabinet appointments, and his public statements, we expect that his administration will make stark changes to policies that our members have come to rely on.

Union Rights. As an employer, Trump has a record of breaking labor laws, retaliating against union activists, and refusing to bargain. As president-elect, he has named Andrew Puzder, CEO of CKE Restaurants (Carl's Jr. and Hardee's), as his labor secretary and singled out and attacked a United Steelworkers official on Twitter. With a republican House and Senate, we expect basic union rights to be attacked in a number of ways:

An anti-worker NLRB: The National Labor Relations Board is responsible for protecting the rights of workers and for interpreting labor laws. There are two vacancies Trump could fill immediately, and by 2019 every member of the five-member board will have been a Trump appointment. This could mean judicial decisions that reduce the protections that working people have to form unions, to bargain collectively, and to go on strike.

National right-to-work: "Right-to-Work" would mean that Beck-status musicians could pay nothing into the union. When those who choose to contribute nothing share the same benefits as those that pay dues, it causes a devastating erosion of resources, and the end of effective advocacy. The republican national platform calls for a national law modeled after "right to work" laws already passed in conservative states.

Health care. The Affordable Care Act, "Obamacare," has helped 16 million previously uninsured people get health coverage. Many Local 47 members who don't work enough to qualify for one of our health coverage plans have been able to get insurance for themselves and their families for the first time because of the ACA. Trump and the entire Republican Party have united around one cornerstone issue: Repeal the ACA. They may take steps to repeal it within days of Trump taking office. If you rely on ACA coverage right now, here's what they've said they plan to do with your healthcare program:

- Insurance companies may again be allowed to exclude people with pre-existing conditions, and be able to offer plans that don't cover major medical issues.
- Children may no longer be able to stay on their parents' health care plan till they turn 26.
- Younger, healthier, higher-earning people's premiums may go down.
- Older, poorer people with greater health care needs may have to pay more or lose coverage.

Education. Trump's appointment of controversial, billionaire, charter-school advocate Betsy DeVos to Secretary of Education could lead efforts to defund public education in favor of private, parochial, or charter schools. Because many of our members also teach professionally, we want to alert you to the dangers of this kind of major shift.

- Average pay and benefits may decline for teachers. If you work for a public school system, chances are you're represented by a union there, too. Shifting resources to non-union schools means more educators will be working for less, and will have fewer protections on the job.
- Federal arts education initiatives like the Assistance for Arts Education program could be repealed or repurposed. If you work at the Harmony Project, or are part of some other music education effort, it's possible that a small part of the funding for your programs could be taken away to help fund new administration priorities.

Many of our members have asked, "What can we do? How can I help confront powerful anti-worker, anti-education, anti-health care efforts? What can we do to keep our neighbors from living in fear of deportation? What can we do to protect our rights?" The answer is to get active in the union.

If you're concerned about the future, this is your call to action. Your fellow musicians have already begun working on a number of projects to strengthen the union, but we need you to join us. All the advocacy we began in the months before the election has even more relevance now, and a well-organized community of musicians can have a bigger impact than a single celebrity. We need you to come to our next membership meeting, Jan. 9. We need more musicians willing to join our activists list (sign up at afm47.org/organizing) or to contribute to our Local 47 Political Action Fund. We need passionate members to realize the need for musicians' voices in these struggles, and to take the lead.

Now more than ever, we must muster our strength and get organized.





AFM LOCAL

47

General Membership Meeting

Monday, January 9, 2017

Serena Kay & Earl Williams Auditorium

7:30 pm

On the Agenda (subject to change):

- Presentation of 50-Year Pins
- Administration of Oath of Office to New Officers
- Voting on Resolutions to Amend the Bylaws (published in the Winter 2017 Overture Magazine)
- Officer Reports
- Old and New Business

Dual Capacity Policy

Confidentiality Policy

Please Note: The next meeting of the AFM Local 47 membership takes place earlier in the month than regular General Membership Meetings. Per our bylaws, the membership meeting following a Local 47 General Election is called the "Inaugural Meeting" and takes place the second Monday of the month.

Food & refreshments will be served

MUSICIANS' CLUB OF LOS ANGELES ANNUAL MEETING

Monday, Jan. 9, 2017

Immediately following Inaugural Meeting

Any member in good-standing of Local 47 is also a member of the Musicians' Club of Los Angeles. The Musicians' Club is a non-profit "building corporation" that has been organized and registered under the non-profit laws of the State of California for the purpose of holding title to the real property from which Local 47 conducts business. The Musicians' Club is also recognized as a non-profit entity by the Internal Revenue Service. Per the Bylaws of the Musicians' Club, the officers of the Club are the duly elected officers of Local 47.



ENTERTAINMENT INDUSTRY Flex Plan

Important Reminder from the Entertainment Industry Flex Plan

A new Flex Plan Pre-tax Election must be made each year; it does not carry over. Elections CANNOT be accepted after 12/31/2016. Open Enrollment runs from 12/05/2016 to 12/31/2016 at 12:00pm PT. The fastest way to enroll is online at www.flexplan.com/oe

Read the complete update @ afm47.org/press/tag/flex-plan

If you have any questions about Open Enrollment or your Flex Plan account, please call Member Services at 323/993-8888 or 888/353-9401, Option 1, between the hours of 7:30am – 5:00pm PT (Monday through Friday).

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2017 Wage Scale Update

The Executive Board has approved the Wage Scale Committee's recommendations for updates to Live Engagements and Music Prep for Live Engagements, which take effect January 1, 2017.



A preliminary digital copy of the 2017 Wage Scale book is available in the Member Section at afm47.org (login required) from the "Members-Only Scales & Documents" tab.

Please note: The AFM is currently formulating Music Prep scales for copyists preparing parts for musical theater. Our printed 2017 Wage Scale book, and the digital copy on our website, will be published once these are released. [Sign up here to receive an email alert](#) when the new books are available.

Holiday Office Closures

Thursday, December 22 - Closing 1 p.m.

Friday, December 23 - Closed

Monday, December 26 - Closed

Thursday, December 29 - Closing 2 p.m.

Friday, December 30 - Closed

Monday, January 2 - Closed

Monday, January 16 - Closed



At the Local



The Actors Fund Western Council works to increase financial support and develop fundraising efforts in the Western Region, advises the Board of Trustees regarding the needs of the community and helps spread the word about Actors Fund programs and services. The group met in the Local 47 Serena Kay & Earl Williams Auditorium on Dec. 1, 2016. The members are: David Rambo, Chair; Pam Dixon, Co-Vice Chair; Ilene Graff, Co-Vice Chair; John Acosta, Joni Berry, John Bowab, Hollace Davids, Pam Dixon, Alba Francesca, Budd Friedman, Gail Gabler, Martin Gage, Fernando Garcia, Danny Goldman, Daniel Henning, Richard Herd, John Holly, Kate Edelman Johnson (Trustee), James Karen, Scott Mauro, Michael Medico, Ilyanne Morden Kichaven, Charlotte Rae, Bonnie Tseng, Bryan Unger, Jomarie Ward (Trustee), Ken Werther, Martin Wiviott, David Young, Gary Zuckerbrod, Robby Benson (Emeritus), Bridget Hanley (Emeritus), Henry Polic II (Emeritus), Marguerite Ray (Emeritus), Jane Johnston Shearing (Emeritus), and Lynn Wood (Emeritus). Learn more about the organization's free programs and services at actorsfund.org.

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 10:30 am - 12:30 pm (NEW TIME!)

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?

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appointment:

Rimona Seay: 323.993.3159

Angelito Lagos: 323.462.2161

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



Photos: Jefferson Kemper

PSO musicians wear blue ribbons on stage in a show of unity and support at their Nov. 5 concert.

Pasadena Symphony Orchestra: United in Blue

Musicians of the Pasadena Symphony wore blue ribbons during their performance on Nov. 5 in a show of unity to demonstrate their resolve to reach a fair contract. As these professional musicians took the stage, they saw hundreds of audience members wearing ribbons, too. Many donors and longtime supporters of the orchestra demonstrated their support and appreciation for the performers by wearing a ribbon and encouraging musicians to win a good contract.

Nine years ago, when the Pasadena Symphony faced financial uncertainty, the musicians did everything possible to ensure their orchestra's survival: absorbing cost-saving cuts, forgoing raises, even playing free concerts. Now, nearly a decade after the crisis, these professional musicians are resolved to reach an agreement that reflects the restoration of their orchestra. Among their chief aims, musicians are asking for pay equal to that of other comparable symphonies in Los Angeles; they are asking for a voice in the planning process for programming and repertoire; and they are pushing to restore the orchestra to its former size and rehearsal regimen.

"It was wonderful to see the connection and enthusiasm for musicians that the audience shared," said Phil O'Connor, clarinetist and member of the orchestra committee. "We, the musicians, plan to continue to enlist support from audience members, donors, and the larger community as we work toward a fair contract."

Follow the orchestra on their new website, MusiciansofPSO.com.



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Since 2002, Workers Independent News has served as the nation's "Labor Beat," reaching listeners in over 100 cities across 36 states via broadcast radio while offering digital audio content via laborradio.org and through various online media partners.

The three-minute, headline-style newscast airs each weekday focusing on working people, the environments in which they work, and the organizations that support them.

Recently, WIN became part of the Public Radio Satellite Service (PRSS) and is now available to over 400 additional stations, most of which are NPR affiliates.

Help spread the labor beat! Contact your local public radio station and advocate for news from a worker point of view. Visit laborradio.org to learn more.

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Made in LA:

2017 GRAMMY®

Nominees



Congratulations to all nominees in the 59th annual GRAMMY® Awards! This excerpted list highlights recordings performed here in Los Angeles with members of the American Federation of Musicians Local 47, nabbing 49 noms.

We salute not only the musicians directly nominated, but also the many recording and music prep musicians behind the scenes whose work shines through on these hit recordings.

Tune in to "Music's Biggest Night" February 12, 2017, broadcast live from the Staples Center in Los Angeles — and be sure to listen for the great sounds coming from the live Local 47 GRAMMY® house band! The program airs on CBS starting at 8 p.m.



Album Of The Year

25 — Adele

Lemonade — Beyoncé

Purpose — Justin Bieber

A Sailor's Guide To Earth — Sturgill Simpson



Song Of The Year

I Took A Pill In Ibiza — Mike Posner, songwriter (Mike Posner)



Best Pop Solo Performance

Hold Up — Beyoncé

Piece By Piece (Idol Version) — Kelly Clarkson



Best Traditional Pop Vocal Album

Fallen Angels — Bob Dylan

Stages Live — Josh Groban

Encore: Movie Partners Sing Broadway — Barbra Streisand



Best Pop Vocal Album

25 — Adele

Purpose — Justin Bieber

Dangerous Woman — Ariana Grande

Confident — Demi Lovato

This Is Acting — Sia



Best Contemporary Instrumental Album

Human Nature — Herb Alpert



Best Rock Performance

Don't Hurt Yourself — Beyoncé Featuring Jack White

The Sound Of Silence (Live On Conan) — Disturbed



Best Metal Performance

Dystopia — Megadeth



Best R&B Performance

Turnin' Me Up — BJ The Chicago Kid

Cranes In The Sky — Solange



Best Traditional R&B Performance

Woman's World — BJ The Chicago Kid

Sleeping With The One I Love — Fantasia



Best Urban Contemporary Album

Lemonade — Beyoncé



Best R&B Album

In My Mind — BJ The Chicago Kid



Best Country Solo Performance

My Church — Maren Morris



Best Country Song

Die A Happy Man — Sean Douglas,

Thomas Rhett & Joe Spargur, songwriters (Thomas Rhett)

Humble And Kind — Lori McKenna, songwriter (Tim McGraw)

My Church — busbee & Maren Morris, songwriters (Maren Morris)



Best Country Album

Hero — Maren Morris

Ripcord — Keith Urban



Best Large Jazz Ensemble Album

All L.A. Band — Bob Mintzer



Best American Roots Performance

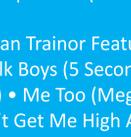
Ain't No Man — The Avett Brothers

Factory Girl — Rhiannon Giddens



Best Americana Album

True Sadness — The Avett Brothers



Best Folk Album

Factory Girl — Rhiannon Giddens



Best Compilation Soundtrack For Visual Media

Straight Outta Compton — (Various Artists)

Suicide Squad (Collector's Edition) — (Various Artists)



Best Score Soundtrack For Visual Media

Bridge Of Spies — Thomas Newman, composer

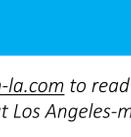
Star Wars: The Force Awakens — John Williams, composer



Best Arrangement, Instruments and Vocals

Do You Hear What I Hear? — Gordon Goodwin, arranger

(Gordon Goodwin's Big Phat Band Featuring Take 6)



Best Arrangement, Instruments and Vocals

I'm A Fool To Want You — Alan Broadbent, arranger (Kristin Chenoweth)

Best Engineered Album, Non-Classical

Dig In Deep — Ryan Freeland, engineer; Kim Rosen, mastering engineer

(Bonnie Raitt)

Producer Of The Year, Non-Classical

Greg Kurstin — Cheap Thrills (Sia Featuring Sean Paul) (S)

Ricky Reed — Better (Meghan Trainor Featuring Yo Gotti) (S) • Cruel World (Phantogram) (S) • Girls Talk Boys (5 Seconds Of Summer) (S) • HandClap (Fitz And The Tantrums) (S) • Me Too (Meghan Trainor) (S) • No (Meghan Trainor) (S) • You Don't Get Me High Anymore (Phantogram) (S)

Best Engineered Album, Classical

Corigliano: The Ghosts Of Versailles —

Mark Donahue & Fred Vogler, engineers (James Conlon, Guanqu Yu, Joshua Guerrero, Patricia Racette, Christopher Maltman, Lucy Schauer, Lucas Meachem, LA Opera Chorus & Orchestra)

Best Opera Recording

Corigliano: The Ghosts Of Versailles — James Conlon, conductor; Joshua Guerrero, Christopher Maltman, Lucas Meachem, Patricia Racette, Lucy Schauer & Guanqu Yu; Blanton Alspaugh, producer (LA Opera Orchestra; LA Opera Chorus)

Best Classical Compendium

Wolfgang: Passing Through — Judith Farmer & Gernot Wolfgang,

producers; (Various Artists)

Zappa: 200 Motels – The Suites — Esa-Pekka Salonen, conductor;

Frank Filipetti & Gail Zappa, producers

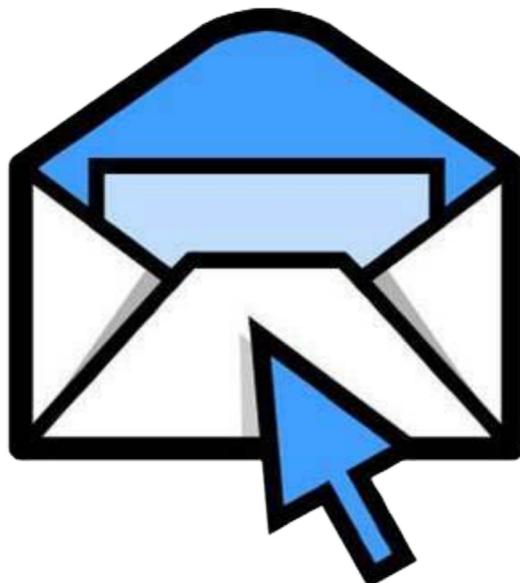
This excerpted list of 59th Annual GRAMMY® Award nominees highlights recordings that feature AFM Local 47 musicians performing under a union contract on file with Local 47 at the time of this posting. The complete list of nominees may be viewed at grammy.com/nominees. If you see an error or omission, please let us know @ info@listen-la.com. If reporting an omission, please include session report number(s) in your correspondence.

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

Searching for Mike Randall

Does anyone know the whereabouts of Mike Randall, a pianist and composer whose membership in AFM 47 lapsed 22 years ago?

I am writing a biography of screenwriter Ernest Lehman ("The King And I," "North By Northwest," "West Side Story," and "The Sound of Music," among others) and am trying to find Randall, who is probably in his late sixties or early seventies. He was a friend of Lehman's.



Anyone with information can contact me at 3322 Rowena Ave. #C, Los Angeles, CA 90027, (323) 661-7428 or at bluewombat134@startmail.com.

Jon Krampner

Thank You, Dr. Ludwin!

Editor's Note: Each spring and fall for the past several years, Local 47 member Dr. Norman Ludwin presents his paired Orchestration I and II classes. The courses, sponsored by Local 47, are presented free for any members interested in attending. Following are some recent letters sent in by his students. If you would like to be notified of upcoming classes, please send an email to press@afm47.org with the subject "Orchestration subscribe."

I just wanted to drop you a note to let you know how much I enjoyed Norman's orchestration classes. I very much appreciate that they have been made available to union member composers like myself. It was a great environment in which to sharpen our arranging skills and connect with fellow member composers as well as the wonderful players in Symphony 47.

I hope to take the advanced class again next year to keep up these skills.

All the very best,
Conan Skyrme, member

I attended Dr. Norman Ludwin's orchestration class this summer between June and August, and I wanted to say that I was really grateful to have the opportunity to attend this course as a union member. It had been several years since I had taken an orchestration class at my university, and it was great to be able to strengthen my knowledge of various concepts as well as learn some new ones. The annotated scores in our literature were enlightening, and I appreciated Norman's insights on his experience in the music industry as well.

Thank you,
Sakari Dixon, member

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.

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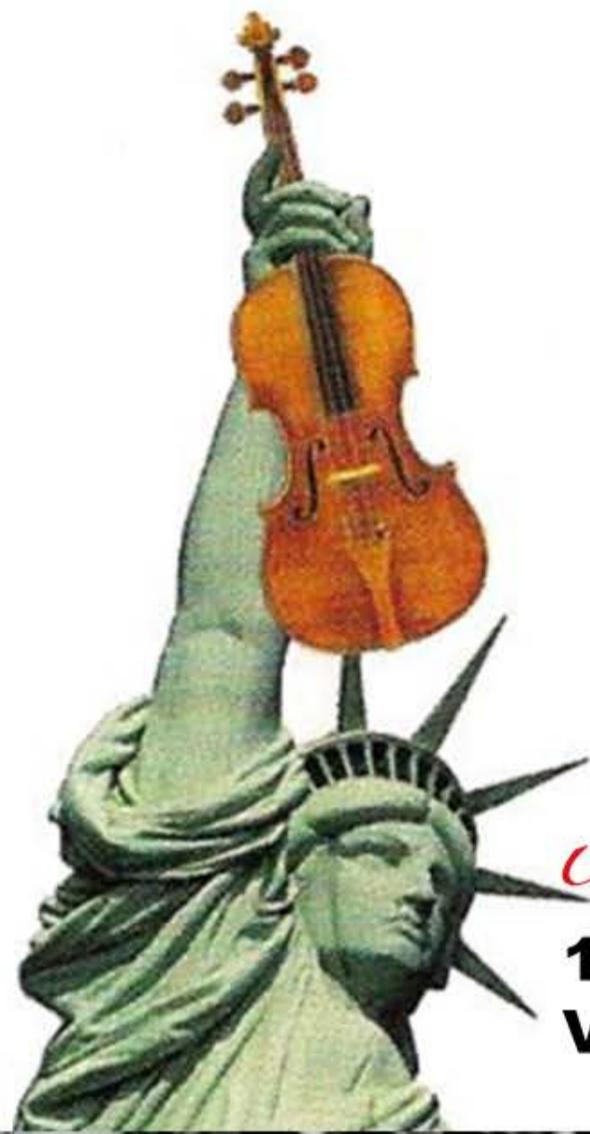
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promusicdb

ProMusicDB.org Offers Free Registration for 2017 NAMM Show to New Members

In partnership with A3E, ProMusicDB.org is offering free attendance to the 2017 NAMM Show for anyone who registers for membership with ProMusicDB.org before January 1. The 2017 NAMM Show will be held in Anaheim, CA from January 19-22.

The first artist-controlled authority of music credits, ProMusicDB.org enables songwriters, musicians, producers and engineers to take control of their credits, identity, metadata and digital legacy. Signup with ProMusicDB.org is available at promusicdb.org, and annual fees begin at \$97. Upon registration, members will receive a unique code that guarantees free admittance to the 2017 NAMM Show.

ProMusicDB.org membership benefits include:

- A ProMusicDB.org profile page (including Bio, Gallery, Performance Credits, Recordings and Original Works).
- A 5 GB private and secure digital archive (allowing you to store any kind of file and relate it to the right credit to keep organized).
- Immediate downloading and use of ProMusicDB.org's Digital Musician Companion™ templates, a tool created for ProMusicDB.org members to help organize and curate their music credits and metadata.
- A Unique Global Identifier to protect and validate their identity.
- The ability to add information from existing open music data sources and to correct wrong information.
- A personal ProMusicDB Name URL.
- The ability to organize all music credits, artwork, pictures, cue sheets, and work documents in one place, and relate them to each other.
- 24/7 support via ProMusicDB.org Helpdesk and personal data problem-solving.
- Membership fees are tax-deductible to the full extent of the law under Federal ID 95-2540759.

While at the 2017 NAMM Show, ProMusicDB.org members are encouraged to attend the A3E Summit, hosted by A3E (Advanced Audio + Applications Exchange), a leading industry resource dedicated to the future of advanced audio applications and new music technologies. The A3E Summit will be held January 20-21, featuring two days of case studies and expert panel discussions delving into the development of advanced audio and applications transforming the music industry, and the use of advanced audio and applications in production and performance.

ProMusicDB.org is a fiscally sponsored nonprofit organization and the first artist-controlled authority created for artists to control their credits, identity, manage their archives, and preserve their legacy. To help preserve music history by making a donation, or becoming a member, please visit promusicdb.org. Follow ProMusicDB.org at facebook.com/promusicdb and twitter.com/promusicdb.

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](#)



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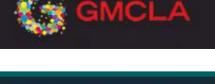
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Music

Saturday Night Bath

January 14, 10 a.m.
Camp Scudder
Leader: Howard Rich
Side Musicians: 7

January 28, 10 a.m.
Camp Scott
Leader: Howard Rich
Side Musicians: 7

Downey Symphony

January 16, 9 a.m.
Price Elementary
Leader: Mark Artusio
Side Musicians: 5

January 19, 9 a.m.
Imperial Elementary
Leader: Mark Artusio
Side Musicians: 5

January 24, 9 a.m.
Gauldin Elementary
Leader: Mark Artusio
Side Musicians: 5

January 27, 9 a.m.
Alameda Elementary
Leader: Mark Artusio
Side Musicians: 5

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

Send in Your MPTF Request for Assistance

The Recording Industries' Music Performance Trust Fund (MPTF) fiscal year ends April 30. Now is the time for potential grant applicants to send in letters requesting assistance for your group, ensemble or orchestra.

Changes to the MPTF require that all grant applicants have a Federal ID number (e.g. non-profit organization, local business, etc.) and assume all employer responsibilities; Local 47 is no longer responsible for preparing the payrolls as in years past. Applicants accepted for an MPTF grant are responsible for direct payment to all musicians, including benefits, work dues and the proper filing of union reports with Local 47. Once all the necessary paperwork and proof of payroll is submitted to Local 47, the documents will be sent to MPTF headquarters in New York. Once verified and processed, your grant check will be mailed directly from MPTF.

Application Deadline: April 1

The grant request process remains the same. Request letters should include the following: date, time, place, a description of the event, the name of the group they are requesting assistance for, the name of the leader, how many side musicians and cartage. To qualify for assistance, the event must be absolutely free and open to the public; no donations, no fundraising.

Funds are made available by MPTF to sponsor performances for community events, outdoor park concerts, libraries, senior citizen centers and museums, as well as educational performances throughout Los Angeles County by a wide variety of jazz, classical, chamber, symphonic and other ensembles.

Each new fiscal year we seem to receive more and more requests for assistance. All requests will be reviewed for approval, and recommendations will be forwarded to MPTF in New York. Our new fiscal year begins May 1 and goes through April 30. If you have any questions, please contact Local 47 MPTF Administrator Diane Lauerman at (323) 993-3156 or diane.lauerman@promusic47.org.

- POINTS TO REMEMBER:
1. Music must be the main reason for the event.
2. The concert must be free and open to the public, with no condition for admittance.
3. There must be no donations solicited before, after, or during the performance.
4. There must be no recording (video or audio) of a performance.
5. Music must not be used for any fundraising activity no matter how worthwhile the project.
6. Music must not be part of a religious service, seminar, clinic, etc.

All requests MUST be received in writing no later than April 1.

Mail requests to:
AFM Local 47 Attn: MPTF Department
817 Vine St. Hollywood CA 90038



Help Make the Voice of Musicians Heard at City Hall

Your voluntary contributions to the Local 47 Political Action Committee (PAC) Fund will allow us to take our concerns directly to City Hall by supporting candidates and legislation that further the goals of professional musicians in Los Angeles.

Donate Today!

Send in your contributions by checking the PAC box on your dues statement or mail a check made out to "Local 47 PAC" to 817 Vine St. Hollywood 90038.



Musicians of "Merrily We Roll Along," which ran Nov. 23 through Dec. 18 at the Wallis Annenberg Center for the Performing Arts. Along left wall: Matt Gould-Music Director, Juliane Gralle-Trombone, Jeff Bunnell-Trumpet 2, Dan Fornero-Trumpet 1, Jason Carpenter-Drums/Perc, and Jeremy Wisoff-Synthesizer. Front row on piano bench: Adam Wachter-Piano, Johnny Morrow-Bass, Dan Savant-Contractor and Trumpet 3. Next row: Sal Lozano-Reed 1, Brian Scanlon-Reed 2. Last row: Jay Mason-Reed 3, Kim Davis-Reed 4.

A Brief History of the Theatre Musicians Association

by Paul Castillo, President, TMA SoCal



The Theatre Musicians Association, commonly referred to as the TMA, is one of five Player Conferences in the American Federation of Musicians of the United States and Canada (the "AFM" or "Federation"). The other Player Conferences are the International Conference of Symphony and Opera Musicians (ICSOM), the Organization of Canadian Symphony Musicians (OCSM), the Regional Orchestra Players Association (ROPA), and the Recording Musicians Association (RMA). These conferences are AFM-recognized caucuses of AFM members, and are specific to the type of music employment their members engage in. It's important to note that it was recently determined that the Player Conferences are not full-fledged labor organizations (i.e., labor unions), even though several of them do file documents as such with the U.S. Department of Labor. The Player Conferences exist to provide a unified voice, by Conference, to the Federation on matters that affect the members of the Conference. The Player Conference Council, consists of one elected representative from each of the Player Conferences. The purpose of the Council is "...to exchange information and ideas on appropriate subjects regarding the good and welfare of the AFM, its Locals, and its members." The Council convenes at least once every non-convention year and meets directly with the top Federation officers.

Discussions to form a Player Conference for musical theater musicians began in the late 1980's with the Theater Musicians Committee for AFM Local 6 (San Francisco). In 1991, the Federation changed the provisions of Pamphlet B, the AFM collective bargaining agreement covering musicians employed for traveling musical theater productions, to the detriment of local musicians hired for a production. The Pamphlet B provisions for contract minimums for local musicians hired for a production, then known as Rule 61, were reduced. This caused great concern for local musicians and their AFM Locals. Nine AFM Locals had gone to the Federation to plead for opposing the changes made to Rule 61. They were: Detroit, Philadelphia, Los Angeles, Chicago, St. Louis, Washington DC, Baltimore, Boston and San Francisco. Local 77 (Philadelphia) took legal action against the Federation regarding Rule 61, but ultimately did not prevail. Despite the disagreements with the Federation at that time, the theater musicians felt that it was very important to remain part of the AFM and to work within the system.

There were reports that Broadway producers wanted to use synthesizers (which would later be known as virtual orchestra, or VO) for musicals and threatened to reduce hiring minimums accordingly. There were also threats from some producers that they would use taped music or non-union musicians if their demands were not met. In September 1993 at the Kennedy Center in Washington, D.C., the orchestra went on strike after contract negotiations broke down and the producers of "The Phantom of the Opera" used a taped score supposedly recorded by non-union musicians.

There were also constant problems in getting itineraries and instrumentations timely for touring shows. Musicians wouldn't know until the last minute what doubles were required or even if they would be employed on an upcoming show.

Theater musicians throughout the AFM were contacted about forming a conference and the responses were quite positive. A movement began to grow out of the dissatisfaction of the rank-and-file musicians working in the theaters. As contact was made with the musicians in the various cities, it was found that they collectively had the same feelings of disappointment with the way the Federation had ignored the musicians whose lives are directly affected by its decisions, specifically, the negotiation of the Pamphlet B Contract in 1991. It was determined that a steering committee should be formed to explore ideas and find the way forward. The TMA Steering Committee consisted of a Local 6 officer, two rank-and-file working musicians, and a contractor. While the presence of the contractor as an advisor raised more than a few eyebrows, this contractor was very much on the side of the working musicians, and repeatedly suggested, "We theater musicians ought to start an association like ICSOM." Eventually a network of theater musicians in the United States and Canada was established, the name "Theatre Musicians Association" was adopted, and a database of the musicians was created. The first newsletter, called The Pit Bulletin, was circulated in April of 1993 along with a survey.

By the Fall of 1993, the itineraries and instrumentation for several touring shows became available without having to solicit them from the Federation, and information showing the Wage Scales and Benefits, including doubles and pension contributions from theater contracts in seven cities including New York, was shared in the Fall issue of The Pit Bulletin. This was the first time these facts had been shared in a way that was accessible to everyone working in the theaters across the U.S. and Canada.

Conference status from the AFM was requested in March of 1993, and the AFM International Executive Board (IEB) appointed a subcommittee to study the matter. By 1995 TMA chapters began to be established. The first TMA International Conference was held in San Francisco on April 22-23, 1996. At that conference, the TMA's first officers of its executive board were elected, and soon after the first three TMA chapters were formally recognized. Those chapters were: Chicago Area, Toronto, and Northern California. In 1997 the Southern California and Detroit chapters were formed and recognized.

The TMA Second Annual Conference was held in New York on August 25-26, 1997. Fifteen cities were represented, and addresses to the conference were given by Steve Young (President, AFM), Tim Shea (IEB member, AFM), Mark Heter (Director of Travel and Touring, AFM), and Bill Moriarty (President, AFM Local 802). Conference status granted to the TMA by the AFM IEB on Dec. 5, 1997.

In 1998, the TMA sent its first delegates to AFM International Convention (August 19-21, 1998), and submitted its resolution to AFM IEB requesting Bargaining Unit and TMA participation in the Pamphlet B negotiations. TMA President Arty Linsner attended the Pamphlet B negotiations as observer.

In 2001 and 2002 the TMA took an active role in negotiating the Pamphlet B Touring Theatrical Agreement. Art Linsner was the official TMA representative, and TMA members Vicky Smolik, Nancy Schick and George Troia represented the TMA at various sessions as well as local union presidents who were also members of TMA, including Ray Hair, Hal Espinosa, Joe Parente, and Gordon Stump. A tentative agreement was made on April 24, 2002, which the TMA Board of Directors voted not to endorse because it contained a no-strike clause and a reduction in the local minimums. As acting Vice President, George Troia attended the Locals Conference Council-Players Conference Council (LCC-PCC) in Las Vegas, Nevada on June 29-30, 2002 where he informed the International Executive Board that the TMA Board was not endorsing the new Pamphlet B agreement because of the no-strike clause and the reduction in local minimums. The IEB acknowledged the TMA Board's position but insisted that this was the best deal that could be obtained. The inclusion of the no strike clause was urged by the producers with the threat of using electronic virtual pit orchestras as replacements in the event of no agreement. The matter of the reduction to local minimums was very divisive, as the employer-driven proposal to reduce local minimums caused internal disagreements for the Locals and musicians

By 2006 the TMA had seven chapters. Pamphlet B had been re-negotiated to include an employer-driven proposal for wage tiers for the traveling musicians that were based on speculated box office guarantees, which ultimately in many cases resulted in lower wages for the musicians. While the tiers were proposed as experimental, it wasn't until 2013 when those provisions were negotiated out of the Pamphlet B agreement, driven by the TMA and with support from the Federation and AFM Locals, and replaced with provisions for better wages for the travelers. The new provisions are known as the Short Engagement Tour Agreement, or SET, and are an option in the AFM Pamphlet B Agreement.

By 2010 the TMA had expanded to include eight chapters, plus a significant number of members at large who did not have a TMA chapter in their areas. From 2011 to 2014 the TMA focused on building its infrastructure. A major revision to the TMA Bylaws was done, and the result was improved democratic representation for TMA members, and a governance patterned after a parliamentary system, rather than a standard Executive Board. The number of issues per year of The Pit Bulletin was increased, and a second newsletter, The Pit Bulletin Blast, was created to provide quick updates to TMA members. A Contract Repository containing musical theater contract information from various AFM Locals was created and made available to TMA members on the TMA website.

Today the TMA has 10 chapters throughout the United States. It has its own Facebook and Twitter accounts, and recently started an Instagram page. Resolutions were adopted at the TMA 2016 Conference to develop outreach programs to increase awareness of musical theater musicians and musician advocacy, and to establish an email based forum where TMA musicians can communicate with each other on matters of mutual concern. The TMA, from its beginning, has committed to working with the AFM, in the spirit of cooperation, to improve wages, benefits, working conditions, and musician representation in the union and at the bargaining table.

TMA SoCal is a regional chapter of the Theatre Musicians Association, covering the Southern California area. Its area includes the jurisdictions of AFM Local 47 (Los Angeles, Riverside, San Bernardino and Ventura Counties), Local 7 (Orange County) and Local 353 (Long Beach). The TMA - an official Player Conference of the American Federation of Musicians - is an organization that unites professional theater musicians from all over the U.S. and Canada. For more information, email president@tmasocal.org.

Are You a Musical Theater Musician?

TMA SoCal, the Southern California chapter of the Theatre Musicians Association (TMA), invites you to join and be part of our growing **Theater Musician Community**.



The TMA is an AFM-recognized Player Conference with chapters and members throughout the United States, and participates with the top officers of the AFM on all matters effecting musical theater musicians.

TMA SoCal members enjoy many benefits, including:

- ❖ Opportunities to connect with other Theater Musicians throughout the AFM
- ❖ Subscription to *The Pit Bulletin*, the official newsletter of the TMA
- ❖ Subscription to *The Pit Bulletin Blast*, - up to date notifications on musical theater
- ❖ Access to SoCal chapter meetings
- ❖ Access to the current and future AFM musical theater tour itineraries
- ❖ Subscription to *The Pit and the Pen*, TMA SoCal's own newsletter
- ❖ Part of a collective voice that speaks with the AFM leadership

Start your year by becoming part of the community of union Theater Musicians and join TMA SoCal. Annual Dues for 2017 are \$50.00. You can join online at tmasocal.org.

For more information, or to receive a membership application, email: president@tmasocal.org.

BlackMusic, BlackWork

An exhibition of the historical L.A. Black Musicians Union Local 767 coming February 2017



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



Local 767 Musicians at the Crystal Tea Room, 1949 (courtesy of the Estate of William "Buddy" Collette)

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.

Donate online at blackmusicblackwork.org

or make check payable to:

Community Partners FOR the LA Black Worker Center,
5350 Crenshaw Blvd. Los Angeles CA 90043

Co-sponsored by the LA Black Worker Center, American Federation of Musicians Local 47, the UCLA Labor Center and History Department, and the City of Los Angeles. The LA Black Worker Center is a project of Community Partners, a non-profit 501c3 organization. Contributions are tax-deductible. Community Partners Tax Identification number: 95-4302067



LOS ANGELES
BLACK WORKER
CENTER





Final Notes



In Memoriam

Thomas K. Burnett

Life Member. Guitar

7/4/1923 - 11/7/2016

Survived by spouse & family

Charles W. Flores

Life Member. Drums

1/5/1935 - 11/24/2016

Survived by daughters & family

Samuel Lee Jr.

Life Member. Drums

2/26/1930 - 11/28/2016

Survived by spouse & children

Eugene L. Soiseth

Life Member. Drums

11/23/1919 - 9/21/2016

Survived by cousins

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.

Should I Have a 'Living Trust'

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

Another advantage of a living trust over a mere will, particularly where there is an estate in excess of ***one hundred fifty thousand dollars***, is, quite simply, that wills are subject to Probate and trusts are not. If a Probate is required, statutory fees for attorneys and executors in California are among the highest in the country. For example, if your gross estate is \$500,000, which would certainly include ownership of a moderate home in many parts of Los Angeles, the state authorizes the payment of fees and commissions to-

taling \$52,000, plus the Court costs and related expenses. A substantial portion of these costs can be avoided through the proper establishment and operation of a living trust.

In our practice, we often see people who have estates larger than anticipated. High real estate values, even in the current market, often translate into a significant increase in estate assets. This real property, if not held in a trust, may be subject to probate, which could mean a drawn out and expensive Court procedure. The high cost of probate is not unwarranted. It is often a time consuming and unwieldy process. Even a simple Probate proceeding can take over a year in Los Angeles County.

Take the time to plan your estate while you can, and before you have to.

KRAMER LAW GROUP

STEPHEN W. KRAMER

5858 WILSHIRE BOULEVARD, SUITE 205

LOS ANGELES, CA 90036-4521

PHONE (323) 964-7100

WWW.KRAMERLAW.BIZ



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

***NEW TO LIST* J. Anthony McAlister / McAlister Arts**

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

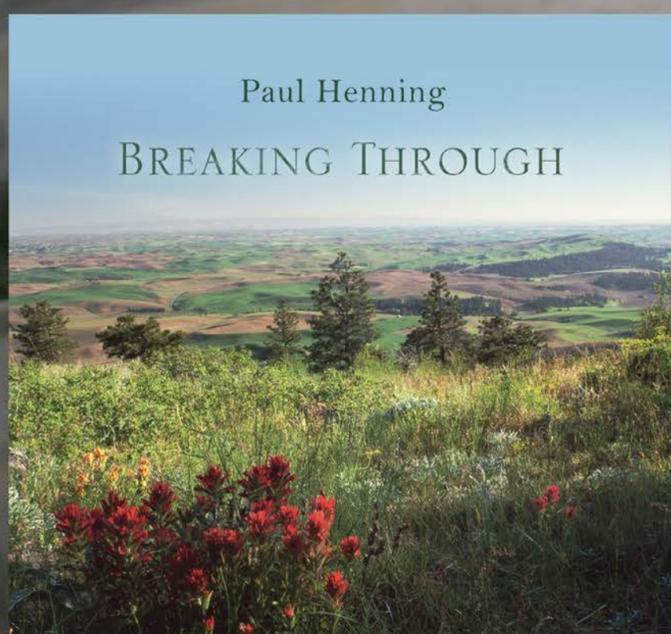
Peter Rotter Music Services

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.

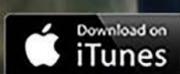


Paul Henning's album "BREAKING THROUGH"

On Sale November 2nd



Available on:



CD Spotlight:

Breaking Through **Paul Henning**

Composer and multi-instrumentalist Paul Henning enjoys a versatile music career in both film and live performance. He has worked on the score orchestrations for over 50 feature films, including "Star Wars: The Force Awakens," "The BFG," "Night at the Museum: Secret of the Tomb" and "*Chocolat*." In addition to his film writing, Paul also works on orchestral arrangements that have been performed by the Los Angeles Philharmonic, Chicago Symphony, Hollywood Bowl Orchestra, and London Symphony.

He has helped create concert suites from the film scores "Spider-man," "The Passion of the Christ," and "Peter Pan," as well as multiple works from the catalogs of Golden Age film composers Dimitri Tiomkin and Elmer Bernstein. Paul has also completed band arrangements for Television shows including "American Idol," "The Singing Bee" and "Sunday's Best."

An accomplished pianist and violinist, Paul has performed with the Hollywood Studio Symphony on the soundtracks to "Frozen," "X-Men: Days of Future Past," "The Maze Runner," "Furious 7," "Moana," "Storks," "Monsters University" and "Alice in Wonderland", among many others. He has also played violin for artists including Barbra Streisand, Michael Bubl , Neil Young, Aretha Franklin, Andrea Bocelli and Josh Groban. Paul has served as Concertmaster for the Golden State Pops Orchestra since 2004.

Paul grew up on his family's 125-year old wheat farm near Pullman, Washington, and went on to study music at the University of Southern California and Washington State University.

Despite all his years of experience working in Hollywood studios and on the concert stage, Paul's most exciting endeavor to date remains his debut solo piano and orchestra album, "Breaking Through," released in November 2016. The album is available now on iTunes, Amazon Music, and CD Baby. Learn more @ PaulHenning.com.

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share
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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.

Harps Are Not For Angels

by Aïda Mulieri-Dagort

Growing up in a large Italian family, Aïda Mulieri-Dagort wanted to be a professional musician all her life. Most of her family members played instruments as music was their daily bread, and Aïda was nurtured in a rich musical environment. Thus began her journey through much struggle and determination as she accomplished her goals of success. Aïda became a musician under contract with two motion picture studios as a member of their recording orchestras during the heyday of Hollywood film scoring — the 1940s through the early 1960s.

“Harps Are Not For Angels” is her story of that accomplishment and the joys as well as the pressures it imposed on her life.

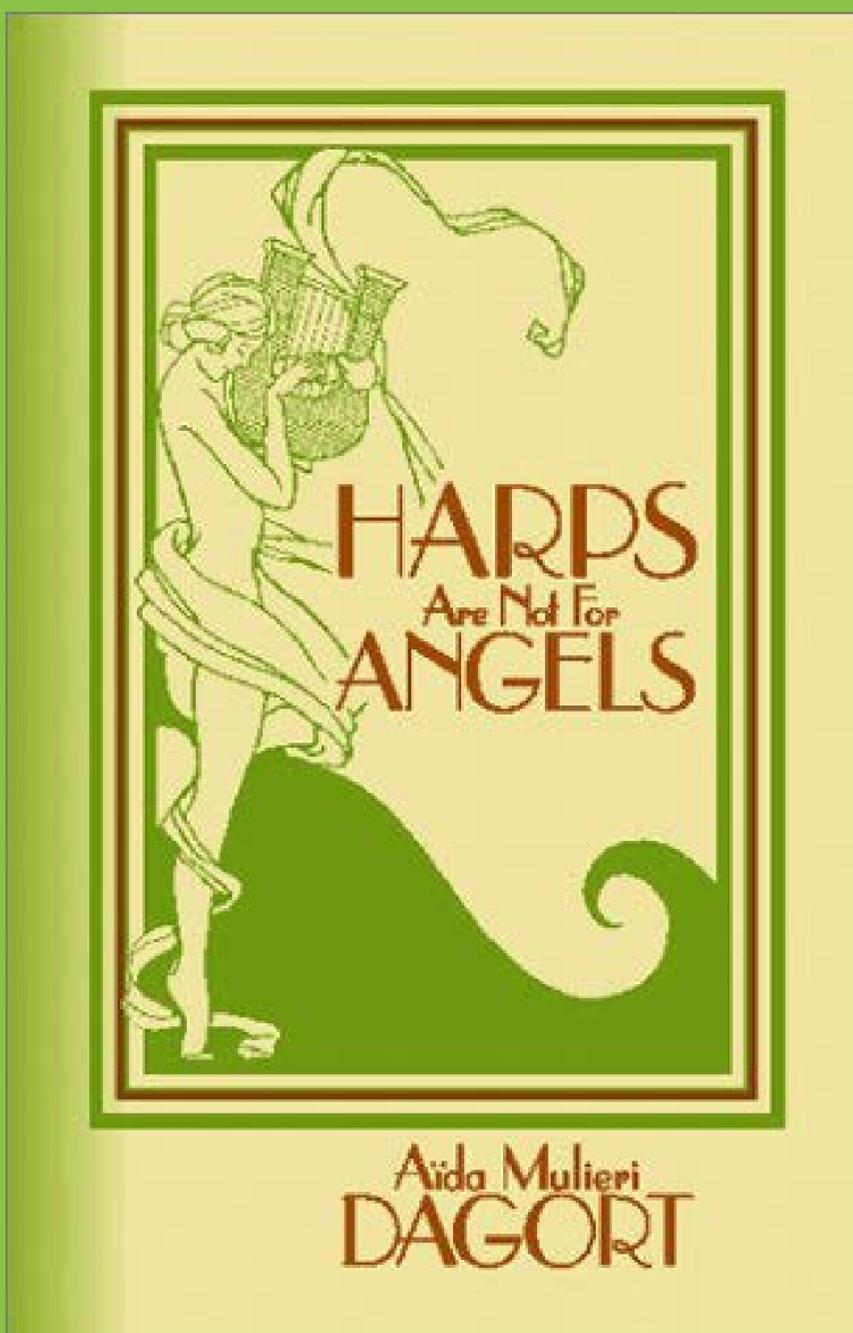
Musicians under contract to the studios were in a prized position in the profession, and the envy of many players who had not made the grade to earn a chair in one of those orchestras. The politics and pressures of this professional work were on a high level and your job could be at stake at any moment. Meanwhile Aïda doubled as a wife and mother in an era when women were expected to do little else.

Along the way Aïda chronicles the professionals in the film music business she encountered, and relates stories involving the history of Los Angeles and its connection to the music world at the time. The city was a cultural cornucopia at the end of the second World War, as many artists sought refuge from political oppression, and Hollywood reaped the benefits.

Although it was a good life, in the stresses and high demand of such professional work, Aïda found herself diagnosed with breast cancer. Her recovery and subsequent retirement from the music business inspired her to explore her many other talents such as teaching children with learning disabilities, and fine art painting which she did for her own enjoyment.

But for Aïda, nothing was as exciting nor as stimulating as her career in the motion picture studios of Hollywood’s golden era as related here in her experiences both informative, challenging, and insightful. After reading her story you will see that, in fact, “Harps Are Not For Angels.”

Now available in the Local 47 Library and for purchase from Xlibris.com or Amazon.com.



Professional Musicians, Local 47 and Employers' Health & Welfare Fund



Affordable Care Act and Your 2016 Income Tax Filing

Proof of Enrollment in a Health Plan

blue  of california

 KAISER PERMANENTE®

As the end of the year approaches and you prepare to enjoy the holidays with your family and friends, employers and participants should also be aware of the tax filings which are required. With these considerations in mind, the IRS has provided you with a gift, Notice 2016-70. Notice 2016-70, notified Participants that the IRS has extended the due date for health care providers, and employers, to provide covered persons the required tax forms.

Participants and their dependents enrolled in one of the Fund's medical plans (Blue Shield or Kaiser) will be provided a form 1095-B, directly from the carrier. This form indicates the months during the year 2016 that you were enrolled in health coverage. IRS Notice 2016-70 requires that Participants be notified, with their tax documents, by March 2, 2017. Had this change not been made, Participants would have received the 1095 form by Jan. 31, 2017. In either situation, it will not impact Participants' ability to file their tax returns. You must retain your form 1095-B with your tax documents; however, you are not required to file it with the IRS when you submit your tax return.

Insurance carriers must transmit this information to the IRS for participants and dependents in the Plan using a form 1094-B. Employers and insurance providers did not receive a gift. If an employer or insurance provider files a paper copy of form 1094, these forms must be mailed by Feb. 28, 2017. Electronic submissions of form 1094 must be filed by March 31, 2017.

Though the 2016 election results may not provide a clear answer as to what health insurance reporting requirements may be in 2018, it is clear that for 2017 they will remain governed by the ACA. This means that you will still need your 1095 to certify that you had insurance coverage. You should retain a copy of this form with your 2016 tax returns, in case you are audited and must prove that you were covered.



Golden Age of Radio With SAG-AFTRA: Melody Ranch Christmas Party

A trio of Local 47 musicians led for the third year by Richárd Bernard provided Cowboy Christmas music for SAG-AFTRA's live Gene Autry radio show recreation at the Autry Museum on Dec. 1, 2016.

With a band featuring Richárd on guitar, Mark LeVang on accordion and Simeon Pillich on upright bass, and directed by Bob Telford, SAG-AFTRA actors, singers, and sound effects artists worked from actual 1940s and 1950s radio scripts from Gene Autry Melody Ranch episodes. The matinee and evening audiences saw all the comedy, melodrama and songs exactly how the home radio audience heard them years ago.



Photo: Janie Bernard

Local 47 members Richárd Bernard, Mark LeVang, and Simeon Pillich at the Autry Museum in Los Angeles, Dec. 1, 2016.

NOTICE RE: SUPREME COURT'S BECK DECISION

In June, 1988, the United States Supreme Court issued its decision in "Communication Workers of America v. Beck." That decision interpreted and applied the National Labor Relations Act to prohibit unions from charging objecting nonmember employee fees a Union spends for matters unrelated to collective bargaining, contract administration, grievance adjustments or other activities normally and reasonably undertaken to advance the employment related interest of employees.

The Local 47 Executive Board has adopted a policy to govern the implementation of the Beck decision, as well as more recent decisions by the National Labor Relations Board addressing the matter of Union security arrangements, by Musicians' Union Local 47. A complete version of the policy is in the Secretary's Office.

If you have any questions about AFM Local 47's implementation of the Beck decision and/or its application to you, please write to: Secretary/Treasurer, AFM Local 47, 817 Vine St., Hollywood, California 90038.

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



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\$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





Los Angeles Chamber
Orchestra announces the
following vacancies:

los angeles
chamber
Orchestra

PRINCIPAL BASS

MARCH 13-14, 2017

application due: January 30, 2017

PRINCIPAL HORN

MAY 14-15, 2017

application due: April 2, 2017

Jeffrey Kahane
Music Director

Scott Harrison
Executive Director

online application form
www.laco.org/auditions

a \$50 deposit will be required of all candidates wishing to take the
audition, to be refunded on the audition day

Los Angeles Chamber Orchestra is an equal opportunity employer

the orchestra welcomes and encourages candidates
from diverse & underrepresented backgrounds

Los Angeles Chamber Orchestra
making great music personal



PLÁCIDO DOMINGO ELI AND EDYTHE BROAD GENERAL DIRECTOR

JAMES CONLON RICHARD SEEVER MUSIC DIRECTOR

CHRISTOPHER KOELSCH PRESIDENT AND CHIEF EXECUTIVE OFFICER

ANNOUNCES AUDITIONS

FOUR First Violin Positions

Third Oboe/English horn

Auditions will be held in April 2017

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

Repertoire and information will be available for download after
January 17, 2017 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.

There is no fee to post an audition notice in Overture Magazine & Overture Online for orchestras that have a current CBA with Local 47. For orchestras outside of Local 47's jurisdiction offering union employment, the fee is \$100 per issue. Submission deadline: 10th of the month preceding issue date.

advertising@afm47.org ph 323.993.3162 fx 323.993.3147



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

Eímear Noone, Music Director Announces Openings For:

VIOLINS, VIOLAS, CELLI, BASSES

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

and Auditions For:

**2nd HORN, 4th HORN, BASS TROMBONE/3rd TROMBONE,
ASSISTANT PRINCIPAL CELLO**

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



FOR SALE

Violin bow for sale, F.N. Voirin, round Pernambuco, gold mount, tip and wrap, with hair 60.7 grams, (papers). 35K,
dviolin2@grandmadi.com

“THINGS I WISH THEY HAD TOLD ME ABOUT THE MUSIC BUSINESS.” Helps the performer get hired and stay hired. Now available from Amazon.com in Print and Kindle Books.

Buffet Bb clarinet R13; \$1250
Evette Schaeffer-model Buffet Crampon clarinet. SN B778; \$450
Buffet bassoon; \$1500
Two good student violins: \$350 & \$600
contact Miamon Miller
310/625-8459
miamon@earthlink.net

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

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

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Performed by the Best
Musicians on Earth*



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ADVERTISING

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Contact:

323.993.3162

advertising@afm47.org

