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Next General Membership Meeting
October 23 - Burbank, CA

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Overture

online

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Publisher

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Overture Online is the official monthly electronic magazine of the American Federation of Musicians Local 47.

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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#listenLA

69th PRIME-TIME EMMY AWARDS



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President John Acosta

I am writing this report to you from Shenzhen, China while traveling to the Build Your Dreams electric car factory as part of the Los Angeles County Federation of Labor (LA Fed) Delegation. Traveling with me are Rusty Hicks, Secretary/Treasurer of the LA Fed, Kent Wong of the UCLA Labor Center; Steve Dayan, Secretary/Treasurer of the Hollywood Teamsters, Local 399; Mindy Chen of the Delores Huerta Labor Institute of the Los Angeles Community College District; and Priscilla Cheng, Director of Operations of the LA Fed. It is an honor to be part of this delegation to China representing Los Angeles Labor organizations which has been sponsored by the Shanghai Municipal Labor Council (SMLC).



Welcome to China! John Acosta and Sun Xuliang, Director of the Entertainment and Arts Bureau in Guangzhou.

Our China trip began in Shanghai, with a briefing from the Shanghai teachers union. It was impressive to see how involved the union is not only in the employment of its members, but in their lives as well. The teachers' comprehensive member benefits, which include primary medical and mental health programs, are enhanced with workshops and trainings, member retail discounts, banking, and other essentials. The SMLC established a universal member benefit card that serves as a banking card and is also tied to discounts and member benefits. The union in China engages on a level that goes beyond professional concerns and reaches into the family unit, providing recreational and group activities allowing members to engage with each other in a social setting.

That evening, Chairman Mua of the SMLC hosted a banquet during which he gave an impressive briefing on the state of unions in China. The union structure in China is far more embedded into the fabric of worker's lives than in the U.S. Almost all workers are in a union, resulting in an astonishing 300 million union members in China. While in Shanghai we toured the state owned Shanghai Film Park, which is the main production center for films produced in Shanghai. We toured the entire facility, from sound stages to exterior sets, after which the general manager and president of the company, Mr. Shen Jianzhong, hosted a banquet for our group and gave us an overview of the company's activity. We then viewed a brief film detailing the park's expansion plans which include joint ventures with German film companies. Industries in China continue to thrive, showing growth in nearly all parts of the country.



Shenzhen, the Silicon Valley of China.

After several days in Shanghai we were flown to Shenzhen, the Silicon Valley of China. The Shenzhen Labor Council Delegation greeted us and hosted a banquet for us later that evening. The chairman of the Labor Council gave a report on the industries in Shenzhen with an overview of the employment boom in this region which has attracted a young demographic to the area. In fact, most of the employed population in the city is under the age of 31.



Steve Dayan (Teamsters 399), our translator from the Shanghai Municipal Labor Council, Rusty Hicks (LA Fed), and Guangzhou Labor Council President Huang.

For Local 47, China presents possible new avenues for employment opportunities. Indeed, we have already seen activity with Chinese companies—for example, the video game "League of Legends" developed by Riot Games is owned by Tencent, the second largest media company in China. Also, Aliababa, a leading entertainment and media concern in China, is based in Shenzhen and has recently opened offices in Pasadena.

While there has been sporadic engagement with Local 47 working on Chinese projects, my larger goal in participating in this delegation was to better understand the landscape of the entertainment industry in China and to build relationships in the hope of making future collaborations possible. While acknowledging that much of China's recent success can be attributed to the government's protective stance on its domestic markets, I believe there are bright opportunities on the horizon for AFM musicians as long as we can nurture these relationships.

My last stop in China was Guangzhou (formerly Canton), a city of approximately 22 million people. There we met with the head of the Guangzhou Labor Council (GLC) led by President Huang. We were given a tour of the facilities, which included the original structure where the 1925-1926 strike was called. We were honored with a banquet attended by representatives of sister industries. I had the honor to meet with the Director of the Entertainment and Arts Bureau, Mr. Sun Xuliang, who invited me back in January for a festival sponsored by the Bureau and directed by none other than Yo Yo Ma. Mr. Xuliang suggested a cultural collaboration between our organizations which I will undoubtedly discuss with our Local 47 Executive Board. I look forward to the possibility of returning to Guangzhou next year.

In reflecting on our trip, I was inspired by the leadership demonstrated by the LA Fed and the UCLA Labor Center in creating this partnership and was touched by the solidarity and friendship shown to our delegation by all of the union leaders we met with during our sojourn. Leaders in China rolled out the red carpet for us, paying for hotels and travel, meals and transportation. In every city and in all respects, we were received warmly—which I believe is a reflection of the respect and solidarity felt by the Chinese labor movement for its American counterparts.

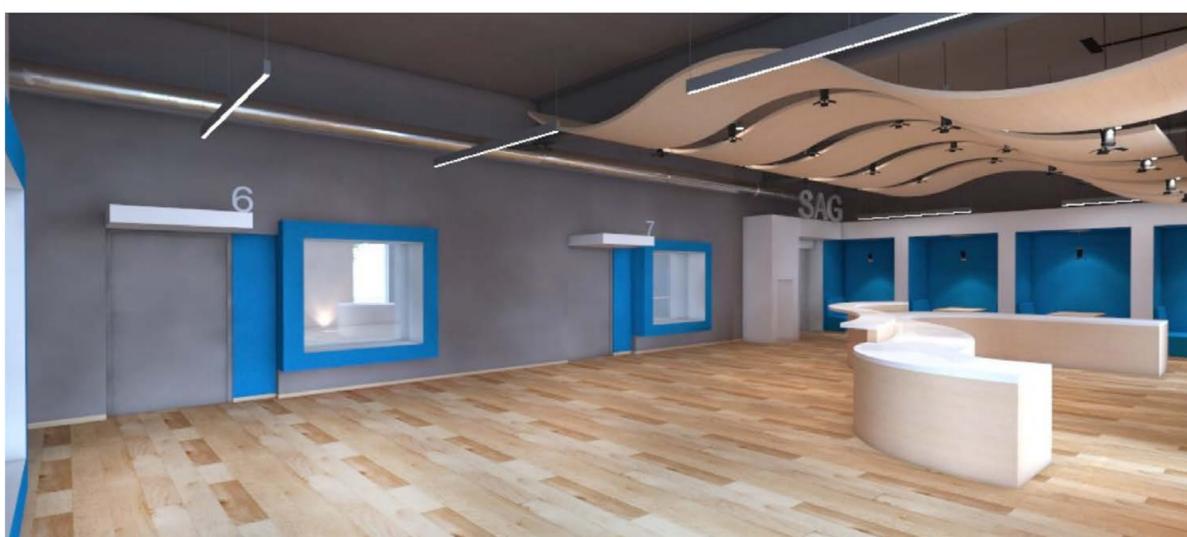
In Unity,

John Acosta



Vice President Rick Baptist

I would like to speak about our just-opened, new state-of-the-art rehearsal rooms. I am so thrilled to see them come to light. We have one extra large, 940-square-foot room that is able to accommodate 30-35 rehearsing musicians. The cost to use is \$25 for all members in good standing (all bookings are two-and-a-half hour blocks). We have two 650-square-foot large big band rooms that accommodate up to 20 musicians, for \$20. There are two medium-sized rooms that accommodate up to 12 musicians as well as two smaller rooms for use by up to eight musicians. The cost for those four rooms will remain at \$15. For information on booking and available rehearsal times, please see the [Rehearsal Rooms Update here](#).



Concept rendering of our new Artists' Lounge

I have included here a concept rendering of our Artists' Lounge. The image shows a view of the two large rooms and the lounge area. Just to the right of the rooms in the corner will be the satellite office for the SAG-AFTRA Federal Credit Union. There will be an ATM plus an office with two or three people to assist in your every need.

I have been asked by many musicians across the country to reprint my column from last year on what to do and not do on your very first studio session. Thank you, and here it is:

Studio Tips

I had a fantastic young trumpeter come into my office last week who just got called for his first session by one of the top contractors in town and wanted to know he should do the day of the session. First and foremost, I told him, was show up early. Not 15 minutes early, but at least 45 minutes early. Doing that shows you are conscientious, and the contractor will know that you care about the gig. Most every studio musician shows up that early, since traffic or whatever else can make you late. You can be late once; twice and you can kiss you career goodbye. Getting there early you can warm up, eat donuts, and most importantly you can mingle with the other players.

The next tip is directed to my fellow brass players. NEVER warm up without a practice mute or something in your bell. I cannot stress how important this is!! No one wants to hear your warm up; don't forget, this is the first thing a new player can be heard doing. If you have one of those flashy "notice me" kind of warm ups, all you will do is piss off the other guys by them thinking you are showing off. Before the gig you lost the battle! Make sure you bring all the equipment you might need for anything they might put in front of you. Brass guys, make sure you have a full complement of mutes, and bring a few horns such as a B flat and a C trumpet. Bring a piccolo and a flugelhorn. Have a cornet in the car just in case it is called for. Trombone guys, like the trumpets, have the mutes, and bring a couple of legit horns and a big band horn, maybe a bass in the car. Be ready for everything. Trust me, it will make you a valuable addition to the section. French horns, bring a tuba; don't forget, if you play another instrument it is a 50% double on TV and movies. If you are unsure of what to take, call one of your section mates. They will help, I promise—we all remember what it was like the first time in the studio. I think this piece of advice will work for all the instruments in the orchestra: Remember to have fun and play great—this could be the start of an amazing career and truly an amazing life. Good luck to all.

Live, laugh and love.

Rick Baptist



Secretary/Treasurer Gary Lasley

By the time you read this we should be nestled cozily into our new home in Burbank. First I'd like to thank all of the Local 47 staff for surviving seven weeks cooped up in a trailer with cheer and good spirits! And I'd especially like to thank you, the Membership, for your patience and understanding for having to put up with all the returned mail and dropped calls! With each passing day things are returning to some kind of normal and I'm confident that soon these issues will be a thing of the past. I'm very excited about the new rehearsal rooms and Artists' Lounge. The rooms are state-of-the-art and soundproof, and the lounge will provide a fun space to relax, grab a bite and mingle with your fellow musicians. See you there!!

Is your beneficiary information up to date? Have you recently gotten married? Have you gotten a divorce? Have you died? It's a tragedy when family members lose out on their benefits due to incomplete and out of date beneficiary information, so don't let it happen to your family. Please do the right thing for your loved ones and call Benefits Coordinator Rimona Seay at (323) 993-3159 to update your information. While you're at it, do we have your current email address? Email is an efficient and inexpensive way for Local 47 to send you breaking news and our award-winning digital publications: the monthly Overture Online app and The Local 47 Beat, our bi-weekly electronic newsletter.

Two events are coming up this month to raise funds for the Music Fund of Los Angeles. Formerly known as the Local 47 Musicians Foundation, the 501(c)3 was created by then Local 47 President Hal Espinosa and the Executive Board in 2007. The Fund's mission is to give grants to professional musicians in financial distress and to sponsor free performances in the community that provide employment for musicians. For more information you can go to musicfundla.org.

The first event, co-sponsored with Musicians at Play and Varèse Sarabande, is a big band concert in celebration of legendary "Mission: Impossible" composer Lalo Schifrin's 85th birthday on Oct. 7 at the Alex Theatre in Glendale. It promises to be a star-studded event with special musical guests and dignitaries. For more information and tickets go to musiciansatplay.org.

Next is the 16th Annual Golf Tournament at Brookside Country Club in Pasadena on Oct. 16. This year's theme is Casino Night. Come join us for a fun day of golf, music, dinner, silent auction, and, of course, gambling. A splendid time is guaranteed for all! To sign up, contact tournament coordinator Philip Di Nova: philipdinova@gmail.com, (818) 430-3278.

Our next regular General Membership Meeting will be Oct. 23 at 7:30 p.m. at CenterStaging, 3208 Winona Ave. Studio 8. Many of you know CenterStaging, and Local 47 is only a couple of doors down the street. We have ample parking. You can park here and walk on over. Please plan to attend and participate in our democracy. This is your opportunity to be a responsible Local 47 member and to contribute to the governance of our union. Get an update on our new building and hear all the latest Local 47 news. I believe that any democratic institution is best served when governed from the bottom up. Maximum involvement of the rank-and-file is crucial. So come to the meeting and make your voices heard!

The past month saw the massive destruction to Houston, Florida and Puerto Rico inflicted by Hurricanes Harvey, Irma and Maria. The images we saw of endless devastation and human suffering were heartbreaking and unimaginable. The AFM has established a hurricane relief fund to help AFM members and their families who are suffering. Please consider a contribution to help your brother and sister musicians. To donate go to afm.org/2017/09/harvey-relief-fund.

Until next, thanks for listening. Summer is over and it's time to roll up our sleeves and get to work. If you're in the neighborhood, please come by and check out our new home. I hope your autumn days and nights are filled with quality practicing, rehearsing, performing and recording.

Warm Regards,

Gary Lasley



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CELEBRATING LALO

An 85th birthday concert celebration with a film music legend

Legendary composer, musician, conductor and six-time Oscar nominee Lalo Schifrin (“Mission: Impossible”) will celebrate his 85th birthday with a special concert in his honor Oct. 7 at the Alex Theatre in Glendale.

The concert will feature special guests including Oscar winning composer Michael Giacchino (“Up”), Oscar-winning songwriters Alan and Marilyn Bergman (“Windmills of Your Mind,” “The Way We Were”), “Rush Hour” director Brett Ratner, and vocalists Dorian Holley and Denise Donatelli, and several surprises.

Chris Walden will conduct an all-star big band performing many of Schifrin’s best-known works in a program hosted by Robert Townson of Varèse Sarabande, who says: “Lalo is one of the greatest jazz pianists of all time, and when it comes to film music he has always been the epitome of cool at the movies.”

John Acosta, president the Music Fund of Los Angeles and AFM Local 47, explains the significance of the concert: “This is the inaugural concert by the AFM and Local 47 to celebrate a composer and their legacy. Lalo has been a member of the union for nearly 50 years since coming to the U.S. Thousands of AFM members have worked with him and there is a real connection with the music community. Lalo Schifrin is an inspiration and we are thrilled to honor him.”

Schifrin has scored over 100 films, including “Bullitt,” “Cool Hand Luke,” “Dirty Harry,” “The Cincinnati Kid” and “The Competition,” and he is best known for his “Mission: Impossible” theme. Originally from Buenos Aires, Argentina, Schifrin began studying piano at the age of 6. At 20, he was awarded a scholarship to study music at the Paris Conservatory. After moving to the U.S., Schifrin performed and arranged music for both Dizzy Gillespie and Xavier Cugat before composing for film and television.

Musicians at Play Foundation and AFM Local 47’s Music Fund of Los Angeles are presenting the event in association with Varèse Sarabande. Proceeds from the concert benefit music education in schools and assist professional musicians in crisis.

For tickets call (818) 243-ALEX (2539) or visit alextheatre.org.

Local 47 members: use discount code “AFM47” for 20% off balcony seats!

PURCHASE TICKETS



PLEASE PARDON OUR DUST!

We have moved in to our new headquarters at 3220 Winona Avenue in Burbank. Our offices are open while construction is being completed. Local 47 phone numbers remain the same. The AFM West Coast main line has changed to 818.565.3400.

While we settle in to our new home, some events normally held at our union hall are on hiatus or have moved to a temporary location. For details visit afm47.org/calendar.



AFM LOCAL

47

General Membership Meeting

Monday, Oct. 23, 2017

7:30 p.m. Location TBA

Free Parking in the Local 47 Lot
@ 3220 Winona Ave.

On the agenda (subject to change):

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

Open to all members in good standing.

Food & refreshments will be served.

Review the General Membership Meeting Confidentiality Policy & Dual Capacity Policy Reminder at afm47.org/calendar

Is Your Contact Info Current?

Our 2017/2018 Member Directory book is coming soon, so please make sure your info is up to date. Look up your profile at afm47.org/directory or call 323.462.2161 to review and update your contact information.





Updates & Reminders

As we settle in to our new Burbank headquarters at 3220 Winona Ave. several events normally held at our union hall are on hiatus or have moved to a temporary location. Please visit afm47.org/calendar for details.

New Rehearsal Rooms

Our new and improved rehearsal rooms are opening in early October! Our rehearsal rooms are open to all AFM members. All bookings are 2.5-hour blocks. PA system is available for an additional \$10 per session.

Extra-Large Room: \$25
(max. 30-35 musicians)

Large Rooms 1 & 2: \$20
(max. 20 musicians)

Medium Rooms 1 & 2: \$15
(max. 12 musicians)

Small Rooms 1 & 2: \$15
(max. 8 musicians)

Rehearsal Hours

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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.

Friday, Saturday & Sunday
10 a.m. - 12:30 p.m.
1 p.m. - 3:30 p.m.

To book please call 323.993.3172 or email booking@afm47.org.

Auditorium

While construction of our new auditorium is being completed, meetings and events usually held at our union hall are on hiatus or have moved to a new or temporary location. For more information please visit afm47.org/calendar.

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To ensure timely processing, if you use an automatic bill-pay service to pay your dues please be sure to update our mailing address:
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Meetings

Executive Board Meetings

The Board meets every Tuesday at 10 a.m. in the Local 47 Board Room. Meetings are open to all members in good standing.

General Membership Meetings

Our quarterly General Membership Meetings are held at 7:30 p.m. on the fourth Monday of January, April, July, and October, except when January follows a General Election (held the second Tuesday of December in each even-numbered year), in which case the meeting is held on the second Monday.

New Member Orientation

It is the duty of all new members to attend a New Member Orientation. Meetings are held the third Thursday of each month at our union hall. If you have not yet attended a meeting, please schedule one today! Upcoming dates: October 19, November 16, December 21. RSVP to orientation@afm47.org or call 323.993.3143.



Office Closures

Oct. 9 - Indigenous Peoples Day

Nov. 23 - Thanksgiving

Nov. 24 - Day after Thanksgiving

Dec. 22 - Christmas Eve (observed)

Dec. 25 - Christmas Day

Dec. 29 - New Year's Eve (observed)

Jan. 1 - New Year's Day

General Membership Meetings

October 23
January 22
April 23

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NEWS BRIEFS

New Music Prep Chart

A new music prep chart has been prepared to incorporate AFM Local 47 scales with those from national agreements created by the American Federation of Musicians. Members may access it in the [members section at afm47.org](#). Sign up for email notifications when this chart is updated [here](#).

Kaiser Update

Kaiser health care rates will increase effective Oct. 1, 2017. Members may log in to download the new packet in the [members section at afm47.org](#).

Auditors' Report

The 2nd Quarter financial reports of AFM Local 47 and the Musicians' Club of Los Angeles are now posted in the [members section at afm47.org](#). Printed copies are available upon request from the Secretary/Treasurer.

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Overture Online App - 1st Place

Writing Awards / Best Electronic Content

The Local 47 Beat Email Newsletter - 2nd Place

General Excellence / Electronic Publication

Overture Online App - 3rd Place

General Excellence / Electronic Publication

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Hello, #MusiciansofPSO! (1) Neil Samples, Pam Gates, Congressman Adam Schiff, Phil O'Connor, and Debbie Kollgaard. (2) Carrie Holzman-Little and Carrie Kennedy. (3) Suzanna Giordano-Gignac and Aaron Oltman. (4) Trina Hodgson and Kim Scholes. (5) Elizabeth Hedman, Pasadena Councilmember Tyron Hampton, Andrew Picken, and Ron Clark.

Meet the Pasadena Symphony Orchestra

The Pasadena Symphony Orchestra has been one of the top performing symphonic ensembles in southern California for 89 years. With extensive credits in the film, television, recording and orchestral industry, the Pasadena Symphony Orchestra is comprised of some of the most gifted and sought after musicians in the world.

For the past year PSO has been in negotiations for their next contract. Ten years ago, when the orchestra 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, 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.

When negotiations began last year, musicians wore ribbons on stage, showing their solidarity and commitment to winning a fair contract. Over the last year they have been meeting with members of the community and elected leaders to galvanize support for the arts and for artists. As the musicians of this historic symphony fight to preserve its place as one of the premier orchestras in Southern California, we call on all musicians to join them in advocating for a contract that includes fair pay and working conditions, and that respects the sacrifices and commitment that these musicians have made to keep the Pasadena Symphony and POPS alive.

Show your support for the musicians of the Pasadena Symphony by signing the petition at musiciansofpsocom, and follow on social media:

 [MusiciansofthePasadenaSymphonyOrchestra](https://www.facebook.com/MusiciansofthePasadenaSymphonyOrchestra)
  [@MusiciansofPSO](https://www.instagram.com/MusiciansofPSO)

About the Orchestra

The Pasadena Symphony Association is a 501(c)3 non-profit organization, founded in 1928 by conductor Reginald Bland. Originally named the Pasadena Civic Orchestra, its first members were mostly volunteer musicians, many of whom were students of Bland. The annual operating budget was a mere \$3,500, which was funded entirely by the City of Pasadena. In the 89 years that followed, this Orchestra received tremendous, sustained support from the community and has grown into a fully professional, nationally recognized, orchestra.

Since its inception the symphony has artistically matured into one of the top performing symphonic ensembles in southern California, comprised of the most gifted and sought after musicians from the motion picture film industry.

The Pasadena Symphony Association officially fused the Pasadena Symphony and POPS in 2007. This merger created an expanded Classics and POPS series providing the community with a full spectrum of live symphonic classical concerts and POPS concerts year-round at the historic Ambassador Auditorium in Pasadena and now at its summer venue at the Los Angeles County Arboretum and Botanic Garden.

The new season kicks off Oct. 14 with the Singpoli Symphony Classics Series. The 2017/2018 program spans the gamut of masterworks from Elgar to Mozart, Stravinsky to Beethoven.

<p>FIRST VIOLINS Aimee Kreston, concertmaster Amy Hershberger, assistant concertmaster Dennis Molchan, associate concertmaster Aroussiak Baltaian Mei Chang Ron Clark Sharon Harman Elizabeth Hedman Carrie Kennedy Nancy Roth Neil Samples Marc Sazer Audrey Solomon Irina Voloshina</p>	<p>OBOES Lara Wickes, principal Lisa Geering-Tomoff</p>
<p>SECOND VIOLINS Sara Parkins, principal Florence Titmus, assistant principal Sam Fischer Pamela Gates Joel Pargman Rebecca Rutkowski Hiromi Warren Vivian Wolf</p>	<p>ENGLISH HORN (position vacant)</p>
<p>VIOLAS Andrew Picken, principal Carrie Holzman-Little, assistant principal Carole Castillo Suzanna Giordano-Gignac Lynn Grants Aaron Oltman Qiang Wang</p>	<p>CLARINETS Donald Foster, principal Philip O'Connor</p>
<p>CELLOS Kim Scholes, principal Dane Little, assistant principal Trina Carey Nadine Hall Vahe Hayrikyan Judith Henderson Deborah Kollgaard Ryan Sweeney</p>	<p>BASS CLARINET Ralph Williams</p>
<p>BASSES Drew Dembowski, principal Christian Kollgaard, assistant principal Peter Doubrovsky Donald Ferrone Lisa Gass Frances Liu Philip Smith</p>	<p>BASSOONS Rose Corrigan, principal Judith Farmer</p>
<p>FLUTES Heather Clark, principal Sarah Weisz</p>	<p>CONTRABASSOON Charles Koster</p>
<p>PICCOLO Geraldine Rotella</p>	<p>HORNS James Thatcher, principal Dan Kelley Todd Miller</p>
	<p>TRUMPETS Marissa Benedict David Searfoss Kevin Brown</p>
	<p>TROMBONES William Booth, principal Andrew Malloy</p>
	<p>BASS TROMBONE Terry Cravens</p>
	<p>TUBA James Self</p>
	<p>HARP JoAnn Turovsky, principal</p>
	<p>PIANO Alan Steinberger, principal</p>
	<p>KEYBOARD Alan Steinberger, principal</p>
	<p>TIMPANI Wade Culbreath, principal</p>
	<p>PERCUSSION Theresa Dimond, principal Mike Englander Jason Goodman</p>
	<p>PERSONNEL MANAGER Polly Sweeney</p>
	<p>LIBRARIANS Robert Dolan Brent Anderson</p>
	<p>SOUND ENGINEER Greg Burns</p>



PHOTOS: COURTESY OF ROSE RYAN/AFM

Dying of Exposure

by Jefferson Kemper, Organizing Coordinator

Controversy erupted in Edmonton, Alberta last month as musicians from the Edmonton Musicians Association Local 390 protested the treatment of bands at the BreakOut West music festival.

What were they protesting? Four days, 10 stages, over 60 bands, and almost none of the musicians were paid. The webpage for BreakOut West features the slogan “Support local, discover the next big thing,” but most bands received \$0 worth of support from the Festival. As far as we’re aware, festival producers paid \$0 for travel or accommodation, along with \$0 for performing and entertaining the thousands of paying festival-goers. BreakOut West charges admission to every event and receives government funding at the provincial and national level to support the arts, but passed through institutions that represent the industry and through the hands of festival organizers, it looks as though almost none of that money reached the working musicians themselves.



“The exposure trick ... is predatory and it’s driven by the industry forces that benefit directly from devaluing musicians.”

Every musician knows why these bands accepted the job. Exposure. They’re promised that the people in attendance are big-time music promoters, talent scouts and record executives. That if the right people see you and like you, they can make all your dreams come true.

The exposure trick is an insidious business practice. It’s both true and a cheat at the same time. Of course it can be good for an individual band to play a big stage even if they don’t make much money on the gig. It’s even true that festivals like this are good for the music industry in bringing new people out and getting more people involved in the scene. But while this festival may well propel a few bands to a higher echelon of album sales and live concerts, the compensation for bands at every level of popularity sinks lower and lower because of it.

Who was behind this? It would be easy to assume these were well-intentioned scenesters trying to put together a DIY event; that they simply presumed to ask bands to play for free without realizing the damage and devaluation inherent in the request. But that’s not the case.

This practice is predatory and it’s driven by the industry forces that benefit directly from devaluing musicians. The BreakOut West festival is organized by the Western Canadian Music Alliance, an organization made up of music industry associations across four Canadian provinces and two territories: essentially everyone who profits off the music industry in Western Canada except the musicians themselves.

The festival concentrates these industry associations’ power to depress wages for musicians. Bands might be able to turn down one club for another that pays better, but when the festival takes over every venue in town, it means the club owners have colluded to refuse to pay any musician anything.

What’s most despicable about this practice is that the bands play their hearts out to impress the very same people that are eroding their right to be paid. The indie label scout or the club promoter you hope takes notice of your band is not just an observer at this event, she or he is a part of a concerted, industry push to exploit you.

This isn’t just a Canadian problem. Demands for free performance or pay-to-play have proliferated at venues around the world. Club owners in the U.S. have squirmed away from union pressure by successfully arguing in court that bandleaders, not the venues themselves, should be considered employers. The fair pay established in the ‘50s and ‘60s at clubs around the U.S. was gutted when the union contracts were torn up by the National Labor Relations Board in 1978.

But that doesn’t mean we can’t fight. The Fair Trade Music campaigns in Seattle and Portland offer one model for grassroots organizing to benefit musicians. By creating an organization that represents all local bands, by enlisting the support of music fans and the broader public, and by protesting and shaming the worst abusers in the industry, they’ve been able to improve working conditions without formal union contracts. Musicians in L.A. should ask themselves, do you want to keep apologizing for the fact that you need healthcare and retirement security while others profit from your work? Are you tired of seeing an industry that drives the dream of a professional music career further out of reach, even as you gain notoriety and success in the scene? That’s why musicians have unions: so we can fight back together.



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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

Wanted: Past Issues of Overture

Offering \$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 at 707-747-5858 or Jack@Schoenstein.com.

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.

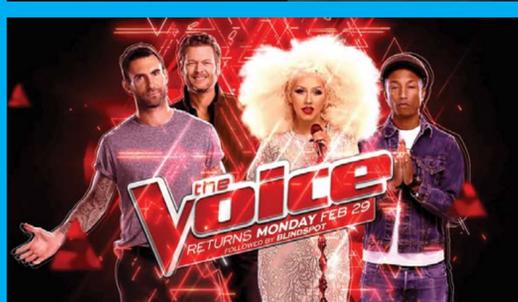
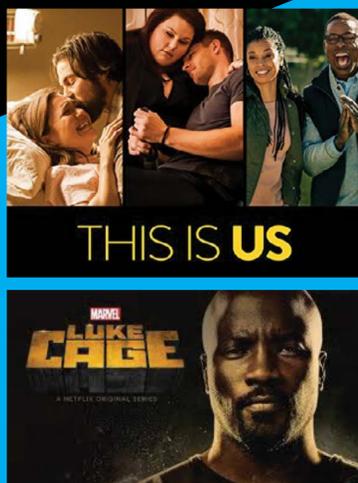
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#listenLA



69th Primetime Emmy Awards

Congratulations to the many AFM Local 47 musicians and composers who performed on the many TV series, specials and commercials recognized during the 69th Annual Emmy awards, earning a total of 170 nominations!

Composer Jeff Beal won an Emmy for Outstanding Music Composition Original Dramatic Score for "House of Cards." Rickey Minor took home the Best Music Direction statue for "Taking the Stage: African American Music and Stories That Changed America."

[View the full list of winning and nominated shows scored in Los Angeles](#)



PHOTO: LINDA A. RAPKA

Los Angeles musicians celebrated Emmy-nominated TV shows scored here in L.A. at the 5th annual Made In Hollywood Honors for Television. From left: Film Musicians Secondary Markets Fund Executive Director Kim Roberts Hedgpeth, AFM Local 47 Secretary/Treasurer Gary Lasley, violinist Elizabeth Hedman, and Recording Musicians Association Los Angeles President Steve Dress.

The 5th annual Made In Hollywood Honors for Television event, held Sept. 12 at 1600 VINE, celebrated Emmy-nominated TV shows filmed in Los Angeles and throughout California.

Former State Senator Art Torres welcomed attendees from entertainment guilds and television studios, and celebrity host Marg Helgenberger ("CSI") presented the awards. Remarks were delivered by L.A. Public Works Chief Film Liaison Kevin James and CA Film Commission Executive Director Amy Lemish. Councilmember Mitch O'Farrell (CD 13) once again served as MC.

Honorees scored by our talented L.A. musicians were "This Is Us," "Black-ish," "Modern Family," "VEEP," "The Late Late Show with James Corden," "School of Rock," "The Simpsons," "Bob's Burgers," "Elena of Avalor," and "Jimmy Kimmel Live!"

Visit listen-la.com for more about projects scored in Los Angeles!



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Photos: Paula Parisi / MaxTheTrax

Above left: Composer Alf Clausen's 27-year run with the "The Simpsons" culminated in an outpouring of love and admiration from Los Angeles' recording musicians at RMA Night. Above right: California Assembly Majority Leader Ian Calderon.

RMA Night 2017

Alf Clausen, Ian Calderon feted at annual fundraiser for LA recording musicians

by Paula Parisi

Musicians are focused on 2018 as the year they get included in the state production tax credit, and California Assembly Majority Leader Ian Calderon was on hand to support that effort Sunday, Sept. 24 at the RMA Night fundraiser in Pacific Palisades.

"I believe in you. I believe in your industry. Don't forget that you are labor and there is nothing that labor when they work together cannot accomplish, especially here in California," Calderon told the crowd of about 250 local players at the Bel-Air Bay Club.

The event, hosted by the Recording Musicians Association Los Angeles, honored longtime Simpsons composer Alf Clausen, who with 570 episode over the course of 27 years, started work on the series when 31-year-old year Calderon — the first millennial elected to the state assembly — was just a tot.

Calderon stressed the importance of filmmaking to the state and said he is proud to take a leadership role in advocating for the arts, praising AFM Local 47 president John Acosta, RMA president Marc Sazer and RMA president Steve Dress for their efforts to advance the cause.

"Navigating Sacramento is like navigating a minefield, you can get blown up, but these guys are doing an amazing job," Calderon said. "They're your voices and they're working with me to help educate assembly members. Next year we're going to be working on a new iteration of the film tax credit and we need this industry to be properly represented." The Los Angeles music community, in particular, has taken a huge hit as a result of runaway scoring. The RMA estimates that in 2015, some \$18 million in film scoring wages were off-shored. Having missed the Sept. 15 deadline for passage of the AB 1300 bill that would have created a production tax credit for scoring in California, Calderon said in 2018 his focus will be folding the recording musicians into the existing California Production Tax Credit 2.0, a five-year, \$1.33 billion initiative that sunsets in 2020.

"We don't have that film tax credit because the movie studios aren't making enough money, we have it because of labor — good paying jobs in California. That's why we allocate the millions of dollars a year in order to have the program exist, but you musicians are not getting your proper share. We're going to make sure you get it!" the young Democrat from the 57th District said to thunderous applause and a standing ovation.

RELATED STORY - LA TIMES: Hollywood Musicians Backing a New Bill That Seeks to Stop Runaway Film Scoring

Clausen, 76, also brought the crowd to its feet in an outpouring of love and admiration that was on display throughout the evening as guests streamed by his table to share how his music has touched their lives. "Through your music you were as much a character in 'The Simpsons' as Homer and Lisa," said one guest. "I was a lonely, unhappy child, but your music brought me joy and showed me a score could be fun and have humor," shared one woodwind player. "When I was struggling to make it as a professional musician you hired me to play and it gave me the self-confidence I lacked," said a violinist. And the stories went on and on.

"The first song my son, who is 5, ever sang was one you wrote for 'The Simpsons,' called 'Stop the Planet of the Apes, I Want to Get Off!'" said Lara Wickes taking to the stage to serenade Clausen. "Three or four years ago I got my dream call, the one where I thought I can retire now — this is it! I got called to play theramin for 'The Simpsons'." Wickes was accompanied by keyboardist Alan Steinberger for a rendition of one of Clausen's compositions — a parody of "Feed the Birds" from "Mary Poppins" that featured Barney the Drunk. "For a drunk, he had an amazingly good singing voice, and he sings 'Buy me a beer, two bucks a glass. C'mon, help me, I'm freezing my ass. Buy me a brandy, a snifter of wine. Who am I kidding? I'd drink turpentine.'"



Lara Wickes performs on theramin accompanied by Alan Steinberger on keys.

Wickes is an oboist with the Pasadena Symphony, where Steinberger is also a principal player. "From the Central Avenue jazz of the '50s to today's L.A. Chamber Orchestra and L.A. Opera, Los Angeles has been a magnet for top musical talent, but it's impossible to make a living from those cultural outlets," the RMA's Sazer said, stressing the importance of the tax initiative. "It's the film and television recording work that keeps us going and allows us to give back to the community."

Clausen was introduced by trumpeter Gary Grant, a collaborator of 36 years, who summarized the impressive resume: a career that began playing French horn and bass and as an instructor at Berklee leading to a big break arranging and conducting on the Osmonds' Donny and Marie show in 1977. Numerous episodes and telefilms led to a 56-episode run as composer for Moonlighting, earning Clausen six Emmy nominations. The Critic and ALF followed, then in 1990 the composer made his home at The Simpsons, earning two Emmy Awards (in 18 nominations). His nearly three-decade run on that iconic show ended with a Homeric twist; Clausen announced earlier this month that he "was fired" as head music man (the producers have subsequently said they would like him to have his ongoing involvement).

Ever the quipster, Clausen jokingly accepted his crystal trophy from the RMA's Dress with the line, "I feel like Elizabeth Taylor's last husband. I know what to do, I just don't know if I can make it interesting," and a simple "thank you."

[Originally published by MaxtheTrax.com](http://MaxtheTrax.com)



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Downey Symphony

Leader: Mark Artusio

Side Musicians: 31

Oct. 19, 9:30 a.m.

Downey Municipal Theater

Oakwood Brass

Leader: Darren Dvoracek

Side Musicians: 5

Oct. 10, 8:15 a.m.

Altadena Elementary

Oct. 17, 8:50 a.m.

Cleveland Elementary

Oct. 24, 8 a.m.

Longfellow Elementary

Peninsula Symphony

Leader: Rebecca Rutkowski

Side Musicians: 21

Oct. 29, 2 p.m.

Redondo Union High

Saturday Night Bath

Leader: Howard Rich

Side Musicians: 7

Oct. 6, 11:20 a.m.

Angel's Gate High

Oct. 27, 10:40 a.m.

Simon Rodia Continuation High

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



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



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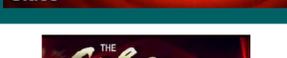
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Colony Theatre



Corona Symphony Orchestra



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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



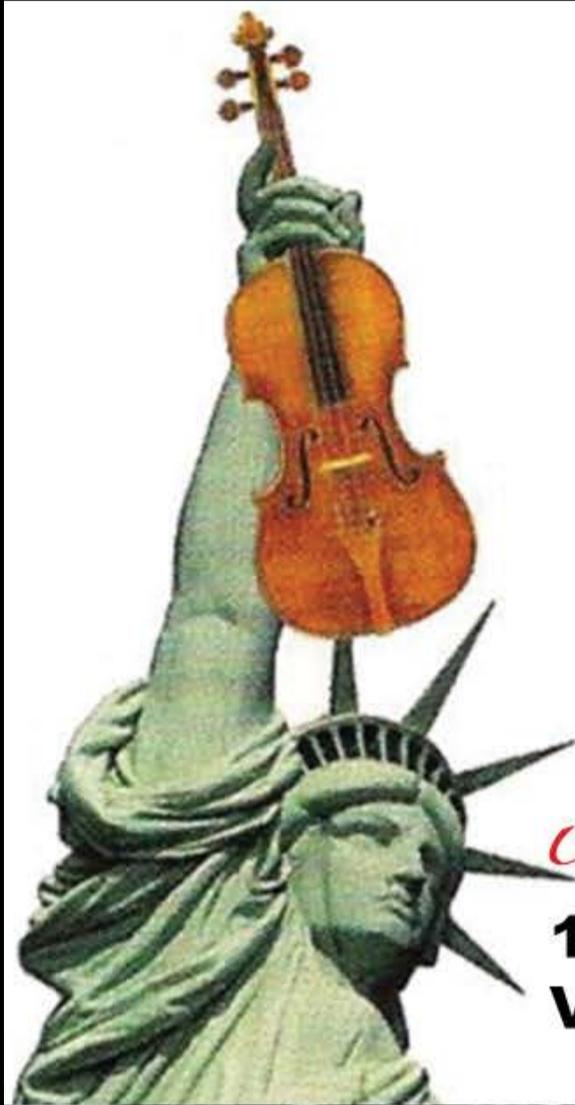
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Final Notes



In Memoriam

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Michael A. Consoldane

Life Member. Guitar
4/24/1945 - 8/30/2017
Survived by spouse

Helen Kramer (Desser)

Life Member. Harp
5/26/1922 - 7/30/2017
Survived by friends

Send your Final Notes
remembrances to:

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Local 47 Overture Online
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Photos are welcome. Submissions are due
the 15th of the month.

Maurice Grants

Member. Cello/Bassoon/Contractor

12/7/1960 - 8/21/2017

by Lynn Grants

Born in New York City, Maurice remained a quintessential New Yorker, even after his family relocated to Los Angeles when Maurice was in his early teens. On discovering that his new school didn't have an orchestra, he organized one, recruiting like-minded friends, and setting up a rehearsal schedule. This expanded to his forming a community orchestra, the Symphony of the Chaparral, in the Sunland-Tujunga foothill communities. He took on conducting duties with the orchestra, as well as setting programming, securing rehearsal and performance space, and acting as personnel manager.



Although he worked primarily as a cellist, Maurice was also a bassoonist. I vividly remember him playing the contrabassoon solo in Beauty and the Beast from Ravel's Mother Goose Suite. We met in college at California Institute of the Arts, and started a string quartet to play Bartok #4. In the course of our 33-year marriage, we played Bartok, and a great many other things, with school friends who have also become life-long friends and colleagues.

Maurice also had a passion for history, and for genealogy. It led him to extensive research on his and my family trees, and to his forming several cousins groups and organizing family reunions all over the country. He had a real gift for bringing people together, both in person, and in cyberspace, and thoroughly enjoyed the detective work involved in tracing family trees. His interest in history eventually led him to participate in Civil War historical reenactment, and he was as careful in his attention to historical detail as he was to musical details.

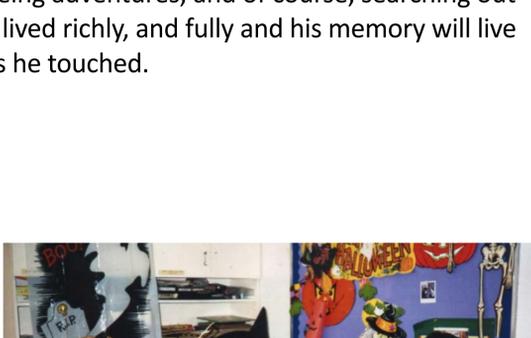
As contractor of Music Angelica, he was instrumental in drawing up the ensemble's first-ever CBA, and, starting as contractor for the Paulist Choristers, he stayed with as it grew into the National Children's Choir, which saw him contracting musicians both in Los Angeles, and the East Coast.

Maurice was a firm believer in everyone getting a fair deal, and that led him to serve on the Pasadena Symphony's Orchestra Players' Committee as chair, and to act as the Pasadena Symphony's ROPA representative. As well as being the ROPA representative for the Pasadena Symphony, he was also elected to serve as a ROPA Parliamentarian, serving a term as ROPA Delegate to the AFM.

Maurice loved to travel, and combined that love with his love of music, touring twice with Yanni, with Eric Clapton, and with the Los Angeles Mozart Orchestra (Voices of Light). He always made the most of those tours squeezing in sightseeing adventures, and of course, searching out the best food. His life was lived richly, and fully and his memory will live on in the many, many lives he touched.

by Elizabeth Wilson

I met Maurice and his wife Lynn shortly after arriving in Los Angeles in 1991 and we have been friends ever since. We spent countless hours reading string quartets. Maurice had a vast knowledge of this repertoire and was quite exacting in his expectations. But he was a beautiful cellist with a soulful sound that was never fully appreciated. I told him this often. Anyone who plays chamber music understands the intimacy of communicating through the music itself: phrasing, a held note, a gesture. Those hours of reading together will remain with me for always.



As a friend he was always generous with his time and his knowledge. He could sometimes come off as brusque and too straight forward.... or too New York, as he would say. But when you got passed that outer layer you knew he would do anything for you. When my late husband, violinist Igor Kiskatchi, had a brain aneurysm I called Lynn and Maurice. They helped me to move everything out of his apartment while he lay in the hospital. 13 years later when he died at home at 230 AM, again it was Lynn and Maurice who rushed over in the middle of the night to be with me.



I imagine my thoughts not to be unique that when we think of our own mortality: we hope to have lived a life with meaning, to have impacted people, to have loved and be loved ...and to be remembered. That is all true of you Maurice. We will remember!



May his memory be a blessing.



by Alan Steinberger

Maurice Grants and I became instant friends back in the early '80s when he was playing cello in the house orchestra at Harrah's Lake Tahoe, and I was pianist/conductor for a headliner in the big casino showrooms. Whenever I came through town Mo would wrangle up a handful of string players, and we would get together in off hours to read chamber music on stage — a real breath of fresh air for us all after playing the same show night after night.

I was struck then by his unrelenting high standards and passionate attention to detail, whether with regard to pitch within the ensemble, the shape of a musical line, or simply the ingredients going into that evening's meal. Everything had to be just so or he'd turn his head a few degrees, and you'd see that sly look simultaneously conveying both humor and exasperation.

Mo quietly maintained those standards throughout his life, whether in coaching a colleague preparing for an audition, or serving as a fierce advocate for his fellow orchestra members in union negotiations. Yet he would consistently shun any credit for all of his hard work behind the scenes.

by David Young

Maurice Grants was a quintessential freelance musician. His playing was widely respected for his contribution to everything from recording projects, symphonies, far-flung tours, and the list goes on. But he wanted to belong, to contribute. He researched family history [that even led him to civil war re-enactment events] and connected far-flung cousins and created family reunions.

This desire to be a part of family extended to his desire to contribute to the community of musicians. He did yeoman service on contract negotiating committees, and was a member of the ROPA board. But his desire for connection also found expression in his music-making style. He sought with every note to be part of the best, the sweetest, and the wisest interpretations possible.

Playing chamber music with him was unforgettable; he could be fierce in his pursuit of satisfying intonation and blend. I got to stand next to him playing hundreds of children's concerts, and I can attest that he took not a note for granted.

To speak about Maurice is to try to assess his life's accomplishments in service of music and in service of his colleagues. By any measure, Maurice, you were a complete success. We're enriched to have been with you. We are inspired anew to give our best to our precious craft and stand together to insist on the best conditions for our work.

Thank you for your life, Maurice.



A Primer on 'Living Trusts'

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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 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 will take over a year in Los Angeles County.

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My Union Card

Reflections by Local 47 member
Ross Altman, Ph.D



Recently I had the strangest dream. It had to do with my union card for American Federation of Musicians Local 47, and what it means to me. In my dream I just barely touched the truck in front of me when we were both stopped at a red light. The driver got out and decided to make a federal case out of it, even though there was no visible damage to the back of his truck. He said that he would not report it if I agreed to give up my “freight card” (in his words) for good; I would no longer be a member of the professional musicians’ union. I told you it was a strange dream. And yet it forced me to confront the question of what my union card meant to me—and whether it was worth all the hassle and potential expense of dealing with my insurance company and the DMV in order to keep my card.

I have been a proud member of AFM Local 47 ever since I met Serena Kay Williams, who was then Secretary/Treasurer of the Local. She heard me do a program of labor songs for the Jewish Labor Committee, one of many union-inspired organizations in Los Angeles. After I ended the program with IWW (Wobbly) member Ralph Chaplin’s anthem of the labor movement, written in 1910, “Solidarity Forever,” Serena came up to me and benignly asked if I was in the union—not the IWW, but the musicians union Local 47. My face turned a bright beet red and I admitted I was not—right after singing 10 of the most eloquent arguments for belonging to the union I had in my repertoire including John Handcox’s “Roll the Union On,” Woody Guthrie’s “Union Maid,” and Florence Reece’s “Which Side Are You On?” She wasted no time in telling me that I should be in the union, both because I was being paid for the booking and because my repertoire reflected a union soul. I could see no argument against joining, so like Woody said in his song “You Gotta Go Down and Join the Union,” I did just that. That was more than 15 years ago, and I have been not just a folk singer, but a union folk singer, ever since. Not just figuratively, but literally, I have paid my dues.

“I am particularly proud to belong to American Federation of Musicians Local 47 due to its distinguished history of having broken the color line in the musicians’ labor movement.”

To fully appreciate what this means I encourage you to see “Inside Llewyn Davis,” the Coen Brothers movie about a folk singer in the early days of the Greenwich Village folk revival. There is a great sequence in the movie of what a union card meant to Llewyn Davis. It wasn’t a musicians’ union card, but his Merchant Marines seaman’s union card. In this part of the movie, as his life is otherwise falling apart around him, he returns to his sister’s apartment to pick up his few belongings, most notably his Merchant Marines union card so he can go back to sea and finally make enough to support himself. His sister nonchalantly tells him that she threw out the small box that had his seaman’s papers, including the card that would allow him to accept work on a merchant ship. The forlorn look in his eyes when she tells him that she threw it out—as having no value—tells you everything you need to know about Llewyn Davis: he is the real deal; he now knows that his life has come to nothing, and the last hope he had was embodied in that union card. When he goes down to the docks to try and enlist without his card he is told in no uncertain terms that without his union card he cannot get an assignment. That Merchant Marine’s card is his—in the language of the Beatles—“ticket to ride.”

Now you know what my dream and musician’s union card means to me—the difference between being a working musician who, like the Bible says, is “worthy of his hire,” and just playing guitar for myself and friends. In short, it means everything.

That’s the strangest dream I had, and it revealed to me what a small union card I carry in my wallet means. It’s a symbol of why I became a folk singer in the first place—it truly is a “freight card,” just as the trucker in my dream called it, and the freight it carries is the significance of the social values represented by Joe Hill and Woody Guthrie—the attitude of “one for all, and all for one,” as opposed to everyone for themselves. We may no longer live in a world where unions have much power, but nonetheless I sing Joe Hill’s song “There is Power in the Union,” and for three minutes it feels like it still does. The billionaire values represented by the last presidential election may now lean toward a “dog eat dog world,” but the counter-culture values of “I am my brother’s keeper” will have a voice and a guitar so long as a folk singer like Llewyn Davis can keep his union card and live by a higher calling.

I am particularly proud to belong to American Federation of Musicians Local 47 due to its distinguished history of having broken the color line in the musicians’ labor movement. On April 1, 1953, the previously segregated union Locals 47 and 767 merged, setting the precedent for all other Locals throughout the Federation to end segregation. That is something to be proud of, since the modern civil rights movement had not really developed yet. This move toward integration grew out of the struggle within musicians ranks to be a trailblazer for social justice, going back to Benny Goodman in the 1930s being the first major orchestra leader to integrate his orchestra, and Columbia Records’ John Hammond in 1938 creating a major integrated concert at the Hollywood Bowl, “From Spirituals to Swing,” that demonstrated the development of modern music out of the African-American slave spirituals and assembled cutting-edge performers like blues artist Big Bill Broonzy and jazz clarinetist and big band leader Benny Goodman on the same stage to tell that story in the most meaningful way possible: through the music itself. The labor movement, personified by AFM Local 47, put its professional stamp on this movement to reflect the reality of American music that had always been integrated at the grassroots, even when musicians unions remained segregated. By integrating the labor movement for musicians, AFM Local 47 led the way in creating a union that looked like America—a long way from those sorry days in the south when Billie Holiday couldn’t stay or eat at the same hotels as her white bands conducted by Lester Young and Artie Shaw. However, Shaw notably persevered in insisting that she stand on the same stage as the band—which southern hotels pointedly tried to stop. Musicians—in keeping with H.D. Thoreau’s tempo—marched to the beat of a different drum, and it led to de facto integration and eventually integrated unions as well. AFM Local 47 was the first.

Of all the official union bookings I have had through the years the most surprising and gratifying occurred during the presidential campaign last year, when they hosted candidate Bernie Sanders to speak in the union’s parking lot in support of Prop 61: regulating drug prices for the sake of the working poor who often had to choose between buying their medications and food for themselves and their family. They asked me to open for Bernie with a set of labor and union songs.

*Oh you can’t scare me, I’m sticking to the union
Sticking to the union
Sticking to the union
Oh you can’t scare me, I’m sticking to the union
Sticking to the union
‘Til the day I die.*

Woody’s song filled up the parking lot, and I got to shake hands with Bernie after the set—the same Bernie Sanders who, as Mayor of Burlington, Vermont, had once recorded his own album of classic protest songs!

That’s what my union card means to me, and why I continue to proudly pay my dues: Solidarity Forever!

What does your union card mean to you? Let us know!

overture@afm47.org



LA Labor Graduates Third Class of Second-Chance Bootcamp

In September, the Los Angeles County Federation of Labor graduated its third cohort class of 24 formerly incarcerated individuals, including the first three women, from the Second Chance Pre-Apprenticeship Bootcamp.

The Second Chance Pre-Apprenticeship Bootcamp is a joint undertaking between four core partners: the LA Fed, the Anti-Recidivism Coalition, the Los Angeles/Orange Counties Building and Construction Trades Council, and Los Angeles Trade-Technical College. Each partner plays a key role in the program. As a result, the Bootcamp is uniquely positioned to help reduce recidivism by creating real and lasting career opportunities through union apprenticeships for formerly incarcerated individuals.

Congratulations to all graduates on this tremendous accomplishment!

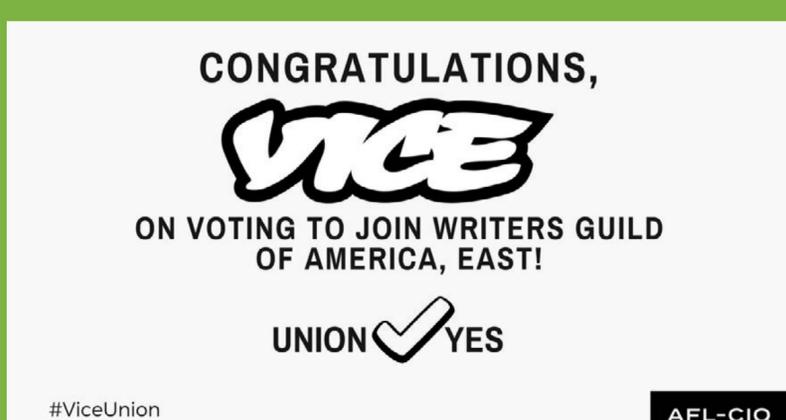
Vice Media Employees Unionize

Vice Media employees creating video content have unionized with the Writers Guild of America, East and the Motion Picture Editors Guild.

Vice voluntarily recognized the unions after a majority of the company's content creators signed union recognition cards with the WGAE and a majority of the company's post-production employees signed cards with MPEG.

The move results in union representation for approximately 300 staff and freelance employees working on video content for Vice.com, the Vice-land cable channel and Vice programming on HBO. In addition to these newly organized employees, WGAE — which has been actively organizing new media news operations in New York — already represents approximately 100 journalists working on written content for Vice.com.

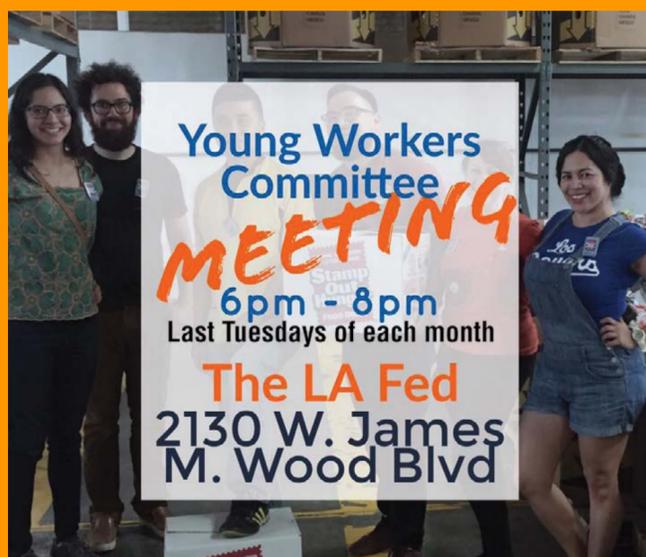
Vice's recognition of the unions marks the culmination of talks initiated in May after the Vice Union Organizing Committee, on behalf of Vice employees organizing with WGAE, MPEG and SAG-AFTRA, delivered a letter to management requesting the company honor their decision to unionize.



Join LA Young Workers!

In such volatile times, young workers must unite to protect our rights and fight the message of hate and bigotry everywhere. Stop by our meetings as we come together to support each other, explore how to get young members involved in our unions and in the greater labor movement, and to plan our next steps.

The last Tuesday of each month from 6-8 p.m. we meet at the LA County Federation of Labor and welcome a special guest speaker. Meetings are open to young workers 40 and under and young workers at heart. RSVP to layoungworkers@gmail.com.



facebook.com/LAYoungWorkers

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

Collective Media Guild

Failure to pay area standards and discrimination against musicians due to union status

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

Instrumental Casting

Failure to pay area standards and discrimination against musicians due to union status

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 sound recording

Jeff Weber / Weberworks

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

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.



If you pay your rent on time, RentReporters can help you improve your credit score.

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What's best for musicians?	Built specifically for all musicians and music creators	Profiles designed specifically to showcase your music career and credits	Allows you to control and curate all your music credits and professional activities	Allows you to relate other musicians and organizations that you work with	Gives you a 5G private digital archive to organize any kind of file in relation with your credits	Integrated with outside sources of music credits data	Nonprofit, Compliant with music industry data standards & practices	Endorsed by professional music organizations and music industry leaders	Personal music credit curation services to keep up your professional archive
	*	**	*	*	N/A	N/A	N/A	N/A	N/A
	*	*	*	*	N/A	*	N/A	N/A	N/A
	*	*	N/A	N/A	N/A	*	N/A	N/A	N/A
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promusicdb

Music Credits Database Hits Milestone

ProMusicDB.org celebrates one-year anniversary with expanded benefits and free 'Planning Your Financial Future' webinar Oct. 12

The traditional model for tracking music credits online has been, to put it mildly, a scattered and confusing mess, with multiple websites hosting credits that are often incorrect or incomplete.

Launched one year ago, ProMusicDB.org, the Professional Music Database, is the first artist-controlled authority of music credits, offering musicians an innovative platform to archive credits and metadata in a single profile. With 25,000 music credits archived to date, ProMusicDB.org proudly celebrates a successful first anniversary in preserving musicians' legacy in the digital world.

"We are thrilled to have reached this milestone, and to be serving professional musicians in this way," said founder Christy Crawl, a member of Local 47. "Providing a platform and personal credit curator services fills a need musicians and music creators have had for a long time. In this next year, in addition to continuing our goal of integrating 300,000 music credits of the Wrecking Crew musicians and other legacy musicians we have identified, we intend to expand our membership benefits to include personal credit keeping, and updating our members' credits on several commercial database services so that these online sources are congruent and accurately represent a musician's career."

For an annual fee of \$97, ProMusicDB.org members receive a wide array of benefits including free entrance to the NAMM show, personal credit updates to a member page via email, a public or private option for a member's personal ProMusicDB.org page, and hands-on helpdesk support when logged in to your account.

New this year, ProMusicDB.org members also receive a free two-hour financial planning consultation with financial advisor Jeff Hammer of Northwestern Mutual.

"In today's music business, musicians need to be thinking about their financial future, have a firm plan as to how they will sustain their living over the long term, and be proactive in keeping records of where their residual and retirement income will come from," Crawl said. "That's where ProMusicDB.org can be of great value—centralizing records of one's work to make financial planning and charitable giving easier to manage."

Are your credits on ProMusicDB.org? Here's what current members have to say:

Founding Artist Member Richard Davis (The Eagles, Alanis Morissette): "When I was a boy I read liner notes and credits constantly, absorbing the names of musicians and engineers like they were clues on the path to great music—and they are. In the world of streaming, a new generation of musicians do not have this experience. I want them to have a place to go and find these clues, and place their own names, because we are all what makes up the path."

Founding Artist Clydene Jackson ("Star Trek Beyond, Avatar, The Lion King): "I had planned on starting a new website to showcase my work, but since Christy Crawl created ProMusicDB.org, it seemed to be the right fit for me after attending her webinar. I'll be able to direct everyone to ProMusicDB.org to see my list of accomplishments as I've never had them all shown in one place. I've worked on a lot of projects, and to actually see them in front of me is truly amazing!"

Founding Artist Member LeRena Major (Rockhistorygal): "ProMusicDB.org represents not just the future of music credits, but the preservation of music history. I chose to enroll because in my endeavors I want and need to access music history for the rest of my life—in as accurate and easily accessible a way as possible—and I want everyone else to be able to do so as well."

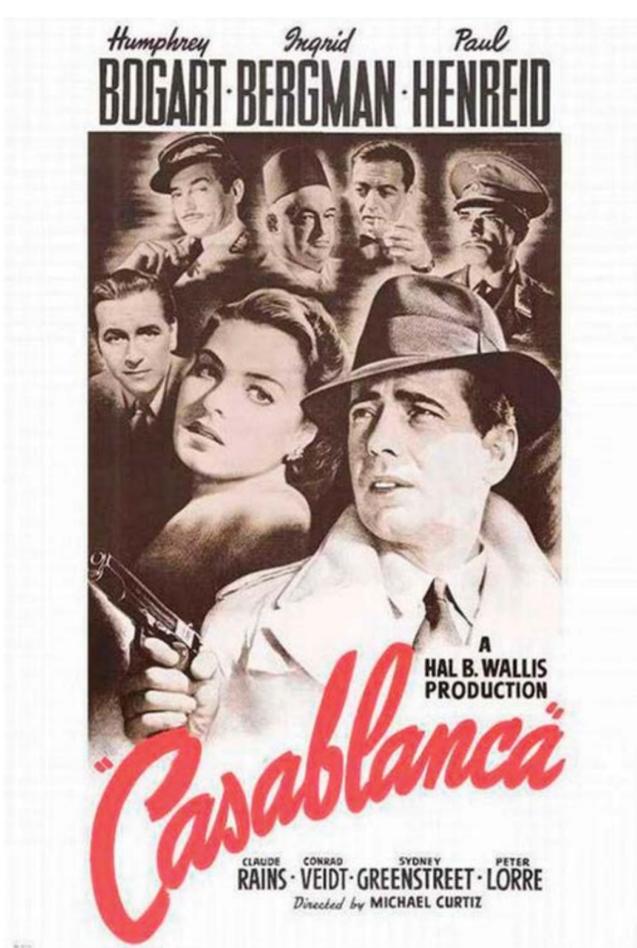
Founding Artist Member Matt Cornwell (Big U Music and Sound Design): "Having a singular place that I can use both as a credit list and a future one-stop shop for performance rights organizations and license holders is about the best thing to happen to the musicians that are 'behind the scenes' like me. Having that in one place is invaluable."

Interested artists can enroll at promusicdb.org to attend the anniversary webinar and can follow ProMusicDB.org on [Facebook](https://www.facebook.com/promusicdb).

Who Played It Again, Sam?

The three pianists of 'Casablanca'

In 1942, "Casablanca" was released and went on to become one of the biggest hits of all time, winning three Academy Awards, including the Oscar for Best Picture. Now, 75 years later, the film has been screened more times in theaters and on television than any movie in history. The following passage shares the little-known history of the Local 47 pianists behind the famous film.



by Robert E. Wallace, Ph.D.

Michael Curtiz began filming "Casablanca" in late May of 1942 on the Warner Brothers lot. Three pianists were involved in the making of the film. It remains an open question of just who is heard playing in the released film. A common thought is that Dooley Wilson's friend, Elliot Carpenter, had recorded all piano heard in the film. Detailed review shows that a studio musician, Jean Plummer, should be credited.

Who were the three? William Ellfeldt was a pianist and arranger and who also made piano reductions for stage and film productions. Elliot Carpenter had an established career in the U.S. and Europe between world wars. With the Red Devils in London and Paris for 1920-23, he performed with Dooley Wilson who was drummer and singer. Jean Plummer was a Los Angeles studio pianist with a long career in radio, television, and film. After "Casablanca," he was principal pianist for the AFRS, Armed Forces Radio Service Orchestra.

Film notes, Daily Production Reports, and the editor's final-cut script from the USC Warner Archive were compared with pay records the studio provided to Local 47. Forensic musicology compared playing examples with the released soundtrack.

In a 1972 piece on a 30th anniversary screening of the film, the LA Times ran a photo captioned "...Carpenter played 'As Time Goes By' for actor Dooley Wilson." The essence of this caption was repeated in popular books. Aljean Harmetz' popular history reviewed the May 25 Daily Report showing Carpenter on set recording. From this, it was easy for Harmetz to surmise that he played this and Max Steiner's adapted themes. This appears to be incorrect.

Film production ran April 9 through Aug. 25, 1942. Plummer and Ellfeldt worked the 10th through to the end of production. On set for four days, Carpenter was paid twice: to record June 9 and to sideline on July 11. Plummer was paid each day he was called to work.

In May, Plummer sidelined each day that Dooley Wilson was released to "Casablanca" from MGM. Two production days after May 29, when Plummer sidelined with Wilson recording all day at the "music department," an audio disk, #D5426, was composited to film in synchronized playback. It had Dooley Wilson, with piano, singing "Knock On Wood" and "Dat's What Noah Done." Production and pay records indicate that Plummer played on D5426. On June 13th, one day after Plummer worked after-hours on-set, disk #D5447 ("It Had To Be You" and "Shine") was composited to soundtrack. Later in June, Plummer played for live-action recording of the remaining featured songs.

In June through mid-July, Ellfeldt managed recording "Watch on the Rhine" and "La Marseillaise," and through Aug. 24, he managed recording Max Steiner's score. On the last production day, Aug. 25, Plummer worked a double session to record the score.

The most familiar scene (when Sam sings for Ilsa) was shot in two days with each pianist recording the same material. For June 9th, the editor's final-cut script shows that Plummer recorded the scene after which Carpenter also recorded it. The June 10th editor's notes show Ellfeldt supporting recorded dialogue. The editor's notes show that these were intercut giving no detail of which performance made it into the released film.

Samples of both pianists and soundtrack clips, from a studio release DVD, were provided to a forensic musicologist. Examples of Plummer playing selected standards are from AFRS acetate recordings held by his heirs. Examples of Elliot Carpenter are from Decca #40006a/b (Oct '43) studio recording of Dooley Wilson singing "As Time Goes By" and "Knock On Wood." Warner Brothers was approached about original film stock of each playing "As Time Goes By," but replied that these were not kept after the film's release.

The musicologist decided that the Decca recording is stylistically inconsistent with the soundtrack and concluded that "...the pianist on the soundtrack does very different things than Carpenter does accompanying Wilson in the studio."

This review shows that while Elliot Carpenter was recorded on-set, his work was not in the released film. Finally, all piano heard in the film should be attributed to Jean Plummer.

The full version of this excerpted story may be found on the [47 Blog](#).

Full Throttle Band



Fun in the Sun

Live summer bands turn up the heat at Six Flags theme parks

Full Throttle Band at Magic Mountain: Back row - Live Business Rep Michael A. Ankney with Michelle Zarlenga (vocals), Bryan Archer (guitar), Taylor Carroll (vocals), Wade Graham (bass), and Sheppard Martin (drum set). Front row - Nova Renay (keyboard) and Pam Bugbee (Entertainment & Events Manager).

Pan Band at the Hurricane Harbor Tiki Bar: Andrew McAfee (steel drum), Andre Copher (drum set), Jeffrey Ramos (steel drum), and Pedro Rodriguez (bass) with Business Rep Ankney.



Pan Band



Dueling Pianos

Dueling Pianos at the Magic Mountain Metro Park Pub: Valerie Chaikin and Shawn Grindle.

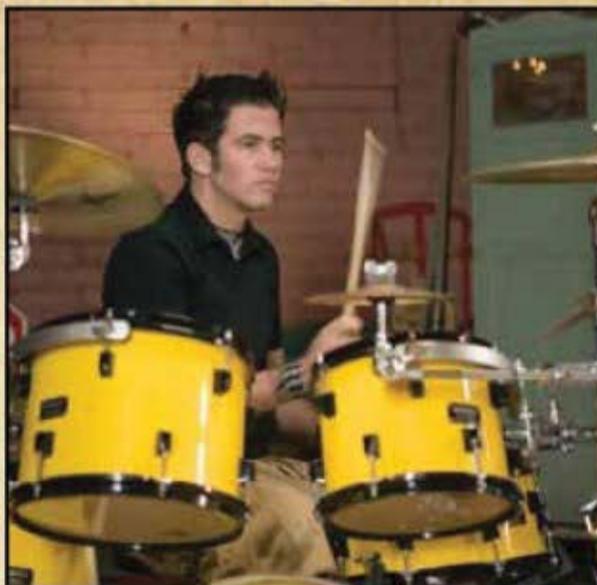


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www.drumsfordrummers.org



Share your stories! Send in submissions by the 15th of the month preceding issue date to:

AFM Local 47
Attn: OVERTURE
3220 Winona Ave.
Burbank CA 91504

overture@afm47.org

fax: 323.993.3147

[View our submission guidelines here.](#)

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:

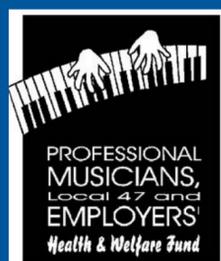
* as a scanned attachment in .jpg or .pdf format
to contact@gigjunction.com

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

* by standard mail to:
Gig Junction Attn: Michael A. Ankney
3220 Winona Ave.
Burbank CA 91504

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.





Get Healthy, Stay Healthy

Your health matters, to you and to your family.

Getting healthy and staying that way doesn't have to be complicated. You can reduce your risk of many health problems by taking care of the basics, like preventive tests and exams and paying attention to your eye health, which might hint at bigger health issues. Concentrate on these areas to get and keep yourself on track.

Get serious about prevention

Take steps to keep yourself healthy through small changes to your habits to reduce your risks. Smoking, inactivity, poor diet, and too much alcohol account for nearly half of all deaths. Remember the numbers 5-2-1-0:

- 5 fruits and veggies each day
- 2 hours of screen time, or less
- 1 hour of physical activity a day (aim for at least for 30 minutes)
- 0 cigarettes or other tobacco products and sweetened drinks

Get the backstory. Knowledge is power. Ask about your family's medical history, including illnesses, chronic conditions, and premature deaths, and read up on common conditions you might face.

Hit the gym, or the sidewalk. Play basketball instead of watching it on TV. No time for the gym? Take the dog for a brisk walk. Learn about the health benefits you get from boosting your fitness. Aim for half an hour to an hour of physical activity each day.

Do a gut check. If you're overweight, a little weight loss can make a big difference. Visit our healthy weight center to explore options that really work. Don't know your healthy weight? Use our body mass index (BMI) calculator.

Stay cool under pressure

Sometimes, the biggest threats to your health aren't too much soda and too little exercise; it's the mental and emotional issues that you dodge. Not dealing with stress from work, family, relationships, or finances can cause or worsen physical conditions. Get some healthy strategies for coping with life's ups and downs.

Ready, set, relax. HealthMedia® Relax gives you personalized strategies for beating stress. Learn more at healthy.kaiserpermanente.org.

Get some Zs. Getting seven or more hours of sleep every night can boost your energy and focus. Trouble sleeping? See healthy.kaiserpermanente.org more information on Overcoming Insomnia.

Open up. If you're depressed, angry, or anxious, talk to your doctor or someone you trust.

Build better habits

Breathe easier. Smoking doesn't just increase your risk of lung cancer and heart disease. It can cause erectile dysfunction, too. Find out how to quit smoking.

Drink responsibly. Limit your drinking to two drinks a day. One drink is 12 ounces of beer, 5 ounces of wine, or a 1 1/2 ounce shot of hard liquor. If drinking is causing problems for you or others, find mental health services near you.

Protect yourself – at all times

You know to practice safer sex to avoid HIV and other sexually transmitted diseases, but protection isn't just for the bedroom. Reduce other risks to your health by:

- wearing a helmet on a bike, motorcycle, or skateboard.
- buckling up every time you drive, and keeping your cool behind the wheel. Aggressive driving may be a factor in 50% of car crashes.
- focusing on the road. Turn off your cell phone and keep it out of reach when driving.
- protecting your skin. Wear a hat and sunscreen and stay away from tanning beds.
- protecting yourself from exercise injuries. If you are new to exercise, start with walking or another low-impact activity and try for 15 minutes a day for three days a week and then increase a bit each week.
- getting a flu shot and washing your hands during cold and flu season.

Local 47 Property Notice

Notice to All Persons Entering or Utilizing the Property of the Musicians' Club* of Los Angeles:

The premises of the Musicians' Club of Los Angeles are reserved for the exclusive use by the officers, employees, and Full, Youth, Life or Inactive Life Members in good standing of AFM Local 47 and the American Federation of Musicians. All other persons must receive written permission from the office of Local 47's president to enter or utilize these premises. Local 47 reserves the right to remove and to cite for trespass any party found on these premises who does not fulfill the above conditions of occupancy. (Note: This notice is not applicable to those making deliveries to AFM Local 47, or customers of and those making deliveries to tenants of the Local 47 headquarters.)

** The Musicians' Club of Los Angeles, Inc., is a California Non-Profit Corporation incorporated in 1926. It owns all land and improvements where AFM Local 47 conducts its business. The Corporation rents space to other tenants, mainly industry related. All members of AFM Local 47 are also members of the Musicians' Club of Los Angeles.*

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 call 323.993.3172.

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 to Overture Online 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
3220 Winona Ave. Burbank CA 91504
ph (323) 993-3162 fx (323) 993-3147
overture@afm47.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, 3220 Winona Ave.
Burbank CA 91504

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) 462-2161

dues@afm47.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





MONTEREY SYMPHONY

**Monterey Symphony announces auditions
for the following positions:**

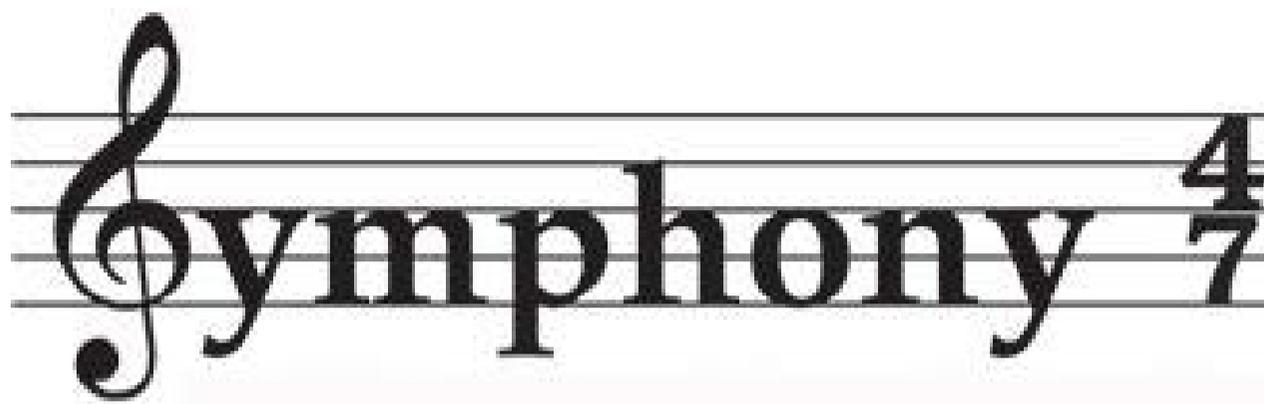
November 20, 2017

**Principal Bass Trombone (\$153.20 per service)
Second Trombone (\$122.60 per service)**

Employment will be offered beginning with our February 15-18, 2018 concert set. Daily travel reimbursement is capped at \$56.01 and is based on a musician's home county.

Audition repertoire will be posted when available on www.montereysymphony.org and e-mailed to candidates who have already applied. Auditions will be held on stage at the Sunset Center in Carmel, CA.

To apply please submit a one page resume, including name, e-mail, phone number and mailing address to auditions@montereysymphony.org by 11:59pm PST, October 20th, 2017. References may be required.



Openings & Auditions

Eímear Noone, Music Director Announces Openings For:

VIOLINS, VIOLAS, CELLI, BASSES

(There are no auditions for string players)

and Auditions For:

**2nd Horn, 3rd Horn (Acting), Bass/3rd Trombone,
2nd & 3rd Oboe, Principal Oboe**

All Auditionees: Please send a one-page resume describing qualifications and experience, via email to info@symphony47.org. Open to all union members and students. All union musicians will receive union compensation for performances.

Learn more about the orchestra at symphony47.org.

Symphony 47 was founded on the principles of community, tolerance, diversity, and the highest levels of extraordinary 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 California 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!



FOR SALE

YAMAHA PSR175 EXCELLENT CONDITION W/STAND \$150;
EXCEL ELECTRIC GUITAR W/STAND EXCELLENT CONDITION \$125.
SAL@BERNARDKOTKIN.COM (213) 892-9090

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. Submit Audition Notices to: advertising@afm47.org | fax 323.993.3147

**FOR MORE INFORMATION ON ADVERTISING
CONTACT: KAREN GODGART, ADVERTISING DIRECTOR,
323-868-5416, Kgodgart@afm.org.**

REACH OVER 7,000 AFM LOCAL 47 OF THE BEST MUSICIANS THROUGHOUT LOS ANGELES

with the official publications of Local 47, the musicians union of Hollywood!

The Local 47 members are high level studio musicians, signed to major labels, working on major motion pictures and television, are out on major tours, and members of premiere orchestra's and symphonies including the LA Philharmonic, LA Opera, Pasadena Symphony, & Hollywood Bowl orchestra. They are arrangers, composers, producers, contractors, engineers and freelance musicians.

OVERTURE Magazine — the official quarterly print publication, mailed to the home of every Local 47 member & distributed to major music schools and music retailers like; Musicians Institute, Guitar Center and Sam Ash. Included are the counties of Los Angeles, Ventura, Riverside and San Bernardino.



OVERTURE Online — is the electronic magazine of Local 47, published the 1st of each month, and offered to a global audience as a downloadable FREE app in the Apple Store and Google Play.

THE LOCAL 47 BEAT — is the official E-Newsletter for the musicians union of Hollywood. Promote your products, events, and more to thousands of professional musicians every other Friday.



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