

Overture online



CURTAIN CALL



THE MUSICIANS



OF MUSICAL THEATRE



ALSO INSIDE: AFM LOCAL 47
ELECTION ANNOUNCEMENT

Overture online

ISSN: 2379-1322

Publisher:

AFM Local 47

3220 Winona Ave.

Burbank CA 91504

323.462.2161

www.afm47.org

Editor: Gary Lasley

Managing Editor / Layout /

Graphics: Linda A. Rapka

Advertising Manager:

Karen Godgart



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

Formed by and for Los Angeles musicians in 1897, our members united together to advocate for fair wages and working conditions, oppose the forces of exploitation through solidarity and collective action, and preserve the dignity and respect deserving of all professional workers.

As proud member of the AFL-CIO, we work alongside our fellow labor unions at home and abroad to champion social and economic justice for all workers.

AFM LOCAL 47 EXECUTIVE BOARD & COMMITTEES

Titled Officers

President John Acosta

Vice President Rick Baptist

Secretary/Treasurer Gary Lasley

Trustees

Judy Chilnick, Dylan Hart,

Bonnie Janofsky

Directors

Pam Gates, John Lofton,

Andy Malloy, Phil O'Connor,

Bill Reichenbach, Vivian Wolf

Hearing Board

Allen Savedoff, chair

Alan Estes, Jon Kurnick,

Jeff Lass, Helen Nightengale,

Marc Sazer

Delegates to AFM Convention

John Acosta, Rick Baptist,

Pam Gates, Bonnie Janofsky,

Gary Lasley

1st Alternate Delegate

Phil O'Connor

2nd Alternate Delegate

Vivian Wolf

Election Board

Mark Zimoski, chair

Mike Deutsch, Stephen Green,

Scott Higgins, Kris Mettala,

Paul Sternhagen, Nick Stone

Fair Employment Practices Committee

Ray Brown, Beverly Dahlke-Smith

Grievance Committee

Ray Brown, Lesa Terry

Hearing Representative

Rimona Seay

Legislative Committee

Jason Poss, chair

Kenny Dennis, Greg Goodall,

Dan Greco, Lisa Haley,

Ken Munday, Stephanie O'Keefe

Orientation Committee

John Acosta, Rick Baptist,

Gary Lasley

Relief Committee

Gary Lasley, Jack Redman,

Ed Vodicka, Vivian Wolf

Salary Review Board

Gabriel Golden, Stephen Green,

Kris Mettala, Lydia Reinebach,

Paul Sternhagen

Wage Scale Committee

Judy Chilnick, Bonnie Janofsky,

Phil O'Connor, Danielle Ondarza,

Lydia Reinebach

Officers Emeritus

Serena Kay Williams, Secretary/Treasurer

Hal Espinosa, President

Vince Trombetta, President



Contents

Navigate back to Contents by clicking the “O” links

Overture Online / Vol. 4 No. 7 / July 2018 / afm47.org

Columns



Throughout this issue we explore the history of musical theatre and the role of theatre musicians in the modern world

Features



Musical Theatre in the Modern Age
A look at the role of musical theatre in today's fast-paced, hi-tech world

Theatre Musicians' Association



A brief history of TMA, TMA-SoCal, and Pamphlet B



Cleto & the Cletones Say: #RespectTheBand!
Musicians tell TV networks to play fair



#ListenLA Spotlight: 'Incredibles 2'
Incredible snapshots from the scoring stage



LA Phil 100: A Citywide Celebration
Orchestra embarks upon centennial season

Welcome American Federation of Musicians Local 47 to the SAG-AFTRA Federal Credit Union Family

We are happy to announce that the American Federation of Musicians Local 47, their household and family members are welcome to join SAG-AFTRA Federal Credit Union!



- Savings Accounts
- 4 Checking Accounts Choices
- Money Market Accounts
- IRAs
- Certificate of Deposits - CDs
- Auto Loans
- Personal Loans
- Credit Cards
- Home Equity Lines of Credit
- Real Estate Loans

- Musical Equipment & Instrument Loans
 - Non-Commissioned Financial Advisor
 - Access to nearly 30,000 surcharge-free ATMs nationwide
 - Mobile Banking with remote deposit capture - take a picture of your check and deposit with a smartphone
 - Telephone Banking
 - Online Bill Pay
- And more!



www.sagaftrafcu.org

LOCATIONS AND HOURS

For faster processing send all deposits, payments & correspondence to: P.O. Box 11419 Burbank, CA 91510
Branch Office Hours: Monday-Friday 9am to 5pm PST

ATM/CASH SERVICES AVAILABLE AFTER HOURS AT ALL LOCATIONS

BURBANK MEDIA DISTRICT
3820 W. Riverside Dr.
Burbank, CA 91505

LOS ANGELES
5757 Wilshire Blvd.,
Suite 124
Los Angeles, CA 90036

SHERMAN OAKS
14118 Magnolia Blvd.
Sherman Oaks, CA 91423

NORTH BURBANK
3220 Winona Ave.,
Burbank, CA 91504

MEMBER SERVICE CENTER
Internet Banking: www.sagaftrafcu.org
Telephone Banking: 818.260.0609
or 800.392.9321 (toll-free)

Federally Insured by NCUA



President John Acosta



We Did It!

For several years now, we’ve witnessed the film and TV industry grow in California, but unfortunately not as robustly for our members. In fact, as other guilds and unions realized increases in TV and film production, our activity slowed in 2017 and continues to remain flat in 2018. As productions came back to our state, far too often they did not score in CA. This administration, along with our colleagues at the RMA, CA State Federation of Labor and LA Federation of Labor have been working long and hard to make the state’s film tax incentive more responsive to our members’ needs. We needed to motivate and convince more productions to score in California using AFM members.

So we rolled up our sleeves and dug in. We told our story. We analyzed data from the Film Commission. We developed policy alternatives. We sponsored legislation. We met with our brother and sister unions in the industry. We held performances and rallies at City Hall. We communicated to elected officials up and down the state, at every level of government. We made our case at every door of the state capital. We ran a campaign to bring good music jobs back to California.

And it worked! We have been heard.

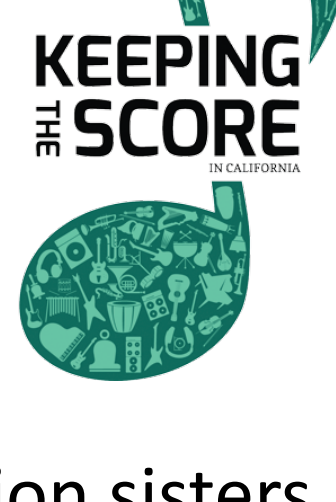
We have worked closely with the Film Commission, and under the guidance and support of CA Assembly Majority Leader Ian Calderon, we have developed a proposal that would grant bonus points for productions that score in CA. These bonus points would be scaled – the greater the scoring budget, the more points the production would receive. These bonus points help improve a production’s overall chance of getting an incentive. Bonus points don’t increase the incentive the production receives – they actually help a production qualify for the program. Currently, bonus points are used to incentivize domestic VFX post-production work for projects filmed outside the L.A. region and have, so far, proven to be working.

As the bill heads toward the governor’s desk, this marks a H-U-G-E victory for our union and our members. The film tax incentive is an extremely popular program that earns bipartisan, as well as labor and management support. Today we are proud to announce it will soon be law! We Did It! We told our story. We used data to back it up. We worked hard to communicate



Gary Lasley

*Assembly Majority Leader
Ian Calderon, author
of AB 1734*



with our allies, with our representatives, with our union sisters and brothers. We stayed at it for years. This is one example of us finding a champion – like Assembly Majority Leader Ian Calderon – and labor allies including the LA Federation of Labor, CA State Federation, SAG-AFTRA, IATSE, DGA, WGA and more – who took our members’ interests to heart and leaned in to add a significant change to an already popular program.

I pledge to you all that we will stay on it. We will make sure to maximize the use of this new bonus point system, and we will reevaluate it on a continual basis. If changes are needed, they will be made— and we are not done. Soon, we will be working with the legislature and our allies in music employment to create additional incentives for sound recording and video games.

I want to thank every member who called their legislator, participated in a delegation, signed a petition and came to our rallies. Special thanks to Assembly Majority Leader Ian Calderon who championed this effort in Sacramento for us. Many thanks also to Marc Sazer and Steve Dress from the RMA for making countless visits to Sacramento, to Rusty Hicks from the LA Fed and Angie Wei from the CA Labor Fed for keeping labor united, to Linda Rapka our Communications Director and Jefferson Kemper our former Organizer for Local 47 for all their efforts, and to my fellow officers and Local 47 Executive Board for doing their part in supporting and funding our campaign which made this major step forward possible.

Editor’s Note: On June 27, the tax credit bill was signed into law by Gov. Jerry Brown.

New Deal with Wallis Annenberg Center

Last month we continued our bargaining blitz negotiating a variety of existing agreements, from the Pantages Theater and Actors’ Theatre Series (McCoy-Rigby) to the Magic Castle, Asia America Symphony, ASMAC, Cal Phil, 5-Star Theatricals, Magic Mountain, Beverly Hilton Hotel, San Gabriel Valley Music Theatre, Center Theatre Group, Redlands Symphony, Musical Theatre Guild, and Dolby Theatre. I want to thank my fellow officers for their work taking the lead on some of these contract talks. I am pleased to announce that we have struck a brand new three-year deal with the Wallis Annenberg Center for the Performing Arts. The Wallis CBA is the result of many years of dialogue with the management at the venue. I want to thank Local 47 member Dan Savant for his help in arriving at this deal along with Business Rep Michael Ankney, who maintained a good working relationship with the venue’s operations team. The Wallis CBA has several features including two-tier scales, a lower rate for its Lovelace venue which is a smaller capacity theater, and a higher scale for the Goldsmith Theater which has a larger capacity. We have included provisions for pre-production musicians, as the employer seeks to develop new productions at its venue which will incorporate musicians during the development phase of the production. For more details you can access the full agreement in our member section of the Local 47 website.

Ô Canada

Also last month, I attended the Canadian Conference of AFM Locals in Kingston, Ontario Canada, along with other AFM National Officers. I must say the conference was spectacular with a very good showing of Canadian officers from our brother and sister Locals throughout Canada. The Kingston Local hosted the conference and did an excellent job in making sure that it was both educational and entertaining. There were reports on the status of the Canadian pension fund, along with updates on negotiations being conducted for media agreements in Canada. I was very impressed by the City of Kingston, a short flight away from Toronto, and a must see for anyone who wants to visit a charming city that supports music and musicians of all types. There were bagpipers on the street, rock bands in the clubs, kids performing in the public square on ukulele— just an amazing place, with wonderful architecture, food and culture.

Black Business Association Honors

I was honored to receive an award from the Black Business Association (BBA) last month, and want to thank our Executive Board for supporting this event. The BBA is one of the oldest Black business associations in the country, and some of their past



Gary Lasley

honorees have been Berry Gordy, Smokey Robinson, Jheryl Busby, Janet Jackson, and Clarence Avante. In receiving the award I dedicated it to all of the African-American and minority musicians past and present who have been part of Local 47 or Local 767, and who paved the way for inclusion and equality within our union and the music business.

In Unity,

John Acosta

Vice President Rick Baptist



Chapter 3: ‘Memories of Your First Studio Job’

Editor’s Note: As published in his April and June columns, Vice President Rick Baptist shares the third installment of members’ memories of their first studio jobs.

I am so thrilled in the responses I have received for my previous two columns. I think I have a very eclectic group for Part 3.

Jack Redmond - trombone

Composer: Dee Barton
Studio: Universal
MP: “Play Misty For Me” 1971

“I moved here from the Reno/Tahoe area in 1967. I met and worked with Dee up there in his rehearsal band. When I got to L.A., I was asked in 1967 to join the tour with Bob Hope and the Les Brown Band to go to Vietnam to entertain the troops. That tour led to six years of amazing trips to Vietnam from 1967-1972. Now back to my first studio gig: Dee Barton had a rehearsal band with fantastic musicians like Charlie Loper, Vince Diaz, Chuck Findley, Larry McQuire, Buddy Childers and Jay Daversa. We got the call to do the movie (Clint Eastwood was a huge fan of the band). I remember doing the session and then that night, going to Dante’s and playing two sets with the band.”

Marissa Benedict - trumpet

Composer: Rolfe Kent
Contractor: Debbi Datz-Pyle
Studio: Warner Bros.
MP: “Legally Blond” 2001

“I am pretty sure that Rick Baptist gave my name to Debbi for the gig. I was extremely nervous, very excited and very happy to play next to Rick, he made it fun and was very encouraging to me the entire day.”

Ed Meares - bass

Composer: Leonard Rosenman
Contractor: Sandy De Cresent
Studio: Universal
MP: “Sybil” (made for TV) 1976

“I was in the orchestra for Leonard’s premier of a Classical Bass Concerto featuring Buell Neidlinger. At the end of the piece, there was a two-bass cadenza that I joined Buell on. Leonard apparently like my playing and started requesting me on all his sessions. That led to an amazing career in town that I still enjoy to this day.”

Larry Hall - trumpet

Composer: Tom Hensley
Jingle: Mattel Toys 1972

“I just left Hawaii and was passing through town. I was staying with drummer Mike Berkowitz, whom I have known since high school days. I knew Tom Hensley in Indianapolis and had played with him often. I called him and said I am just here for a few days and would love to see him. He said he had a jingle and asked if I could make it. I played the gig and was thrilled to meet the great Bud Brisbois and David Duke on French horn, and Don Baldwin on bass. I flew back to Indiana, but I could hardly wait until I returned to continue my working in Los Angeles alongside my dear friends Jerry Hey and Gary Grant and Kenny Wild. What a great ride it is.”

Rusty Higgins - saxes/woodwinds

Contractor: Norman Ratner
Studio: Redondo Pacific Studio
Session: A disco record, 1976

“I remember it was a horn overdub on this disco record, along with Paul Cacia and John Madrid on trumpets, Alan Kaplan on trombone, and me. I truly do not remember the name of the record but, I do remember thinking, this is really fun and I want to do it a whole bunch more times.”

Leslie Morris - contractor

Composer: Jack Nitzche
Contractor: Marion Klein
Studio: Warner Bros.
MP: “Blue Collar” 1978

“Jack and Sid Sharp were my mentors as a new contractor. They both provided their string lists and other players to me. Jack invited me to the session and I remember Marion being a very tough cookie at first. I think she took a liking to me, and by the end of the session offered to put my name on the contract as co-contractor for Jack. That truly was the start of my contracting for the studios.”

Bruce Fowler - trombone/arranger

Composer: Dennis Dreith
Contractor: Ron De Crescent
TV show: “Once a Hero” 1987

“The reason I do not remember a lot about the session is because Suzette Moriarty and I had been up all night, copying all the last-minute changes and got to the studio with the charts and then played them. A very long day!! I do remember Ron De crescent saying, ‘Do you always wear a T-shirt to a studio session?’ The other first session I remember is for an album with Frank Zappa entitled ‘Studio Tan.’ I was in Zappa’s band, The Grand Wazoo Orchestra, Which also featured Malcolm McNab. We got off tour and Frank wanted to record the music we played. We did it at United Western Studio, and Mike Vacarro was the contractor. It was part of Frank’s ‘Orchestral Favorites.’ All I can say was, it was by far the hardest music I have ever had to play, but what a blast.”

Wayne Bergeron - trumpet

Composer: Arthur B. Rubinstein
Contractor: Joe Soldo
Studio: Todd A-O
MP: “Another Stakeout” 1992

“I had done smaller studio things, but my first motion picture was this movie. Apparently it was a busy week and Joe could not get all his regular players; at that time I believe they were Warren Luening, Rick and George Graham. Joe called Warren and said, ‘Rick is not available, do you have a recommendation?’ I had been rehearsing with the Bob Florence band and Warren recommended me to Joe. When I got to the studio I was awestruck at the trumpet section. Malcolm McNab on first, Warren, George and me. I truly was as nervous as a hooker in church. I remember the music was not hard for us but truly amazing over all. There was one cue that started with a brass pyramid; I had the first note, a low C. All I remember was Arthur Yelling saying, ‘Who has the B flat concert in bar 33?’ I raised my hand sheepishly and said, ‘I do.’ He then yelled, ‘Play it louder, it is marked FF!’ That is the first time I was ever told I wasn’t loud enough. At the end of the session, Joe asked if I had a good time. Of course I said yes and Joe started using me on more things all these years later.”

Cecilia Tsan - cello

Contractor: Patti Zimmitti
Studio: Ocean Way

“I am sorry I do not remember who the composer was — it was in the mid-’90s and I was still very new in town, from France. What I do remember is how nervous I was because they sat me in the front row between Ron Leonard and Steve Erdody. Both men were very sweet and of course brilliant players.”

Dan Higgins - saxes/woodwinds

Composer: Dick De Benedictis
Contractor: Joe Soldo
Studio: Paramount
TV show: “Jake and the Fatman” 1986

“I received a call for a new CBS TV show starring William Conrad and Joe Penny. This pilot show episode included an improvised saxophone solo on the main title. We made many takes, and of course there was no punching or overdubs so I had to play a solid solo each time not knowing which would be the final one. I was struck by the high level of musicianship as well as the orchestrations and conducting. The show ran for five years and led to a very successful spinoff, ‘Diagnosis Murder.’ In 1989 it was very easy to name my second son, Jake. I do remember the warm welcome I got from Joe Soldo as well as the other musicians like Bob Tricarico, Gary Foster, Gene Cipriano and Warren Luening. Relationships such as these are founded on trust and respect. For that I will always be grateful.”

Suzie Katayama – cello/accordion

Composer: David Campbell
Studio: Sunset Sound
Record date: Carly Simon

“I arrived at Sunset Sound a little early to warm up. The recording room was dark except for a lone chair and stand with a stand light. There was music on the stand, and as I perused it I heard music coming from the booth that matched what I was reading. So I got my accordion out, put on the headphones, and quietly tried out the part, checking the notes and chords. As I finished, a voice from the booth proclaimed, ‘Wow! That was perfect! Thank you so much!’ Slightly confused, I said, ‘OK, I’m ready to record.’ The voice replied, ‘Oh, we recorded you already.’ ‘But I wasn’t really playing!’ I protested. The voice said, ‘No, we have it, thank you! Now, can you stick around and we’ll try you on another song?’ While driving home, I started to cry because I knew I hadn’t had a chance to ‘really’ play. My boyfriend, who was waiting for me at home, knew this was my first recording on accordion. I explained that they had not really let me play and told him, still in tears, that they had asked me if double scale for two sessions was enough for me. I had made four scales for working probably less than an hour?! My trauma eventually subsided. When the album came out, of course I was curious to hear the song, so I bought it. While listening to the track, ‘Libby,’ I checked the credits and saw that some other accordionist had received the credit on the album. Oh well, eh?”

I want to thank all of our musicians who so kindly shared their memories of their first studio job.

Live, laugh and love.

Rick

Secretary/Treasurer Gary Lasley



I'm writing to you from beautiful downtown Sacramento, California. I'm here representing Local 47 as part of the California Motion Picture and Television Production Alliance, a partnership of entertainment unions, producers, and state and local film commissions. The bills to extend the current tax credit law for projects produced in California from 2020 through 2025 have passed in the State Senate and Assembly. That language has been drafted into the budget trailer bill and published. It will be voted on in the Assembly in late June and sent to the governor to be signed into law. For the first time, this bill gives extra consideration and additional credits for those projects that commit to scoring in California. After years of hard work on this project we are deliciously close to the finish line. But we're still not quite there. Stay tuned...



Amy Gorton/Teamsters 399

Independence Day, the 4th of July, is a celebration of the Declaration of Independence, written by Thomas Jefferson and passed by the Continental Congress on July 4, 1776. It was inspired by previous documents; the Virginia Declaration of Rights, the English Bill of Rights and the Magna Carta, signed by King John of England in 1215. The first 10 amendments to the U.S. Constitution, known as the Bill of Rights, were passed by the first Congress of the United States in 1789 and later ratified by the states in 1791. In the America of 2018, corruption in the Executive Branch abounds and our First Amendment rights are under attack as never before. The free press is called the enemy of the people. Non-citizens are locked up indefinitely with no trial. Children are kidnapped from their parents at the border and driven across state lines in the middle of the night. Believers in certain religions can choose to disobey laws selectively according to their conscience while believers in other religions are turned away at the border! What can you do about it? Resist! March! Get involved in your community. Vote! Contact your elected officials. Write a letter-to-the-editor. Run for office. Go to meetings. Organize. Do whatever you can to make your voices heard. Every person can make a difference! The best way to protect your rights is to exercise them. In a sense, your rights are like muscles or brain cells; "use 'em or lose 'em"!

Our next General Membership meeting is Monday, July 23, at 7:30 p.m. in rehearsal room 7. In addition to the officers' reports, there will be an election to vote on a resolution to amend the bylaws. And we're very happy to have Jane Austin, President of SAG-AFTRA Los Angeles, as a guest speaker. Please attend to find out what's going on at Local 47, meet your officers and fellow members, and express your opinions. Food and beverages will be served.

Until next time, thanks for listening. However you decide to spend it, I hope you have a wonderful Independence Day with your family. And please take a moment to think about the personal liberties that we enjoy, thanks to the reasoned and revolutionary thinking of the first generation of Americans.

Editor's Note: On June 27, the tax credit bill was signed into law by Gov. Jerry Brown.

Warm Regards,

Gary



1-855-AAVA-DENTAL

Toll Free:

(1-855-228-2336)

Evening & Weekend
appointments available

 **Aava DENTAL.com**

Putting The  Back into Dentistry!

Dental Provider List:

Los Angeles County

Beverly Hills	310.659.1999
North Hollywood	818.792.4500
Woodland Hills	818.340.3111
Long Beach	714.689.6856

Inland Empire

Upland	909.982.8501
Lake Elsinore	951.226.7606
Riverside	951.977.8593
Corona*	951.241.8428

Orange County

Foothill Ranch	949.305.5946
Fullerton	714.986.9902
Santa Ana	714.481.0055

* Location coming soon.



First Class Dentistry with
discounts, and American made
dental materials?!!
It's MUSIC to my ears!

LIFETIME FREE
TEETH WHITENING

As LONG AS THE PATIENT KEEPS HIS/HER 6-MONTH CHECK UP APPOINTMENTS



- American Made  Implants
- **BRACES** as low as **\$98** per month*
- **0% FINANCING!**
- Little or **NO out of pocket** cost (for members with Dental Insurance)!
- **No Cost** to participate,
No per visit charge!**
- **FREE Palliative** (emergency)
care for Striking Union members

At the Local

General Membership Meeting

Monday | July 23 | 7:30pm

Special Guest Speaker:
Jane Austin, President
SAG-AFTRA Los Angeles



At our next General Membership Meeting we are excited to kick off our new Guest Speaker Series. Please join us for a presentation by SAG-AFTRA Los Angeles Local President Jane Austin, who will speak about the union's recent video game campaign win, and share ideas and thoughts regarding organizing and motivating members. Don't miss it!

On the agenda (subject to change):

- Special Guest Speaker Jane Austin, President, SAG-AFTRA Los Angeles
- Presentation of 50-Year Pins
- Resolution to Amend the Bylaws

(Resolution published in the Summer 2018 issue of Overture Magazine, also available in our pdf Overture archive in the members section at afm47.org)

- Officer Reports
- Old and New Business

Location: AFM Local 47 Room 7
3220 Winona Ave. Burbank CA 91504

Open to all members in good standing.
Food & refreshments will be served.

Local 47 2018 General Election

The next General Election of the AFM Local 47 Executive Board, AFM Convention Delegates/Alternates and Hearing Board takes place **Tuesday, Dec. 11, 2018**. Nominating petitions for the upcoming General Election are available from the Secretary/Treasurer's office as of **Wednesday, Aug. 1**. All completed nominating petitions must be delivered to the Secretary's Office, in exchange for a signed and dated receipt, no later than **Friday, Sept. 14**.



Notice of Prohibited Campaigning

The use of Local 47 facilities, equipment or property (including stationery, telephones, stamps and stamp machines, computers, copying machines, and any other equipment or materials) by any candidate or member, for the purpose of campaigning for or against any candidate for office in the Local 47 election, is prohibited by the Local's Bylaws and is also a violation of Federal Law. Additionally, members are barred by Article IX, Section 13 of the Local 47 Bylaws from collecting nominating petition signatures while on Local 47's premises.

General Election Electronic Communications Policy

Following the intent of Article IX, Section 12, of the AFM Local 47 Bylaws, it shall be a matter of policy that the rules and restrictions as outlined in said Bylaw shall also apply to all electronic communications published by Local 47, including the digital issues of Overture Online, the Local 47 website (afm47.org), the Local 47 email newsletter "The Local 47 Beat" and any special notices sent by Local 47 via email blast, and all associated social media pages (Facebook, Twitter, Instagram, LinkedIn, etc.).

Questions About the Election?

Please be aware that only members of the Election Board — no Local 47 officers or staff members — are authorized to answer any questions concerning the election. Should you have any questions, please contact one of the Election Board officers:

Mark Zimoski (Chairperson):

mzimos@gmail.com, (818) 997-7225

Michael Deutsch

Stephen Green

Scott Higgins

Kris Mettala

Paul Sternhagen

Nick Stone

The Local 47 Election Board reminds potential candidates to review Article IX of the Bylaws by logging into the AFM Local 47 website afm47.org, using the blue menu to select "Members-Only Scales & Documents" and going to "Local 47 Bylaws" in the rightmost column. Members may also request a printed copy from the Secretary's Office. For more information visit afm47.org/election

Executive Board

Meetings

Tuesdays, 10 a.m.
Local 47 Conference Room
Open to all members
in good standing

New Member

Orientation

Third Thursdays, 2 p.m.
Local 47 Conference Room
RSVP required. For more
information email
orientation@afm47.org

CBA Concerts

Find a Local 47 orchestra
concert near you! See our CBA
orchestra list [here](#)



Browse all upcoming events

@ afm47.org/calendar

Holiday Office Closures

July 4 - Independence Day

Financial Planning Seminar

Aug. 13 - [more info](#)

Orchestration I

Aug. 4 - Sept. 22 - [more info](#)

Orchestration II

Sept. 29 - Nov. 17 - [more info](#)

PERFORMANCE IS EVERYTHING™

THE AUDIX VX5

In 2008 Audix Microphones introduced the VX5. For a decade this stylish and innovative vocal condenser microphone has been winning fans and awards alike. With a smooth frequency response of 40 Hz – 16.5 kHz, supercardioid polar pattern, and superior fidelity, it is easy to see why. Armed with a -10 dB pad and bass roll-off filter at 150 Hz, it excels both as a vocal mic and a versatile instrument mic. With the Audix VX5, studio quality sound on a live stage has never been more attainable and with a list price of just \$290.00 it is affordable too. The Audix VX5 ... your next favorite mic.



AUDIX®
A SOUND DECISION

www.audixusa.com | 503.682.6933
©2018 Audix Corporation. All Rights Reserved. Audix and all Audix logos are trademarks of Audix Corporation.

DO YOU HAVE THE KNOWLEDGE
& TOOLS TO PREPARE FOR YOUR

FINANCIAL FUTURE?

**Join us for a free seminar to learn
powerful financial concepts, strategies
& solutions for your future**

Monday, August 13, 2018

7-9PM @ AFM LOCAL 47
3220 WINONA AVE.
BURBANK CA 91504

- Increase Cash Flow
- Proper Insurance Protections
 - Debt Management
 - Emergency Fund
- Retirement Asset Accumulation
- Estate Preservation

Presented by World Financial Group



**This complimentary, no-obligation presentation is
for AFM Local 47 members in good standing.**

**Limited Seating: RSVP @
afm47-financial-workshop.eventbrite.com**

Do not miss out!

American Federation of Musicians (AFM) local 47 is not affiliated with World Financial Group, Inc. or its affiliated companies. The information offered in this seminar is for informational purposes only and does not constitute endorsement, recommendation, or favoring by AFM Local 47. World Financial Group, Inc. (WFG) is a financial services marketing company whose affiliates offer a broad array of financial products and services. Insurance products offered through World Financial Group Insurance Agency of Hawaii, Inc. (WFGIA). WFG and WFGIA are affiliated companies. Headquarters: 11315 Johns Creek Parkway, Johns Creek, GA 30097-1517. Phone: 770.453.9300. WorldFinancialGroup.com.

At the Local



LEARN ORCHESTRATION

FREE CLASSES FOR LOCAL 47 MEMBERS
SATURDAYS, 10 A.M. - 1 P.M. @ LOCAL 47
TAUGHT BY DR. NORMAN LUDWIN

ORCHESTRATION I: AUG. 4 - SEPT. 22

Learn the basics: ranges, strength and weaknesses of the instruments, transpositions and how to orchestrate clearly and effectively.

ORCHESTRATION II: SEPT. 29 - NOV. 17

Focus on film music using current scores from Michael Giacchino, Thomas Newman, John Williams, & Hans Zimmer, among others. Course concludes with students writing and conducting an original work to be read by Symphony 47.

SIGN UP @ [AFM47.ORG/ORCHESTRATION](https://afm47.org/orchestration)

At the Local



SAG-AFTRA FEDERAL CREDIT UNION

Winona Ave. Branch

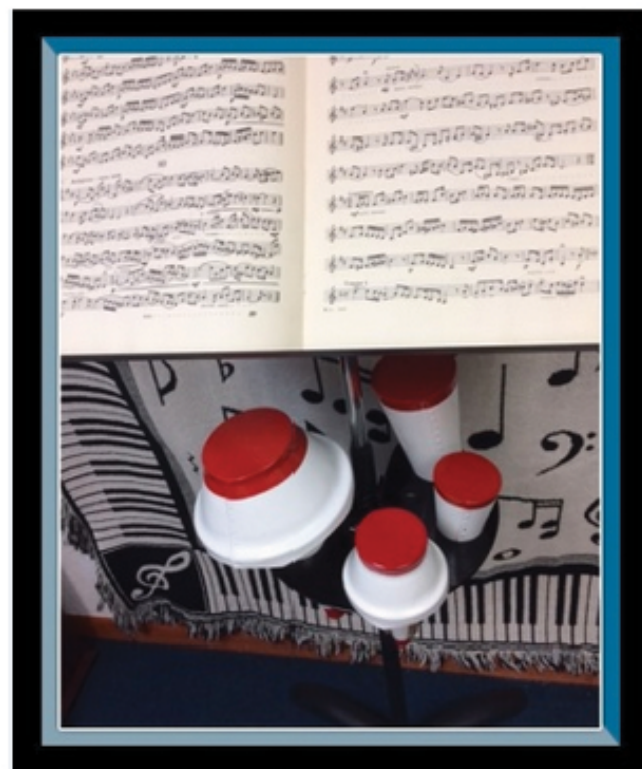
Meet Davon Clark and Jeanine Cusick, your SAG-AFTRA Federal Credit Union branch employees at the new 3220 Winona Ave. location in the AFM Local 47 Artists' Lounge area.

The new full-service branch is open
Monday - Thursday, 9 a.m. to 4:30 p.m.
and Friday, 9 a.m. to 4 p.m.

Come on in and say hello!

THE MUTE CADDY

Bringing you high quality mute racks for your performances, recording sessions and rehearsals.



- Conceived by a trumpet player and designed by aerospace engineers.
- Built with aircraft-quality, lightweight aluminum for strength & durability.

*Now endorsed by trumpeter,
songwriter, singer and
music producer*

David Longoria



Get focused, stop scrambling for your mutes!

For More Information:

Phone: 626-940-5770

Email: info@themutecaddy.com

themutecaddy.com



**Mention this
ad for FREE
shipping in
the U.S.**

Feature



"Cabaret," La Mirada, 2018 "Something Rotten," Ahmanson, 2017 "Love Never Dies," Pantages, 2018 "Soft Power," Ahmanson, 2018
"Sleepless in Seattle," Pasadena Playhouse, 2013 "Merrily We Roll Along," Wallis, 2016 "Smokey Joe's Cafe," Pasadena Playhouse, 2013 "Carrie: The Musical," La Mirada, 2015
"Matilda," Ahmanson, 2015 "Hamilton," Pantages 2017 "End of the Rainbow," Ahmanson, 2013 "One Night With Janis Joplin," Pasadena Playhouse, 2013

MUSICAL THEATRE IN THE MODERN AGE

The smash success of recent musicals such as "Hamilton," "The Book of Mormon," "Wicked," and the ongoing never-ending love for "The Lion King" prove that even in the world of cinematic blockbusters and on-demand television, the theatre maintains a lasting hold on our collective cultural imagination.

However, as is apt to be the case, modernity mixing with classic methodology often experience a fair share of clashes. "Musical theatre and technology have always had a bit of an uneasy relationship," said Tony D'Amico, president of the Theatre Musicians' Association, a player conference of the AFM. "The modern musical was born out of the light opera traditions of Gilbert and Sullivan in the 19th century, where it was the norm for large pit orchestras to accompany the singers on stage." He explained that during the Golden Age of theatre between the 1940s and 1960s, popular shows of the day by the likes of Rodgers & Hammerstein and Leonard Bernstein would, as a rule, employ large orchestras. For example, the 1943 run of "Oklahoma!" used 28 musicians in the pit, and "Carousel" had an orchestra of 39 in 1945. "Not only did audiences expect a show to have an ensemble of this size, there was no viable technology that could replace musicians," he said.

Things changed in 1987 with the fateful introduction of the synthesizer and use of the Virtual Pit Orchestra, a device whose manufacturer claimed could emulate an entire pit orchestra a single person. "The machines proved buggy, with entire productions coming to a standstill while the computer rebooted, and the sounds they produced were less than desirable," D'Amico said.

"Currently, new shows generally use smaller orchestras, and those players who are hired are asked to do more. This is even more the case when a Broadway show is configured to go out on the road." He cited examples such as the Broadway run of "Something Rotten," which featured an orchestra of 18, which was cut down to 11 musicians when it went out on tour. Similarly, "Phantom of the Opera" opened on Broadway with an orchestra of 31 players, but the tour went out configured for just 16.

"Thanks to the admirable talents of musical theatre orchestrators, these reductions work well, but it also means players are being asked to do more," D'Amico said. "Of course, this is all driven by economics. Musical theatre in an expensive enterprise, and touring shows even more so. But, it's a fact that audiences like shows with big orchestras."

What can be done to demonstrate the value of a well-staffed pit? Local 47 member Stephanie O'Keefe had an idea: Demonstrate the value of the individual musicians. In the early 2000s, after a TMA SoCal meeting where members were discussing what messaging to employ for an upcoming informational picket line about the problem of synthesizers replacing pit musicians, the idea hit her.

"I was adamant that we can't focus on the negative — we had to focus on the good, on the live players," she said. After more than a year of working toward securing the official service mark through the American Jazz Institute, the slogan "Real Music Comes From Musicians" was born. To this day the logo, handwritten by Local 47 member Gary Foster, continues to be brandished on bumper stickers and T-shirts by musicians and music fans alike.

"Ticket prices are continually climbing higher and higher, and theatregoers should demand a first-rate experience," says D'Amico, "which I would argue includes a band that uses the forces the composer intended."

Real Music Comes From Musicians SM

>> For more information about TMA, read the essay "Introducing the Audience to the Pit" by Tony D'Amico



"Chicago," McCallum, 2017 "7 Brides for 7 Brothers," La Mirada, 2013 "Pride & Prejudice," La Mirada, 2015 "The Sound of Music," McCallum, 2016
"The Hunchback of Notre Dame," Kavli, 2018 "Joseph & the Technicolor Dreamcoat," Kavli, 2017 "The Little Mermaid," Cabrillo Music Theatre, 2016

TOURING SHOWS

At any given week each year, there are an average of 150 full-time AFM musicians touring throughout the U.S. and Canada. In addition to these traveling artists, touring shows provide part-time employment to hundreds of local musicians. Most productions travel with only a small core group of musicians, and they fill out the rest of the score with a "new" orchestra of local homegrown talent in each venue.

Along with peer unions Actors' Equity and the International Alliance of Theatrical Stage Employees, the AFM has theatrical touring agreements that address short-engagement tours, which play primarily in smaller markets, as well as big budget blockbusters booked in major cities for weeks on end. Main employers — members of the Broadway League and Disney Theatricals — are signed to the AFM's Pamphlet B Agreement, which also incorporates the Short Engagement Tour (SET) Agreement. Smaller non-signatory producers sign single-project touring agreements, which largely mirror the AFM's SET terms.

ALPHABET SOUP

A glossary of musical theater terms

by Paul Castillo

AFM - American Federation of the United States and Canada, the largest labor organization in the world representing the interests of the professional musician.

Ableton- A Berlin-based music software company that produces and distributes a collection of synthesizer instruments, MIDI and sample libraries, as well as their own hardware controller Ableton Push. Informally referred to as a VO.

AE/AEA - Actors Equity Association

AFM-EPF - The Pension Fund for the AFM.

Blocking - The movement and positioning of actors on a stage. Blocking rehearsals sometimes utilize a small group of musicians or keyboard accompanist.

BOHICA - Bend Over Here It Comes Again

Doubling - The playing of one or more additional instruments.

Engagement - The presentation of a production at a theater.

IA/IATSE - International Alliance of Theatrical Stage Employees

IBDB - Internet Broadway Database, the official database for Broadway theatre information (ibdb.com)

IBT - International Brotherhood of Teamsters

ICSOM - International Conference of Symphony and Opera Musicians

IEB - International Executive Board - The governing body of the AFM in-between AFM Conventions.

IM - Short Engagement Tour Agreement

Local Minimums - The minimum number of local musicians that must be hired for a local engagement, as provided in a collective bargaining agreement.

NAGBOR - Net Adjusted Gross Box Office Receipts

OCSM - Organization of Canadian Symphony Musicians

Pamphlet B - The AFM collective bargaining agreement for traveling productions of musical theater.

Pit Bulletin - The official newsletter for the Theater Musicians Association.

Playbill - A monthly U.S. magazine for theatregoers, often customized and printed for particular productions and distributed as the show's program.

Premium Pool - An additional premium that is divided up and paid to two or more musicians in the orchestra for extra duties such as Concertmaster or Principal.

ROPA - Regional Orchestra Players Association

Rule 24 - The section in Pamphlet B that governs the local minimums for a traveling production.

Run of the Show - The length of an engagement at a theater.

Self-Contained - A traveling production that does not hire any local musicians for the engagements.

SET/SETA - Short Engagement Tour Agreement

Sit Down Production/Show - A local production that runs concurrently with a Broadway production sharing the same producers. Sit Downs generally run longer than 3 months.

Stop - A local engagement for a traveling production.

TMA - Theatre Musicians Association

TMA SoCal - The Southern California chapter of the Theatre Musicians Association

VO - Virtual orchestra, consisting of hardware and software that electronically reproduces sounds of acoustic instruments. A VO commonly replaces or augments musicians and acoustic instruments in the orchestra.



Intellectual Property Rights Distribution Fund

**More than \$200 Million
Distributed to Session
Musicians & Background
Vocalists since 2014**

Do We Have Royalties for You?

Visit www.afmsagaftfund.org/ShowMeTheMoney

Our next distribution is Sept 30th, 2018

Please make sure your contact information is up to date by Sept 1st

The AFM & SAG-AFTRA IPRD Fund is a 501 (c)(6) non-profit organization - est. 1998

4705 Laurel Canyon Blvd., Suite 400, Valley Village, CA 91607
p. 818.255.7980 | f. 818.255.7985 | www.afmsagaftfund.org





Photo: Jason Poss

The "Jimmy Kimmel Live!" house band, Cleto and the Cletones, knows that all musicians deserve to be fairly compensated for their work. From left: Jimmy Earl (bass), Toshi Yanagi (guitar), Cleto Escobedo Jr. (alto/tenor sax), Cleto Escobedo III (bandleader; alto, tenor & soprano sax), Jeff Babko (keyboard), Jonathan Dresel (drums).

Musicians Tell TV Networks: #RespectTheBand!

Musicians on *Jimmy Kimmel Live!*, *The Late Show With Stephen Colbert*, *The Tonight Show Starring Jimmy Fallon*, *Saturday Night Live*, *The Voice* and other live television shows are not paid when they appear on YouTube and network websites.

Right now musicians working on late-night, award, and other live television shows aren't paid when shows or clips are "free" to watch online. But these "free" shows aren't really free — they are supported by paid advertising just like broadcast television. Other performers are all paid residuals when live television shows stream.

Union musicians have been negotiating a new contract for over two years, but the networks refuse to pay musicians for all of their work. The contract covers musicians who have regular gigs — but it also includes hundreds of other musicians performing on live shows as guests, as subs, on awards shows, or at sporting events.

That's why musicians and music lovers are joining together to demand the networks negotiate a fair contract and respect the band. Live TV negotiations will resume in New York on July 9. Please join our campaign to ensure musicians are paid fairly!

>> Show your support! Get involved @ afm.org/band

Who Negotiates the Contract?

The AFM Television Videotape Agreement is an international contract that covers work done for "videotape programs" initially aired over a broadcast network or in syndication. These videotape programs include variety shows, news, game shows, talk shows, daytime serials and sports broadcasts.

This contract is negotiated by the bargaining unit consisting of a group of employees as represented by the AFM in collective bargaining and other dealings with management. It is through the combined efforts of members that the AFM is able to better the position of musicians in our society.

As a collective unit, we not only have a strong voice in collective bargaining and government lobbying, but anywhere that musicians work. As a member, you have a voice in deciding our collective future.

LOCAL 47
POLITICAL ACTION FUND

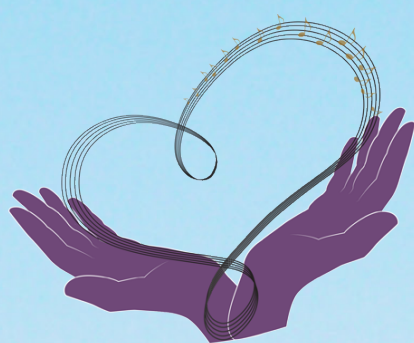
Let's take our voices to City Hall.

Your voluntary contribution to the Local 47 PAC supports candidates and legislation that further the goals of all musicians.

afm47.org/pac



Live Music * Lunch & Dinner * Silent Auction * Raffle Prizes * Awards



Music Fund
of Los Angeles

17th Annual Golf
Tournament
Fundraiser



FALL GOLF CLASSIC

Celebrating Dia de los Muertos

OCT
29
2018

8am to 6pm
Brookside Golf Course
C.W. Koiner Course #1
Pasadena Rose Bowl



Join us for a festive day of golf & music,
all for a good cause!

For more information please contact Philip DiNova, Tournament Coordinator:
818.430.3276 | philipdinova@gmail.com | musicfundla.org

Composer Sponsor



Pacific Federal
a Zenith American company



Conductor Sponsors



Bernard Kotkin
& Co., LLP



Mark and Eva
Stern Foundation

Additional Sponsors



Rylan Records

Feature

47 STRONG: Theatre Musician Spotlight

After decades of commercial chart success, Local 47 member Sir Elton John has also achieved enormous success in musical theatre composing the music for "The Lion King" and "Billy Elliot the Musical."



The pop star and composer wrote the songs for the original 1994 Disney film "The Lion King" that was augmented for its 1997 Broadway incarnation by songs from Lebo M (who had provided choral arrangements for the film), and has proven to be a major force in musicals. He continued his winning streak with the score for "Billy Elliot," one of the top British musicals of the century.

Winner of six Tony awards, "The Lion King" is officially now the top grossing entertainment – in any media – of all time. It set this record in 2014, overtaking the previous holder of this title, "The Phantom of the Opera," when it achieved worldwide grosses of more than \$6.2 billion. That makes it more valuable than any single Harry Potter film... or "Titanic"... or any of the "Star Wars" films. (By way of comparison, the highest grossing film in history is "Avatar," with nearly \$2.8 billion worldwide.)

**>> See more 47 Strong member stories - and share yours! -
at afm47.org/47strong**

LA Phil 100 A Citywide Celebration

In celebration of its landmark 100th season, the LA Phil invites people from Los Angeles and around the world to join it in envisioning a future that music can help create.



The centerpiece of LA Phil 100, the ambitious Centennial program forges an exciting future for the orchestra, its music, its city, and audiences around the world with a forward-looking roster of globe-spanning artistic programs, educational and social-impact initiatives and public celebrations for all of L.A., from September 2018 through October 2019.

California Soul

It all begins on September 27 with a festive opening night concert and gala, California Soul, directed by Elkhanah Pulitzer, in which Gustavo Dudamel and the orchestra will celebrate the abundance of the Golden State's creativity from John Adams to Frank Zappa. Signaling to all Angelenos that the Centennial has begun, award-winning artist Refik Anadol will illuminate the façade of Walt Disney Concert Hall with a dynamic media installation, WDCH Dreams.

Celebrate LA! Free Summer Concert

The season kick-off continues Sept. 30 with the free, daylong "Celebrate LA!" event for the entire city. The day will have a CicLAVia, an open-air event that will feature performances by professionals and amateurs staged throughout the streets from Walt Disney Concert Hall to the Hollywood Bowl and culminating in a free Bowl concert featuring Gustavo Dudamel, the Los Angeles Philharmonic, and a once-in-100-years roster of special guest artists. Information about the "100 for the 100" free ticket initiative will be announced later this summer.

Tickets

Season subscription tickets are available now at laphil.com, 323.850.2000 or at the Disney Hall Box Office. Single tickets will begin to go on sale Aug. 5, 2018. Additional details can be found at the LA Phil's newly launched website: laphil.com.

SUMMER NIGHTS @ THE BOWL

Highlights for the 2018 season include:



- Hollywood Bowl debuts include Jennifer Hudson and Charlie Wilson, both performing with the Hollywood Bowl Orchestra conducted by Thomas Wilkins, and The O'Jays
- Jazz at the Bowl features George Benson; Gregory Porter performing selections from Nat King Cole & Me; tap virtuoso Savion Glover; TajMo: The Taj Mahal & Keb' Mo' Band; Seal with the Hollywood Bowl Orchestra conducted by Thomas Wilkins; Corinne Bailey Rae; Wynton Marsalis' Spaces with Jazz at Lincoln Center Orchestra; Clayton-Hamilton Jazz Orchestra with special guest Gerald Clayton Trio; Melissa Etheridge; Queen Latifah; Common; Ledisi; José James; The Pink Panther – in Concert; and more
- Randy Newman is joined by his own band and the Hollywood Bowl Orchestra led by his cousin, conductor and film composer David Newman, to perform selections from each of his eleven studio albums spanning the last half century, from his 1968 self-titled debut to last year's Dark Matter
- Over two special nights, Michael McDonald, Kenny Loggins and Christopher Cross perform sets of their own songs with the Hollywood Bowl Orchestra conducted by Thomas Wilkins

>> Tickets: hollywoodbowl.com

Nazareth Gevorkian Violins

New location!

**15041 Lemay Street
Van Nuys CA 91405**

by appointment

818-486-3539



I specialize in repairs and restorations on violins, violas, cellos and bows, as well as carrying a selection of instruments, bows, strings and accessories. As an experienced violinist also having an extensive background in jewelry making and designing, I have achieved the highest quality work on instruments and bows. You'll get the best quality work, services and prices on the West Coast!

Letters

Seeking Friends and Fans of Judee Sill

We're making a documentary about the late Asylum artist Judee Sill. If you knew her, played with her or were greatly moved by her music, please contact: BrianLindstromFilms@gmail.com

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.

overture@afm47.org

Overture Online Letters
3220 Winona Ave.
Burbank CA 91504



THEATRE MUSICIANS' ASSOCIATION



The Theatre Musicians Association (TMA) is an official Player Conference of the American Federation of Musicians. Formed in 1995, it serves to unite professional theatre musicians from all over the U.S. and Canada. From its beginning, TMA has committed to working with the AFM in the spirit of cooperation to improve wages, benefits, working conditions, and musician representation in the union and at the bargaining table. The organization informs members of upcoming shows and traveling schedules through a newsletter, carries a voice at the AFM National convention, and assists in the negotiation of collective bargaining agreements.

Being administered directly by theater musicians means that TMA is uniquely qualified to guide the Union in matters that pertain to us such as wages, working conditions, job security, and displacement by recordings. As such, it serves as an information network between theatre musicians and the Union, and among theatre musicians themselves. While not directly negotiating, the association has helped with the language used in local contracts and given a broader perspective to the individual bargaining units.

The international organization currently holds a membership of more than 350 members from more than 30 cities, and continues to grow. Chapters are established in 10 regions: Boston, Chicago, Northern California, Southern California, Dallas-Fort Worth, Detroit, Las Vegas, Phoenix, St. Louis, and Washington, D.C. Presently, Tony D'Amico of Boston, Massachusetts serves as international president.

TMA SoCal is a regional chapter of the Theatre Musicians Association, covering the Southern California area. Its area includes the jurisdictions of AFM Local 47 (Los Angeles, Riverside, San Bernardino and Ventura Counties), Local 7 (Orange County) and Local 353 (Long Beach). The current officers of the SoCal chapter are Paul Castillo, president; Stephen Green, vice president; and Larry Lippold, secretary/treasurer; with board members Paul Dallas, Phil Feather, Tom Griep, Bonnie Janofsky, and Bob Sanders.

As reported in the last edition of the TMA SoCal newsletter, *The Pit and the Pen*: "Toward the goal of helping local negotiations, the SoCal TMA officers and board are embarking on an ambitious project to create a reference document. This document will contain the pertinent information from the current contracts of theatres in the Los Angeles area. This document will allow each committee to readily know how all the aspects of their contract compare with similar local theatres. With the help of Local 47 resources, we hope to have this completed in the near future."

Since its inception, TMA has held 21 International Conferences. At the 2016 Conference, resolutions were adopted to develop outreach programs to increase awareness of musical theater musicians and musician advocacy, and to establish an email-based forum where theatre musicians can communicate with each other on matters of mutual concern. AFM Local 47 is proud to host the next annual TMA Conference Aug. 20-21, 2018.

If you are a musician who plays regularly, or even just occasionally, in the theatre, consider membership in TMA. Dues are \$50 per year. Like any organization, TMA is only as strong and effective as its membership. For more information, please visit tmasocal.org or email president@tmasocal.org.

>> Follow TMA on Social:
 Facebook @TheatreMusicians
 Twitter @TheaterMusician
 Instagram @theatremusiciansassociation



Officials from AFM Local 47 present a plaque to the Ahmanson Theatre, 2015

Thank You, Area Theatres!

In recognition of our area theaters that regularly employ AFM Local 47 musicians, the union initiated a program to present plaques to these venues – many of which have had collective bargaining agreements for several decades – inscribed with a declaration that the musicians performing in the theatre are proud members of the American Federation of Musicians of Los Angeles.

The first of these presentations took place at the Colony Theatre with Local 47's titled officers, President John Acosta, Vice President Rick Baptist, Secretary/Treasurer Gary Lasley, and Live Performance Business Representative Michael Ankeny in attendance. To date, plaques have also been distributed to the Pantages, Ahmanson, and El Portal. We look forward to continuing with our many other area theatres.

A Brief History of Pamphlet B

by Paul Castillo, President, Theatre Musicians Association, SoCal

Pamphlet B (the “CBA”) is an international AFM collective bargaining agreement that covers employment, i.e., wages, benefits and working conditions, for musicians traveling with a musical theater tour. The primary employer signatories are the Broadway League and the Disney Company. The CBA is organized and labeled as a set of rules, which is an older CBA style that goes back to the time when employers viewed a CBA as a set of work rules for their employees. So, the sections of the CBA are labeled Rule 1, Rule 2, and so forth. The AFM (the “Federation”) considers the CBA to be almost exclusively an agreement for the traveling musicians. The CBA does contain a provision that affects local employment. Originally labeled as Rule 61, and now relabeled as Rule 24, the provision establishes the minimum number of local musicians that are hired for a theater engagement.

It must be mentioned that the virtual orchestra (“VO”) started to appear in the theater orchestra pits around 2000-2001 (with one of the first uses of the VO going back to 1987), and the Broadway Musicians’ Strike of 2003, which at first was centered on substitutes issues and quickly cascaded into protests against the use of the VO, likely have had an influence on Pamphlet B negotiations. There are strong correlations with the trend of reduced pit orchestras and orchestras, the development of the VO, keyboard synthesizers, and sound amplification technologies, as well as general trends in popular music and of course, employer economics.

In the CBA effective from April 1, 1988 to March 31, 1991, Rule 61 provided that:

“The Employer agrees to adhere to the minimum number-of-musician requirements in those theaters where there is an existing contract between a Local Union and the theater where the performances are to take place. The Employer also agrees, prior to any tour, to notify the President’s Office of the Federation of the minimum number of Local musicians that will be employed throughout the tour in those theaters where there is no contract between the Local Union and the theater, providing for a minimum number of musicians.”

Negotiations for a successor agreement began in July 1991, and an agreement was reached on January 29, 1992. Rule 61 was changed to provide:

“The Employer agrees to adhere to the minimum number of musician requirements in those theaters where there is an existing contract between a Local Union and the theater where the performances are to take place.

“Upon expiration of those contracts where there are existing minimums, the Local Union may continue to set minimums in collective bargaining, which shall not exceed sixteen (16) local musicians for Pamphlet B touring theatrical musicals only. On engagements which do not exceed four (4) weeks, up to four (4) musicians traveling under this agreement may be counted against the local minimums. On those engagements which shall exceed four (4) weeks, the full complement of collectively bargained Local minimums shall continue to apply from the first performance.

“On engagements of one (1) week or less only, local minimums shall not apply to shows that are traveling under Pamphlet B with an orchestra of not less than twelve (12) musicians when local augmentation is not required by the producer.”

The effects of the new provisions reduced the required number of local musicians to be hired for a local theater engagement during a touring production. Furthermore, the local musicians affected by the changes were not given an opportunity to vote on the ratification for the successor CBA. This caused much protest from many of the AFM locals. AFM Local 77 (Philadelphia), along with the Locals for Los Angeles, St. Louis, Boston, Washington D.C., Detroit and Baltimore filed a lawsuit in the U.S. Federal Court challenging the Federation on two main issues: 1) That the Federation did not have the authority to negotiate the Local minimums that were in the Local agreements and 2) That the AFM-IEB unjustly excluded Local musicians effected by the new Pamphlet B provisions from the vote to ratify the successor Pamphlet B. The court issued its final ruling in December 1992, and Local 77, along with the other Locals, did not prevail.

Eventually the settlement date of January 29, 1992 was included in the Rule as the date to be used to determine which Local CBAs would be recognized for local hiring requirements for a production on tour. Rule 61 would ultimately be relabeled as Rule 24 as part of a CBA restructure.

Sometime prior to 2001 an Alternative Touring Agreement was negotiated with the producers that provided lower wages for the traveling musicians when engagements were short (one or two weeks) for the engagements on the tour. The agreement started with two levels, B and C, that were later referred to as “the tiers.” The tiers were based on the production’s Average Weekly Guarantee and the Net Adjustment Gross Box Office Receipts (NAGBOR), a calculation used by the Actors Equity Short Engagement Tour Agreement (SETA). A more detailed explanation of NAGBOR is available on the Actors Equity website: actorsequity.org/NewsMedia/news2011/oct31.Touring102.asp. By 2006 there were five tiers in the Alternative Touring Agreement.

The local minimums were reduced again in 2001, and after protests from affected AFM Locals, their musicians, and from the Theatre Musicians Association, Local musicians affected by the change were permitted to vote on the ratification for the new CBA.

Effective March 12, 2012, the Pamphlet B Short Engagement Tour Agreement (“AFM SET”) replaced the tiers. Rules for performances and overage participation – a type of revenue share if the theater engagement does well – are linked to the Actors Equity SETA.



Musical Director David O and harpist Liesl Erman with Union Rep Michael A. Ankney at a performance of "The Fantastiks," Pasadena Playhouse, 2016

Meet Your Musical Theatre Rep

Michael A. Ankney is AFM Local 47's representative for Live Performance and Musical Theatre, and also serves as administrator of our Gig Junction Referral Service. Your AFM union reps are here for you. They have the experience and resources to make sure you are paid on time, the correct amount, and that you are treated fairly on the job.

Contact:
323.993.3174
michael.ankney@afm47.org

Reprise for REPRISE!



REPRISE is back after being absent from the Los Angeles theatre scene since 2013. The newly launched REPRISE 2.0 presents a season of three classic American musicals at UCLA's Freud Playhouse beginning this summer. Under the leadership of Producing Artistic Director Marcia Seligson (founder of REPRISE! Broadway's Best), REPRISE 2.0 remains faithful to the original concept which presented limited runs of 50 classic musicals between 1997 and 2012 featuring an onstage band and simple sets and costumes. Matthew Herrmann serves as general manager, and Kevin Bailey and Arthur Allan Seidelman are executive producers.



*Gerald Sternbach,
Musical Director*

The inaugural REPRISE 2.0 season includes "Sweet Charity," directed by three-time Tony winner Kathleen Marshall which ran June 20-July 1; "Victor/Victoria," directed by Richard Israel and choreographed by Peggy Hickey running Sept. 5-16; and "Grand Hotel," directed by Arthur Allan Seidelman and choreographed by Kay Cole running Oct. 24-Nov. 4. All productions are conducted by AFM Local 47 member Gerald Sternbach, musical director.

"I am personally very happy REPRISE 2.0 is back," says Sternbach, who assisted the venerable Peter Matz the first four seasons and who for six years served as resident musical director for 20 shows. "REPRISE has always been a conduit for those on the West Coast who have a passion for the genre of great American musicals — some rarely done. We are truly a Los Angeles-based theater company using the best Los Angeles has to offer in local talent, from the members of the cast to the truly wonderful orchestras I get to participate in and conduct. People who attend our shows will get to see shows they have always wanted to see and rarely get to. There are those gems that many who treasure their original cast albums might not always — especially regionally — get to see. And how wonderful for the neophyte to find new music to discover!"

Subscriptions are now available at Reprise2.org or by calling (866) 811-4111.



CALIFORNIA JAZZ FOUNDATION

...here to help

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

If you or someone you know needs help, please contact us at
(818) 400-3263 [Helpline] or
(818) 261-0057 [Administration]

Email: info@californiajazzfoundation.org
www.californiajazzfoundation.org

All applications are confidential.

#listenLA

Incredibles 2

Photos: Gayle Levant

Composer Michael Giacchino and director Brad Bird

These *incredible* behind-the-scenes snapshots take us behind the scenes on the historic Sony scoring stage for the scoring sessions of Disney/Pixar's "Incredibles 2," which hit theaters everywher June 15. Composer Michael Giacchino, who used 100 AFM Local 47 musicians to record his score this year, also composed the original "Incredibles" score released back in 2004.

"It's unbelievable that 14 years have passed," says harpist (and sometime photographer) Gayle Levant. "The music is filled with energy, joy and sensitivity. I loved being there and seeing such happiness on everyone's faces."

"Incredibles 2" hit theaters June 15.

Conductor

Marshal Bowen
Gordon Goodwin

("Incredits")

**Orchestra Contractor**

Reginald Wilson
Connie Boylan, asst.

**Violin**

Belinda Broughton,
concertmaster

Alyssa Park,
concertmaster



Josefina Vergara, pr.

2

Tereza Stanislav, pr.

2



Eun-Mee Ahn

Armen Anassian

Charlie Bisharat

Jacqueline Brand

Darius Campo

Roberto Cani

Ron Clark

Nina Evtuhov

Lorenz Gamma

Jessica Guideri

Neel Hammond

Clayton Haslop

Tamara Hatwan

Maia Jasper White

Peter Kent

Aimee Kreston

Kevin Kumar

**Oboe**

Lara Wickes, pr.

Piano

Mark Gasbarro, pr.

Alex Lacamoire

Clarinet

Donald Foster, pr.

Keyboards

Mark LeVang

Bassoon

Rose Corrigan, pr.

Kenneth Munday, pr.

Drums

Bernard Dresel

Jamie Eblen

Saxes/Woodwinds

Dan Higgins

John Yoakum

Steve Kujala

Sal Lozano

Don Markese

John Mitchell

Alex Hamlin

Neil Johnson

French Horn

Dave Everson, pr.

Mark Adams

Andrew Bain

Steve Becknell

Katelyn Faraudo

Dylan Hart

Daniel Kelley

Jenny Kim

Joseph Meyer

Teag Reaves

Amy Jo Rhine

Amy Sanchez

Brad Warnaar

Trumpet

Wayne Bergeron, pr.

David Washburn, pr.

Marissa Benedict

Daniel Fornero

Jon Lewis

Robert Schaefer

Tony Kadleck

Brian Pareschi

Trombone

Alexander Iles, pr.

Alan Kaplan

William Reichenbach

Francisco Torres

Michael Davis

Jennifer Wharton

Tuba

Doug Tornquist, pr.

John Van Houten

Harp

Gayle Levant, pr.

Guitar

George Doering, pr.

Michael Aarons

Electric Bass

Abraham Laboriel, pr.

Richard Hammond

Viola

Darrin McCann, pr.

Caroline Buckman

Andrew Duckles

Karen Elaine

Alma Fernandez

Pamela Goldsmith

Scott Hosfeld

Leah Katz

Luke Maurer

Jorge Moraga

Maria Newman

Karie Prescott

Cassandra Lynne

Richburg

Harry Shirinian

Evan Wilson

Cello

Steve Richards, pr.

John Acosta

Giovanna Clayton

Stefanie Fife

Vahe Hayrikyan

Suzie Katayama

Armen Ksajikian

Victor Lawrence

Dane Little

Dermot Mulroney

Aniela Perry

Cameron Stone

Kevan Torgeh

String Bass

Dave Stone, pr.

Nico Abondolo

Trey Henry

Oscar Hidalgo

Norman Ludwin

Chuck Nenneker

Michael Valerio

Karl Vincent

Flute

Heather Clark, pr.

Percussion

Daniel Greco, pr.

Alex Acuña

Emil Richards

Walter Rodriguez

Rolando Morales-Ma-

tos

Timpani

Don Williams

Booth Monitor

Jeffrey Kryka

Gordon Goodwin

Music Prep

Booker T. White

Leslie E. Buttars

Nicholas Jorge

Cazares

Curtis Colton Green

Christopher Ander-

son-Bazzoli

Brandon K. Bailo

C. Marshall Bowen

Nicholas Jorge

Cazares

Daniel Johnston Coe

Mae M. Crosby

Naveed Dezfoli

Alfredo R. Esparza

Matthew D. Franko

Kirby M. Furlong

Dave V. Giuli

Jennifer L. Hammond

James W. Honeyman

Lisa M. Janacua

Valarie J. King

Jeffrey James Kryka

Frank J. Macchia

Matthew Maslanka

Martin W. McClellan

Aaron J. Meyer

Joseph W. Newlin

Melissa D. Orquiza

Sasiwan Benchasil Seiter

Ayatey Shabazz

Karen Marie Smith

Steven Lee Smith

Dea Sorneson

John P. Weisiger

The Recording Industry's



ENRICHING LIVES THROUGH MUSIC

DATE	TIME/PLACE	CO-SPONSOR	LEADER/ CONTR	# S/M
July 7	8:00PM/Pasadena Historic City Hall	Pasadena Symphony	Ryan Sweeney	34
July 12	7:30PM/Burton Chace Park	SoCal/Culver City Symphony	Helene Mirich-Spear	23
July 26	7:30/Burton Chace Park	SoCal/Culver City Symphony	Helene Mirich-Spear	23

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

APPLY FOR A GRANT TO PRESENT
A FREE PUBLIC CONCERT
IN YOUR LOCAL COMMUNITY!



This year the Music Performance Trust Fund celebrates providing grants to help create free music performances for the public’s entertainment and education for its 70th year.

Its funding is meant to ensure that the professional musicians who are performing are reasonably paid on par with local scale, while assuring that there is no cost to enjoy the music. The idea is to enhance our communities and enrich lives through music. Co-sponsored events run the gamut of musical styles, from classical and opera, to Dixieland, pop, rock, country, jazz, and R&B. Events often introduce musical styles that are not easily accessible, and many times include an educational element.

MPTF events are held in parks, schools, and public halls, as well as in hospitals and at retirement centers across the U.S. and Canada.

How to Apply

The easiest way to apply for a grant in Los Angeles is to seek the assistance of the American Federation of Musicians Local 47. Our staff is experienced in our application process and can also be helpful in planning and organizing the musical aspect of your event. For more information please visit afm47.org/mptf.

Final Notes

In Memoriam

Raymond M. Cooper

Life Member. Drum Set

2/9/1927 - 5/12/2018

Survived by spouse

Charles A. Gould

Life Member. Bassoon

4/21/1921 - 5/28/2018

Survived by child

Don R. Knapp

Life Member. Drum Set

12/26/1919 - 6/11/2018

Survived by nieces



Send your Final Notes
remembrances to:
overture@afm47.org

Local 47 Overture Online
3220 Winona Ave.
Burbank CA 91504

Photos are welcome.
Submissions are due the
15th of the month.

Bobby Bruce Memorial & Celebration of Life

**Saturday, August 4, 2018
10 a.m. - 4 p.m**

**Descanso Gardens
1418 Descanso Dr.
LaCanada Flintridge, CA 91011
818.949.4200**



Please join the family for an informal celebration of the life of Bobby Bruce at Van de Kamp hall in beautiful Descanso Gardens.

Musicians are welcome to bring their instruments and join us for a day-long Jam Session.

Please bring any photographs or memorabilia and share some memories of your experiences with virtuoso Violinist Bobby Bruce.

Consider visiting the beautiful gardens for a quiet walk and reflection of memories regarding Bobby Bruce. (No admission charge).

RSVP to Bobby's son David at dbfrenchhorn@hotmail.com

Ndugu Chancler

Life Member. Drum Set
7/1/1952 – 2/3/2018

*by Washington Rucker, Life
Member, AFM Local 47*

We have lost a giant in the music world, and more directly, a great musician.

My best friend, Ndugu Chancler, was one of only a handful of drummers who could be recognized by a single name: Ndugu. His moniker was well deserved and well earned. He stood tall among the genre of drummers who spring up... and he stood atop most of them.

“He was one of the cats who became famous and never forgot where he came from,” so says King Errisson... not one to offer kudos easily. I can attest to his greatness as a musician and friend. I faltered once and only five beats passed before he picked up the drum sticks and played as though he wrote the song. Another of his talents: “Let It Whip,” a hit from his pen... “Billy Jean,” from his steady bass drum line to the funk that followed. He was known all over the world by many.

An astute musician/politician he called me every morning no matter where he was... Yes... he was my caretaker. His sticks reached nearly 3,000 people in attendance at his celebration of life, further evidence to his impact as a leader. I kiddingly suggested he run for politics... he was that well-known and well-Liked.

His drums are silenced but his spirit will live on for time immemorial...

I will miss my best friend... miss his playing and his love... for all mankind. R.I.P.



Don Knapp

Life Member. Drum Set

7/1/1952 – 2/3/2018



Donald Roy Knapp was born December 26, 1919, in Minneapolis, Minnesota. He passed away peacefully in Chicago on June 11, 2018 after recovering from two recent hip fractures. He was the son of Roy Cecil Knapp and Nellie Johnson (Knapp) Shillito. He was married to Lorie Downs (deceased in 1975); and to Kimberly Granger (divorced).

Other relatives include Sister Dorothy Jane Knapp Law (deceased in 1983); Brother James Knapp (deceased in 2013); Niece Dianne Frances Law Barches (Myrtle Beach, South Carolina), Niece Lynda Anne Law Wilson (Birmingham, Alabama), and Niece Barbara Jane Law White (Bethany Beach, Delaware).

Education: Don attended Sullivan High School and Hyde Park High School in Chicago. He also studied music at Metropolitan School of Music in Chicago, and attended Voss Business College.

Employment: Don Knapp served in the U.S. Navy from 1941-1945 and ended his naval career as a Musician First Class. He served on the USS Colorado and USS Mississippi during World War II in the Pacific, and was also stationed in Oceanside, California. Don was a drummer in the band of several hit Broadway shows in the 1950s and 1960s. He learned the drums from his father, Roy Knapp, a well-known Chicago drum teacher who taught the legendary Gene Krupa. Don played in three productions of “Hello Dolly” with Betty Grable, Pearl Bailey and Carol Channing. His big break came in 1958 when he appeared with the original cast of “Guys and Dolls.” Other shows he played with include “West Side Story,” “No No Nanette” with June Allyson, “Can Can,” “Fiddler on the Roof” with Zero Mostel, and “Once Upon a Mattress” with Buster Keaton. He also toured one season with the Barnum & Bailey Circus, and two seasons with the Ice Capades. He was also on the staff of the WLS Radio Show in Chicago. In his later years, he worked part-time for the Elk’s Lodge National Headquarters in Chicago.

Organizations and Memberships: Don was a member of the Chicago Federation of Musicians, where he was Secretary Treasurer for 6 years (1994-2000). He was also a Life Member of the New York Local 802 Musician’s Union, and the Musician’s Union Local 47 of Hollywood, California. He was also a member of the Mason’s, Elks, and Shriners. He played drums for many Shriner’s parades in Chicago.

Awards, Honors, Achievements: In 1996, Don was recognized in the 50th edition of Who’s Who in America. In 2012 he received the Dal Segno Honoree Award for his long years of service as a percussionist.

Additional Information: Don’s friends and family will host a celebration of Don’s life in Chicago in August 2018. Information will be posted in July on Don’s Facebook page.

Katia Popov

Member. Violin

3/3/1965 - 5/19/2018

Katia Popov passed away on May 18, 2018 from a three-year battle with Ovarian Cancer and left an empty void where she carved her mark. Her determination to beat the disease mirrored her determination to become the best violinist in the world. Although she is no longer physically with us,



her music has created a ripple effect that will never leave the musical community or her biggest fans, friends and family. Katia's devotion to the violin and her love for music was apparent and contagious. She did not shy away from the stage and performing was her natural calling. Learning how to read notes before she could read the alphabet, music was in Katia's heart and soul. She did not just play music, she played music through her entire being to deliver an experience so ethereal, audiences would be instantly captivated. Not only did her talent leave a lasting impression on anyone lucky enough to watch her perform, but also her personality lit up a room and made people feel warm and welcome in her presence.

Her talent was in evidence throughout her tenure as concertmaster of the Hollywood Bowl Orchestra and California Philharmonic. In addition to her accomplishments as a virtuoso violinist, she had an extensive background as a studio and symphonic musician. Her grace, dignity and beauty made her always look as though she had just walked off the cover of Vogue Magazine and onto the concert stage! She was warm, personable and sincere with everyone. She was passionate and driven about everything she put her mind to, and possessed the most infectious laugh in the world.



Katia's work as a violinist for the Los Angeles Chamber Orchestra was part of what brought her to the City of Angels. Born in Sofia, Bulgaria she studied at the Paris Conservatory and then trained under Iona Brown, former concertmaster of the LA Chamber Orchestra. She was the first to receive a Doctorate from UCLA in violin performance, studying with Alexander Treger, former concertmaster of the LA Philharmonic.

In addition to the ensembles mentioned above, Katia was the Principal II Violin of the Long Beach Symphony, founder and first violinist of the award winning California String Quartet and Music Director of the Musical Sunday Afternoons, a popular chamber music concert series in Los Angeles.

Her love for music began at an early age. Her father was principal oboe player for the Sofia Radio Orchestra and he often brought three year old Katia to rehearsals, where she loved looking at the violins. She begged her parents to buy her a violin and proved her devotion by picking up sticks and pantomiming practicing the instrument. Her parents bought her first violin and at age 4, and she was on her way!

In addition to breaking the glass ceiling by being the first female concertmaster of the Hollywood Bowl Orchestra, she was engaged as a soloist with the Sofia Philharmonic, European Symphony Orchestra, Sofia Chamber Orchestra, Redlands Symphony, Santa Barbara Symphony, Long Beach Symphony and Santa Monica Symphony, among others.

As Katia's father's career influenced her, so has her career influenced her own daughter, Irina, who grew up watching her mother play for the movies shown at the Hollywood Bowl, and now works as a producer in the film industry. Her 11-year-old son, Alexander, is also already making movies of his own!

Katia played on over 800 film scores and numerous recordings. As if her schedule wasn't full enough, Katia also designed and made beautiful jewelry, which she sold on her website. With her husband Peter, an attorney, the family loved sports; skiing, biking and being in nature. She also loved yoga and was devoted to her darling Yorkie, Zip. Her diverse and eclectic abilities were part of what made her such an amazing woman. She will be loved, cherished and missed forever by her family, friends and colleagues.

Buell Neidlinger

(Professional Name:
Flame duDillo Wiggy)

Former Member. Bass
3/2/1936 – 3/15/2018

Buell Neidlinger, a one of a kind bassist, age 82, died on March 16, 2018, at his home on Whidbey Island, WA. He was born in New York City on March 2, 1936 and started his musical career there. A fellow bass player dared him to audition for the Boston Symphony so he did and won the job. While in the orchestra, he called in sick and flew to Los Angeles to record with Frank Zappa. Buell had a great time hanging out with several legendary studio musicians on that session and he also interviewed and was hired for a teaching position at California Institute of the Arts. So he said goodbye to Boston and moved to L.A. in 1971. With a vast knowledge of music, he had the ability to thrive in almost any musical idiom and was a prominent musician in classical, jazz, and studio recording work.



Buell was larger than life. The same passion he brought to playing music carried over into his relationships, sometimes resulting in fireworks. He was rarely lukewarm about anything. He brought a full set of emotions to everything he did. He cared deeply about music and about our world. He was a teacher, mentor, and helper to many people in pursuit of their musical careers. Those who came to know him intimately found him to be an extraordinarily sensitive and kind man, and cherished being his friend or musical associate. He is survived by his wife, Margaret Storer, and his two children, Miranda and Mike Neidlinger.

UNION PLUS LEGAL SERVICES

A Member Benefit

Are you taking full advantage of your Union benefits? The ***Union Plus Legal Services Network (UPLSN)*** is a part of the Union Plus Program available to members of Musician's Local 47. As a union member, you are automatically a member of the UPLSN which entitles you to a free 30 minute consultation as well as a 30% discount on fees with a Union Plus participating attorney. When you're talking legal fees, that's a great discount!

One legal service that everyone should think about (and will ultimately need) is estate planning. Many people think that estate planning is simply the writing of a will. Actually, it is significantly more. Proper estate planning allows you, and not the Court, to determine who will take care of your minor children. A well drafted estate plan will also protect you in the event of your incapacity. It will determine who makes important decisions regarding your medical care should you be unable to speak for yourself. It will allow you to determine who will receive your assets after you die, preferably with as little money

going to legal fees and taxes as possible.

The best time to plan your estate is now — while you can and before you need it. None of us likes to think about our own mortality or the possibility of becoming incapacitated. Unfortunately, that is exactly why so many families are caught off guard and unprepared when incapacity or death strikes. In these tough times, spending a relatively small sum now can save thousands of dollars later.

We urge you to contact our office to take advantage of the Union Plus program.

KRAMER LAW GROUP

STEPHEN W. KRAMER
5858 WILSHIRE BOULEVARD,
SUITE 2015
LOS ANGELES, CA 90036-4521
PHONE (323) 964-7100
WWW.KRAMERLG.COM

Sound Recording Special Payments Fund Annual Distribution Reminders

The Sound Recording Special Payments Fund is preparing for its annual distribution, which occurs on or about August 1, 2018. We would like to share the following information with participants:

Address or beneficiary changes –
Deadline for changes is July 15, 2018.

Direct Deposit Applications – Deadline for application to be received at the Fund is June 30, 2018.
Direct Deposit ensures that the Fund distribution reach musicians safely and efficiently, wherever they reside.

Website – www.sound-recording.org

We encourage all participants to become registered users at the Fund's website. Utilizing the website significantly helps to reduce the Fund's administrative costs, which ultimately benefits all of us! At the website you can arrange for direct deposit, update contact and beneficiary information, view your prior wage and tax statements and get the latest news regarding the Fund.

Toll-Free Number: (866) 711-FUND
Fax: (212) 310-9481

Seizing the Wave of Collective Action

In the face of Janus, AFL-CIO launches nation-wide ad campaign calling on working people to organize

JOIN A UNION!

Something is happening in America.

The AFL-CIO announced a major, national print and digital ad campaign calling on workers to join together in the face of continued corporate assaults on the freedom to join together in union.

An open letter to working people, penned by AFL-CIO President Richard Trumka, will run in USA Today, the Washington Post and regional newspapers in nine states, including Florida, Illinois, Michigan, Minnesota, Nevada, Ohio, Pennsylvania, Wisconsin and Massachusetts.

Trumka's letter offers an urgent call to action: "If you want a raise, better benefits and the dignity of having a voice on the job, we're saving a seat for you. Join us—be a part of the fight to build a brighter future for you, your family and working people everywhere."

An accompanying digital ad campaign will target workers online and direct them to [FreedomToJoin.org](https://freedomtojoin.org), a new website that outlines efforts by wealthy corporate interests to take away the freedoms of working people.

Additionally, the website offers background on Janus v. AFSCME, Council 31, the Supreme Court case funded by the Koch brothers to deprive teachers, firefighters and other public-sector workers of their freedom to join together. It also offers resources for forming a union and information about ongoing organizing campaigns.

This comes as a wave of collective action has continued to sweep the country. As striking teachers march and secure raises even in anti-labor states, working people from all backgrounds are embracing the power of solidarity. Unions' approval rating has broken above 60%, while dissatisfaction with corporations has risen to similarly high levels.

Young people, who are disproportionately impacted by corporate-driven policy decisions, have been leading the most recent surge in unionization. Of the 262,000 new union members last year, more than three-quarters were under the age of 35.

This trend has continued steadily into 2018. Last month, nearly 15,000 workers organized unions in a single week, ranging from nurses and flight attendants to Harvard graduate workers.

"From the boardroom to the steps of the Supreme Court, a dark web of corporate interests is trying to stop us with everything it has," writes Trumka. "But no matter what any CEO or lobbyist does, we're standing up for the freedom to join together in a union."

Labor 411 &
MAKING IT EASY TO SUPPORT GOOD JOBS



Present:

Union Night at Dodger Stadium

JOIN US as the **DODGERS** face the **ARIZONA D-BACKS**



SAVE THE DATE

When: Friday, August 31 Time: 7:10 p.m.

Enjoy Post-Game Friday Night Fireworks!



**Buy Discounted Tickets
@ afm47.org/dodgers**

**Includes a Limited
Edition Union T-shirt!**



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

Cinema Scoring

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

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

**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

**Jennifer Walton /
Instrumental Casting**

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

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
the President's Office: 323.993.3182*

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.



Defiant Public Relations

A 'Killer' Celebration

Commemorating the 30th Anniversary of cult classic "Killer Klowns From Outer Space," a special live-to-picture performance and fan tribute took place May 19, 2018 at the Montalban Theater in Hollywood.

America's fascination with "Killer Klowns From Outer Space" began on screen in 1988, as a group of clown-like aliens land their trans-dimensional space ship and terrorize a small American town. The film has achieved cult status with its clever blend of horror, science fiction and comedy.

For the 30th Anniversary, a three-ring sci-fi/horror celebration reunited an amazing line-up of special guests, including the film's creators, the Chiodo Brothers, and stars Grant Cramer and Suzanne Snyder. The Kosmic Clown circus celebration began with stilt walkers, balloon folding artist Buster Balloon Cadwell, contortionist Bonnie Morgan, plus fortune tellers, strong men and women, magicians, body art, fan arts and crafts – and of course the Killer Klowns.

Original cast and creators attended the Bacchanalian circus celebration, as did AFM Local 47 member composers Chris Young ("Rounders," "The Shipping News") and Joseph Bishara ("The Conjuring"). Additional guests included writer/director John Landis ("Blues Brothers," Michael Jackson's "Thriller") and Luis Guzmán ("We're the Millers," "Carlito's Way"), among others. The film screening included a special performance of the original musical score performed live by the Hollywood Chamber Orchestra with punk rockers the Dickies.

Varèse Sarabande Records has released a new recording of the soundtrack on CD and LP featuring the original score performed by members of the Hollywood Chamber Orchestra. The Dickies recorded a brand new version of the film's theme song featuring an extra creepy intro followed by their signature pure punk energized sound.

>> *Full story & more photos @ listen-la.com*

Open Mic



We want to hear from you! Overture welcomes submissions from our members. Share about your latest union recording, performance or event by sending in your story (and photos!) to overture@afm47.org.

Deadline is the 10th of each month preceding issue date. Please review our submissions guidelines [here](#).



Gig Junction: The Musicians Referral Service of Los Angeles

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!



Local 47 Members: 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

contact@gigjunction.com

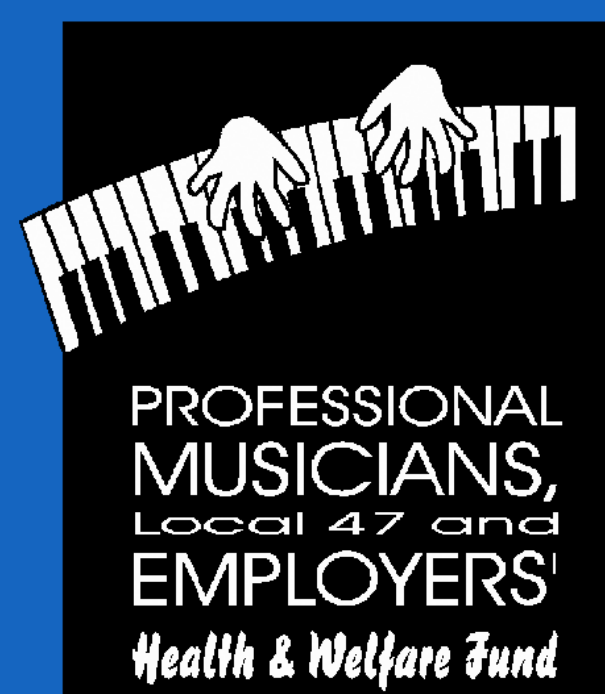
* by standard mail to:

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.

Professional Musicians & Employer's
Health & Welfare Fund

Are All Eligible Participants Enrolled in the Fund's Life Insurance Benefit?



The Professional Musicians Local 47 and Employers' Health & Welfare Fund ("Fund") provides a \$20,000* Life Insurance benefit to all Participants who have qualified for benefits. Completion of an enrollment form is not required and enrollment is automatic once the Fund confirms, after the close of the annual qualifying window (generally Oct. 3 of every year), that you have qualified for benefits based on the employer contributions made on your behalf in the prior qualifying year (generally Oct. 2 through Oct. 3). Contributions in the qualifying year, determine eligibility for the following January through December (i.e. employer contributions made during the period of Oct. 3, 2016 through Oct. 2, 2017, have determined eligibility for the period Jan. 1, 2018 through Dec. 31, 2018).

If you do qualify for benefits, we strongly recommend that you complete a beneficiary form, which can be found on the Fund's

website pacfed-musicians.com - go to the "Forms" page and look for the "Life Application/Beneficiary Form." Completing a beneficiary form now is the best way to avoid potential problems in the future.

*Update your life insurance
beneficiary form with the
Musicians Health & Welfare*

The fact is that when you qualify for the Health benefits offered by the Fund, you also automatically qualify for the Prudential Life and Accidental Death and Dismemberment Insurance benefit. There is no enrollment or co-premium required for coverage through the Fund's Life and AD&D Insurance benefit program. Once you become eligible, based on employer contributions from the prior qualifying year, you are automatically enrolled in the Fund's Life and AD&D Insurance benefit program. This is an annual benefit, so you must attain eligibility each qualifying year to be covered by Fund's Life and AD&D Insurance benefit program.

If you have qualified for benefits through the Fund for coverage during calendar year 2017 and do not remember completing a beneficiary form or if you've had a change in your life this year (marriage, divorce, birth of a child), we again strongly recommend that you submit a new beneficiary form. When you have completed your beneficiary form, mail it to:

Professional Musician's Local 47 and Employers' Health & Welfare Trust Fund, c/o PacFed Benefit Administrators
1000 North Central Avenue, Suite 400, Glendale CA 91202.

For more information, call PacFed Benefit Administrators at (818) 243-0222.

*Life benefit is reduced at age 70 and at age 75

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 may also make payments with
VISA, MasterCard, Discover, AmEx

For further information, please contact the Dues/Membership
Department: (323) 993-3116, dues@afm47.org

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.

AFM Local 47 Refund/Return Policy

Unless otherwise specified, Membership and Work dues payments made to AFM Local 47 are not refundable. Merchandise or other items purchased directly from AFM Local 47 may be returned within fourteen days of purchase upon return of the item(s) in the condition in which you received said item(s). To request a refund and return content, please contact AFM Local 47, Attn: Vice President’s Office, 323.993.3172, merchandise@afm47.org, 3220 Winona Ave. Burbank CA 91504, to receive instructions on returning your product(s).

HELP A MUSICIAN IN NEED

Be an anonymous donor to the Local 47 Musicians Relief Fund. Send contributions to the Secretary’s office or call (323) 993-3159 for more information.

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 Submissions

Submissions may be sent to:
AFM Local 47, Attn: Overture
3220 Winona Ave. Burbank CA 91504
ph (323) 993-3162

overture@afm47.org

[View our submission guidelines & editorial policy here](#)

Multiple-Card AFM Member Rebate

Did you know? If you hold membership in three or more Locals throughout a full calendar year, you are entitled to a rebate from the AFM.

Under the rebate program, membership in a base of two Locals must be established in order for a member to qualify for a rebate. The International Secretary/Treasurer’s office has determined that a musician’s membership in his or her “Home Local” and the subsequent Local of longest tenure shall be designated as the two base Locals. The Secretary/Treasurer’s office will then rebate the appropriate per capita dues for membership in the third Local and any other Local(s) beyond three to which a member belonged for the entire previous calendar year.

To petition for a Multiple-Card Member Rebate, members should fill out the form and return it to the Secretary/Treasurer’s office together with copies of all their paid-up membership cards, receipts of canceled checks for annual dues from all Locals, or a letter from each Local stating that the petitioner was a member in good standing of the Locals for the full year prior. Rebates will be issued after Jan. 1.

[Download the Rebate Form here](#)

Local 47 Property Notice

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

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

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

Local 47 Merch

EXPAND YOUR MUSICAL STYLE



100% COTTON
UNION MADE IN USA

GREY SHIRT WITH
BLUE, GREY
& WHITE LOGO

S, M, L, XL, XXL

Shirts
\$20



UNION MADE IN USA

BLACK HAT WITH
BLUE, GREY & WHITE LOGO
VELCRO STRAP

Hats
\$18



afm47.org/merch

Auditions



Long Beach Symphony

Eckart Preu, Music Director

Announces auditions for the following positions:

Principal 2nd Violin

Section 1st Violin (Chairs 4, and 6)

Section 2nd Violin (Chairs 7, 8, 9, and 11)

Audition dates:

Wednesday, Sept 26, 2018-Principal 2nd Violin

Thursday-Friday, Sept 27-28, 2018-Section 1st Violin and Section 2nd Violin

Auditions will be held in Long Beach, CA

Submit a one-page resume in Word or PDF format to:

auds@longbeachsymphony.org

Please specify the positions for which you wish to audition in the subject line

Resumés must be received by September 9, 2018.

Additional details emailed upon receipt of resume.

No phone calls please. Repertoire information will not be given over the phone.

Long Beach Symphony performs six Classical, five POPS and
one set of Educational Concerts per season.

2018-19 Base Scale: Rehearsal \$143/Performance \$182

Principal: 150% of Scale /Assistant: 125% of Scale

The winning candidate(s) will be required to show proof
of U.S. citizenship or eligibility to work.

santa barbara symphony

Nir Kabaretti, MUSIC AND ARTISTIC DIRECTOR

Application Deadline

Wed August 1, 2018

Online Application Form -

www.thesymphony.org/auditions

Announces auditions for the following

**PRINCIPAL &
SECTION BASS**

PRINCIPAL TUBA

SEPTEMBER 21-22, 2018

In the event that an existing contracted section musician is appointed to the principal bass position, the Audition Committee has the option to offer the vacated position to another qualified applicant following the provisions outlined in the SBSO CBA. Employment will begin as soon as the winner's availability and the Santa Barbara Symphony schedule allow.



Openings & Auditions

VIOLINS, VIOLAS, CELLI, BASSES

(There are no auditions for section string players. There are auditions for concertmaster, principal and assistant string positions)

and Auditions For:

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

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

Symphony 47 was founded on the principles of community, tolerance, diversity, and the highest levels of extraordinary artistic excellence. Through our concerts, we will reach members of the Southern California community who have never heard classical music before. We deeply appreciate any financial contributions you could make.

For more information about the orchestra, contact Dr. Janice Foy, Orchestra Liaison, at info@bravo-la.com. For audition and booking information, contact Michael Goode, Artistic Coordinator, at info@symphony47.org. To make a donation to the orchestra, contact Karolyn Berkman, Treasurer, at kberkman@hotmail.com.

There is no fee to post an audition notice in Overture Magazine & Overture Online for orchestras that have a current CBA with Local 47. For orchestras outside of Local 47's jurisdiction offering union employment, the fee is \$100.

Submission deadline: 15th of the month preceding issue date.

Submit Audition Notices to: advertising@afm47.org

ADVERTISE

WITH AFM LOCAL 47!

We offer print
& digital
solutions to fit
any budget &
schedule

Overture Magazine

—Printed quarterly—

Overture Online App

—Released monthly—

The Local 47 Beat

—Emailed biweekly—

»»» —————> RESERVE TODAY <————— «««

Karen Godgart, Advertising Director

323.868.5416, kgodgart@afm.org