

Overture

online

PLATINUM STATUS



What it takes to be a hit factory
in today's recording world

AFM Local 47 2018
General Election Nominees

Next General Membership Meeting
October 22

Overture

online

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

Formed by and for Los Angeles musicians 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.

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Contents

Navigate back to Contents by clicking the “O” links

Overture Online / Vol. 4 No. 10 / October 2018 / afm47.org

Cover Story:

PLATINUM STATUS



Three musicians offer their advice on what it takes to make it in the elusive world of pop and urban music

Columns

Features



Building Bridges

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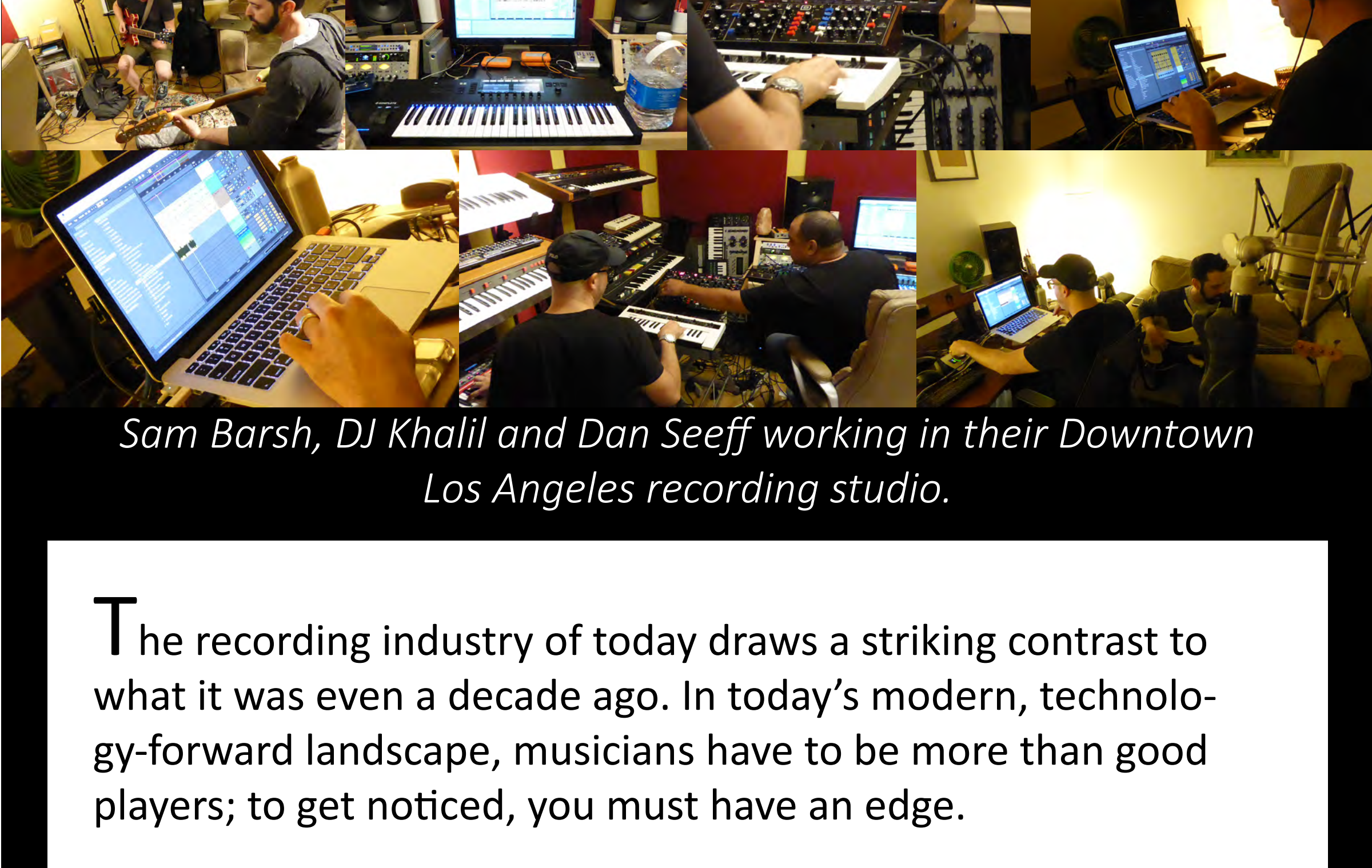
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PLATINUM STATUS



What it takes to be
a hit factory in today's
recording world

Interviews & photos by Linda A. Rapka



Sam Barsh, DJ Khalil and Dan Seeff working in their Downtown Los Angeles recording studio.

The recording industry of today draws a striking contrast to what it was even a decade ago. In today's modern, technology-forward landscape, musicians have to be more than good players; to get noticed, you must have an edge.

Here we profile three AFM Local 47 members who have found their niche working with the top recording artists and producers in the world, who offer their advice on what it takes to find work in the elusive world of pop and urban music.

Sam Barsh is a multi-platinum songwriter, producer and keyboardist who has written and produced over 100 commercially released songs. He co-wrote the smash Aloe Blacc song "The Man," which sold 4 million singles worldwide. His work as a songwriter and keyboardist ("Institutionalized" and "I") on Kendrick Lamar's Platinum-certified album "To Pimp a Butterfly" (#1 Billboard 200) has won three Grammy Awards. He has received two BMI awards, a Soul Train Award nomination, and numerous TV, film and commercial sync placements.

Jesse McGinty is a graduate from the Frost School of Music at the University of Miami with a degree in performance and studio music. He plays saxophone, trombone, trumpet, flute, clarinet, and bass and has performed with major recording artists including Pharrell Williams, Camila Cabello, Earl St. Clair and Meghan Trainor. He also works for a music house out of Los Angeles and runs a studio. He has experience in producing, sound mixing, sound design, and scoring.

Nick Seeley is a composer and producer from Dallas, Texas, with numerous credits in pop and urban music as well as advertising. You've heard his work on everything from national campaigns for major brands to today's hottest popular artists like Kanye West, Charlie Puth, Pitbull, Ke\$ha, and Flo Rida.

The Hustle

The number one question among freelancers is, How do you find work? In today's pop and urban scene, it's about being skilled in the Big Three: versatility, networking, and modernity.

"As is true in a free market in general, the more skills you have give you a leg up on the competition," Barsh said. "Be as versatile as possible. Nowadays there are fewer musicians I know that make a full-time living as session players. But the ones that are successful are ones who have really good relationships with producers that use live musicians. Now with the way records are made, a lot of times producers can do everything to a certain extent, so you really have to show somebody that they have a reason to hire you. The best producers know what they do well, and know when they need others to come in. If you start developing relationships with those producers, they're the ones that have the work."

"I wish I could say that being a great player was enough," Seeley said. "First and foremost — and I can't stress this enough — every player in 2018 needs to be able to competently record themselves using their own resources and be prepared to work remotely." He also recommends engaging in creative ways, such as recording a cover version of your favorite artist or producer's song, posting it and tagging them on Instagram. "Now that you've got that person's attention, offer to send that writer/producer some more ideas over the internet. Maybe they'll use your idea as the foundation of a new song — and guess what? Now you're not just a player, you're a writer too."

Barsh adds that you also have to stay up on the current sounds and trends, or face the consequences. "You have to be very good and constantly evolving. If you're a producer and your sh— sounds like three years ago, the producers and artists that are on the cutting edge can tell the difference. Same with being a session musician. If you don't know how to play stylistically sh— from today, or your style is old, you're not gonna fit into the landscape of today."

Network, Network, Network

Making and keeping meaningful professional connections are also key. "Think beyond waiting for a call from a studio," offers Seeley. "Those calls still come for things like string and brass sections, but a lot of producers can play all the rock instruments themselves, so to get their attention you gotta bring something fresh to the table."

"Now producers are really the gatekeepers for work," Barsh said. "Say back in the '60s somebody might call the union and say, 'I need this, this and this musician,' and the union would have a list. Essentially what you would have had to do at that time was be great at your instrument and be able to read music well. There are very few people that are just doing that now. You need to make your own network."

"You have to be connecting with everybody," McGinty said. "If you want to make it and make a good living you have to know a lot of people and do a lot of different things. It's really just building a community of people."

Home Studio Advantage

Seeley, who lives in Encino with his wife and two little girls, works out of his home studio in a backhouse on the property. "It's honestly the only way I can keep up with the breakneck pace of the music industry," he said. "I get a lot of calls where they need something 'by tonight' or 'by tomorrow morning.' It helps keep my overhead down as well."

He asserts that having your own studio space is one of the biggest advantages musicians can make for themselves over the competition. "At the very least, be able to record yourself and collaborate remotely," he said. "Better yet, become writers and producers yourselves. I wish I could say it was enough to just play, but I'd be doing readers a disservice by saying that, because I just don't believe that. Easy to learn, cheap music technology has changed everything. It's more competitive than ever out there and if you want to be on the biggest records, you need to have an edge."

Barsh, who shares a large studio space with other musicians in the arts district of downtown Los Angeles owned by DJ Khalil, echoes the advantages of having your own studio space. "The people I know that make either full-time or a significant part of their income doing session work are people that work from their own space, record, and send the files," he said. "They often don't work with the people in person. Being able to be a one-stop shop really increases your value."

Union Strong

The advantages of working under AFM union contracts are clear when compared with non-union work — especially when it comes to getting paid.

"The AFM is a representative for me making sure that I get taken care of the way that I'm supposed to," McGinty said. "The best kind of work is the work that comes from the union because it's regulated, whereas most of the music industry work isn't regulated. It's a shame that not everything can be on the books and through the union, but when it is it's a blessing. I know a lot of people who get upset that they have to pay dues on the money they make, but really it's helping you in the end. It really is for the benefit of everybody."

When you file a union contract, you show the employer your value as a professional musician. You also help yourself by ensuring that the proper channels are in place for you to get your paycheck — and that you are protected if you don't.

"With the union, you know there's a process to get paid, you know you'll get residuals, you know that you fill out the paperwork and then the union office will have the contacts at the label," Barsh said. "That's really one of the best things about the union, is the direct connection to the people at the labels responsible for doing this stuff. The maintenance of those relationships and knowing who to contact, that's really a great protection."

"The session fees and residuals I receive through Intellectual Property Rights Distribution Fund are critical parts of my income," Seeley said. "The system works for getting musicians their due on records."

Getting paid is ultimately the responsibility of the musician, which can be hard to track, especially if going it alone. "The label doesn't look at the credits and say, 'Oh, we need to pay this person,'" Barsh said. "The union is the reason I get paid. If there were no union I would have to harass the artist's manager and label, etc., and we'd have to organize that all in advance and try to get paid, and sometimes that takes forever. So the union always helps with that stuff. When I first started doing this stuff, Eric Dawson (former AFM Local 47 sound recording business rep) would answer his phone, or he'd call you back. And I'd be like, this is the person who is responsible for getting all the sound recording musicians in L.A. paid, and he's accessible. That's pretty cool."

Getting Paid: It's Never Too Late

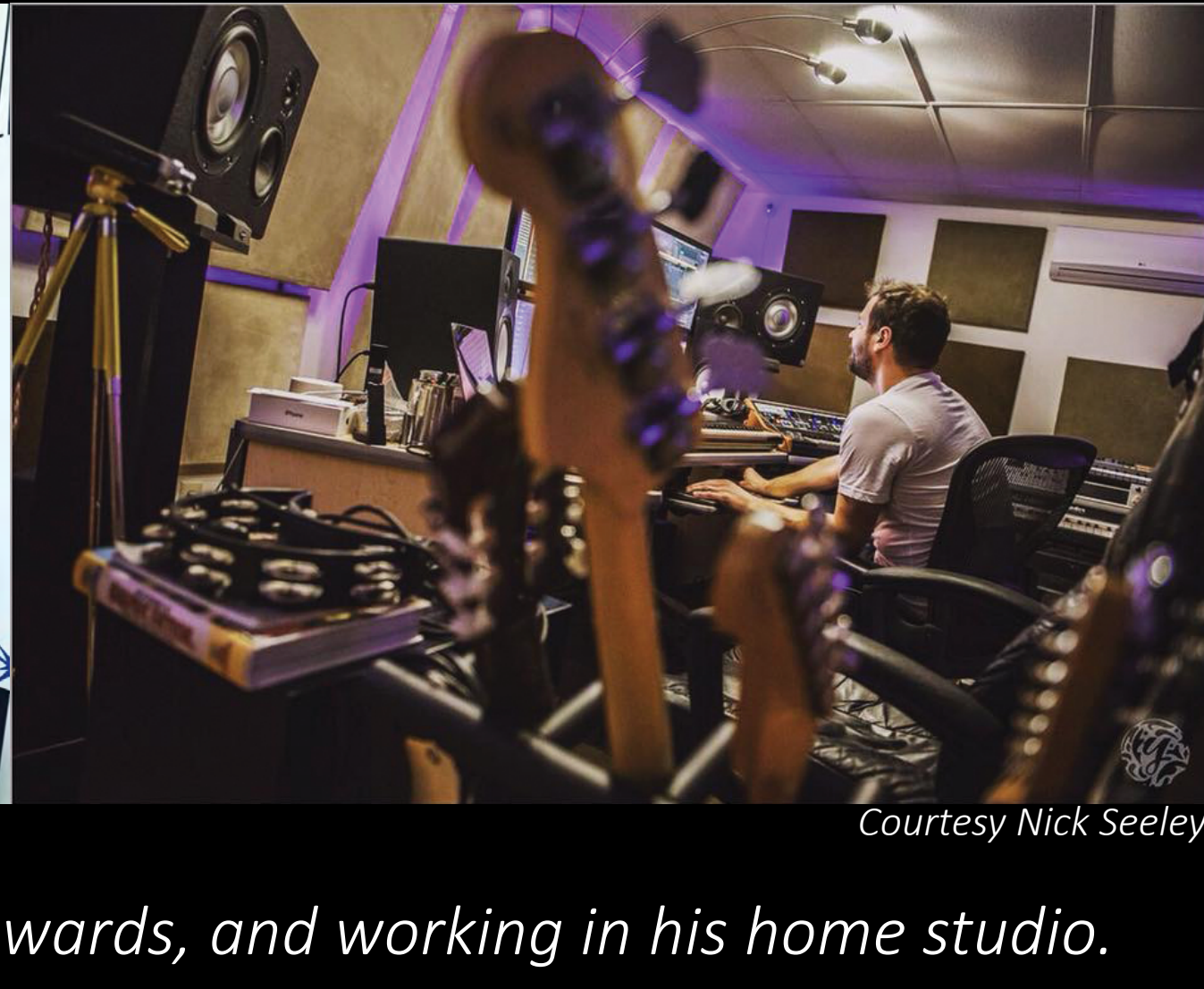
According to AFM Local 47 Sound Recording Business Rep Erick Cruz, a common misconception among a lot of musicians over how much time can pass on a recording session in order to receive payment. Even if it is not filed right away, a musician has up to 18 months to get a contract filed with the union.

"If people knew the amount of money we could get them I think that would attract them to come and file," Cruz said. And when talking about a hit recording on a major label, this can mean serious cash.

He recalls the time he got a call from a musician who had worked on a very high-profile recording artist's record for an entire year — 14 songs, 570 hours — who asked him to help file the paperwork several months after the fact. The total amount of backpay owed by the label came out to \$168,000. "I wasn't scared to submit it, but I definitely let the musician know that the highest I had ever submitted for previously was significantly lower," he said. "And the label paid. Once I got that, the musician said, 'I'm definitely coming to you next time!'"

On top of wages the label also agreed to pay work dues, health and welfare, and pension. While this is not exactly common, Cruz said it is not unheard of for musicians working with major artists to be able to secure these types of deals. "As long as you have a good relationship with the producer, they will check it off and then we submit to the label."

>> continued



Courtesy Nick Seeley

Nick Seeley at the BMI Awards, and working in his home studio.



Linda A. Rapka

Sam Barsh, DJ Khalil, and Dan Seeff (far right) working with a guest artist in their DTLA studio.



Linda A. Rapka

Jesse McGinty (first row, far left) performing with the Mike Barone Big Band.

(continued from previous page)

Sample Replays: A New Revenue Stream

Barsh and his longtime collaborators, fellow union members DJ Khalil and Dan Seeff, have found that much of their work comes from reproducing samples of existing songs.

"A lot of producers still use samples but they don't want to have to clear the sample, pay the label, and give up publishing to the original songwriter," he said. "From replacing a sample with something with a similar energy and sound but as an original composition, we all benefit, because we get writing credit on the song and the artist and producer don't have to clear a sample. Then I'm a composer on that, *and* a musician" — which means the pay and residuals get a huge bump.

"We're providing a niche service where there's a hole in the marketplace, but it's not something you can just advertise you do on Craigslist," Barsh said. "It's something that really has to come from relationships and people knowing each other." He adds it is a nice call to get, because "when you get called to do a sample replacement the song is usually finished and they want to use it on their album, so it's a nice thing to do because you're very likely to have participated in a potentially big song."

Seeley, too, has found success in this niche market of sample replays. "Once word spread about my ability with samples, labels would call me asking for replays as well," he said. "Replays are where I make a sound recording that is exactly like the original so they don't have to clear the original recording if they sample it. I've made a bit of a niche for myself creating samples and replays, as well as being a traditional songwriter and producer."

Never Stop Learning

Musicians must be constantly evolving in order to keep up with the fast pace of technology and the changing landscape of the industry. "I've had to flip the script so many times and learn so many skills just to make a living in music," Barsh said. "I've been a full-time musician since the day I graduated college. But I mean the amount of f—ing gigs I've had to do in different styles, and the amount of music I've had to learn... I know how to play keyboard bass and keys at the same time so I can do gigs where if you don't have the money to hire a bassist you can hire me. I've learned how to program sounds, I've learned how to use three different DAWs, which is the recording software, so I know how to use ProTools, Logic, and Ableton Live. I have a collection of keyboards, I understand how to program sounds. There are some people who are just like, 'I'm a piano player. I don't do keyboards,' or 'I'm a string player.' And in 2018, that's just not good enough."

Looking to the Future

While good union work does exist in the modern recording industry, it is by no means ubiquitous. When asked what could help to turn the tide to increase union density in the industry, Seeley offered: "There needs to be more awareness about the union's role on major label records; especially in L.A. and New York and Nashville where the biggest records are happening. Nobody tells you what the rules are when you get to the highest level of the game. You're just glad to be there and you want to please everybody and not rock the boat — and get paid."

Cruz invites any musicians who have questions about how to file a sound recording contract filing process to pick up the phone and give him a call at the union, or visit the office. Be sure to document your time, and keep good records. "Have copies of emails, texts, and have a good idea how many hours you worked, and whether you took a lunch or other breaks," Cruz said. "All this info helps me to see what I can get you."

Along with spreading awareness about the AFM to musicians, Seeley says there is room for improvement on the procedural end of filing union contracts. "Publishers and labels expect virtually radio-ready demos for artists to cut," he said. "Money isn't even discussed until an artist intends to release the record. That means that a lot of AFM protocol for booking sessions and submitting paperwork is out of touch with how it is out here in the trenches. I'd like to see AFM attempt to adapt to these circumstances, because the industry will only continue to evolve in new and unexpected ways. Fortunately, I think Local 47 understands, because they're at the epicenter of that part of the business."

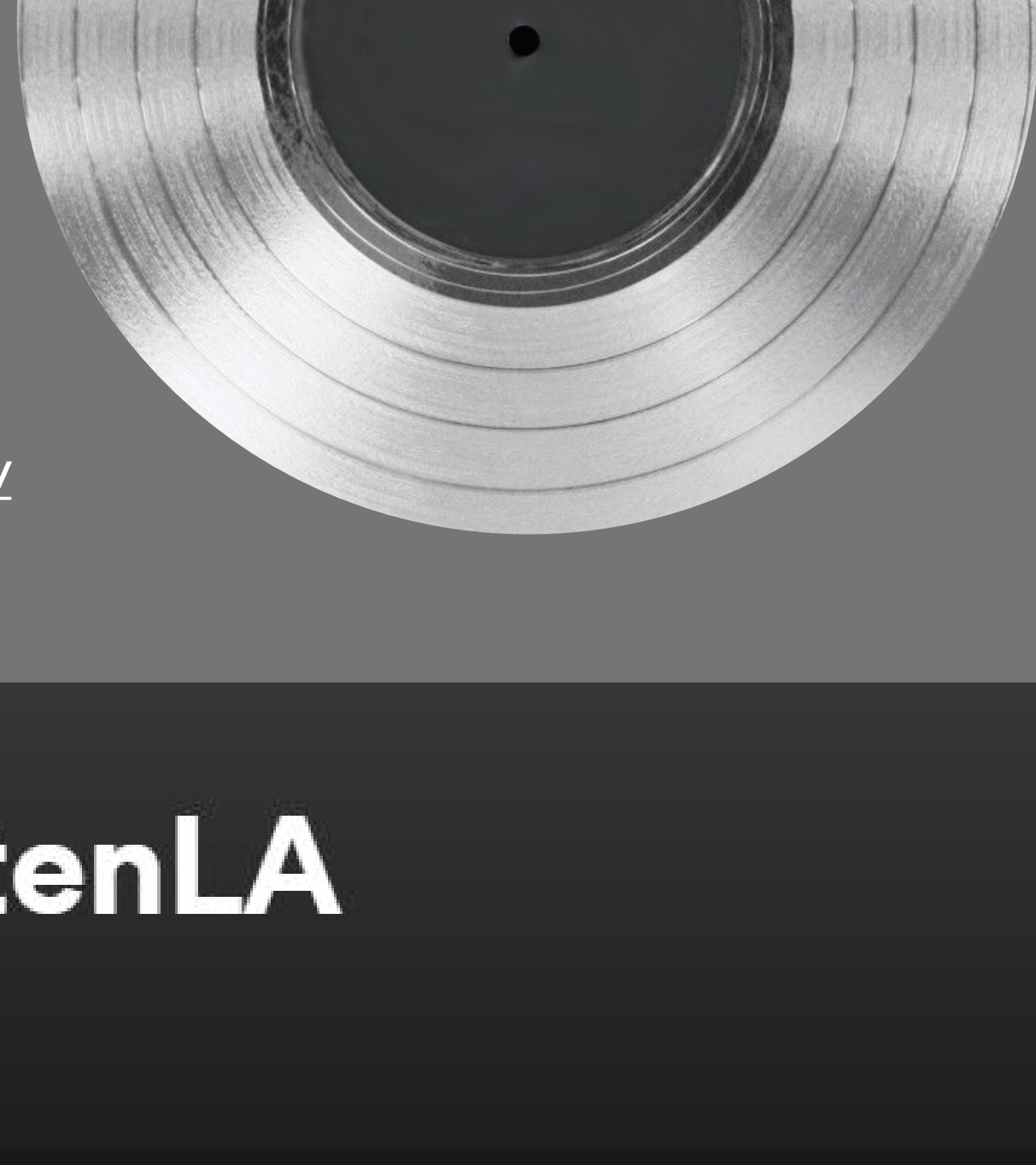
Seeley adds, "There is murkiness between what constitutes production and musicianship since so many producers do both, and they assume a producer advance covers everything. Fortunately, Local 47 showed me how to assert my rights as a player and that's exactly what I do, for myself and others — and am I'm trying to spread the word among my colleagues."

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platinum playlists

Check out some of the hottest union-made tracks from our featured artists!

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USER

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...

#AFM47 spotlight: Sam Barsh

#AFM47 spotlight: Jesse McGinty

#AFM47 spotlight: Nick Seeley

Sam Barsh

- Aloe Blacc – "The Man," "Real Slow," "Chasing," "Here Today"
- Logic – "Indica Badu (feat. Wiz Khalifa)," "Black Spiderman (feat. Damian Lemar Hudson)," "Mos Definitely," "The Incredible True Story"
- A\$AP Rocky – "Changes"
- J.I.D. – "Hereditary"
- Mali Music – "Worth It"
- A\$AP Ferg – "East Coast," "Rebirth," "Psycho,"
- "Beautiful People (feat. Chuck D & Mama Ferg)," "Grandma"
- Ledisi – "Shot Down"
- Ty Dolla \$ign– "Finale (feat. SA-RA & PJ)"
- Raury – "Peace Prevail"
- Eminem feat. Gwen Stefani – "Kings Never Die"
- Kendrick Lamar – "Institutionalized (feat. Bilal, Anna Wise, Snoop Dogg)," "I"

Jesse McGinty

- Pharrell Williams & Camila Cabello – "Sangria Wine"
- Earl St. Clair – "Pain"
- Somewhere Else – "Glue"

Nick Seeley

- Cardi B – "I Like It (feat. Bad Bunny & J Balvin)"
- Charlie Puth – "Attention (remix)," "Done For Me (feat. Kehlani)"
- A Boogie Wit da Hoodie – "Say A"
- Kodak Black – "Patty Cake"
- Nick Jonas – "Watch Me"
- Ty Dolla \$ign – "My Song (feat. 24hrs)"
- Gnash – "Dear Insecurity (feat. Ben Abraham)"
- Maty Noyes – "New Friends"



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Special Guest Speaker
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Composer: "This Is Us" (NBC),
Marvel's "Runaways" (Hulu)



At our Fall General Membership Meeting we are excited to welcome composer Siddhartha Khosla as our special guest speaker. He will talk about the process and showcase some of his works from hit TV series "This Is Us" (NBC) and Marvel's "Runaways" (Hulu). Don't miss it!

On the agenda (*subject to change*):

- Presentation of 50-Year Pins
- Special Guest Speaker: Siddhartha Khosla
 - Officer Reports
- Old and New Business

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

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



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Office Closures

Oct. 8 - Indigenous Peoples Day

Nov. 12 - Veterans Day (observed)

Nov. 22 - Thanksgiving Day

Nov. 23 - Day After Thanksgiving

Dec. 24 - Day Before Christmas

Dec. 25 - Christmas Day

Dec. 31 - New Year's Eve

Jan. 1 - New Year's Day

Local 47 General Election

Dec. 11 - afm47.org/election

Executive Board Meetings

Local 47 Conference Room

Tuesdays, 10 a.m.

New Member Orientation

Local 47 Conference Room

Third Thursdays, 2 p.m.

See all upcoming events @
afm47.org/calendar

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Ian Calderon

CA Assembly Majority Leader

Friday, October 12, 2018

5:30 pm – 8:00 pm

AFM, Local 47

3220 Winona Avenue, Burbank

Maximum Contribution \$4,400.00

To rsvp, please contact Nicole Ward at (213) 605-5471 or Nicole.Ward.ca@gmail.com

LIVE PERFORMANCE CONTRACT SEMINAR

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REHEARSAL ROOM 7
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BURBANK CA 91504**

All Local 47 members working in live performance are invited to join us for a free seminar and Q&A. Topics will include:

- How to identify the proper contract for your engagement
- Step-by-step presentation on how to fill out union forms
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PANELISTS:

- Diane Lauerman & Michael A. Ankney, AFM Local 47
Live Performance Business Representatives
- John Acosta, President, AFM Local 47

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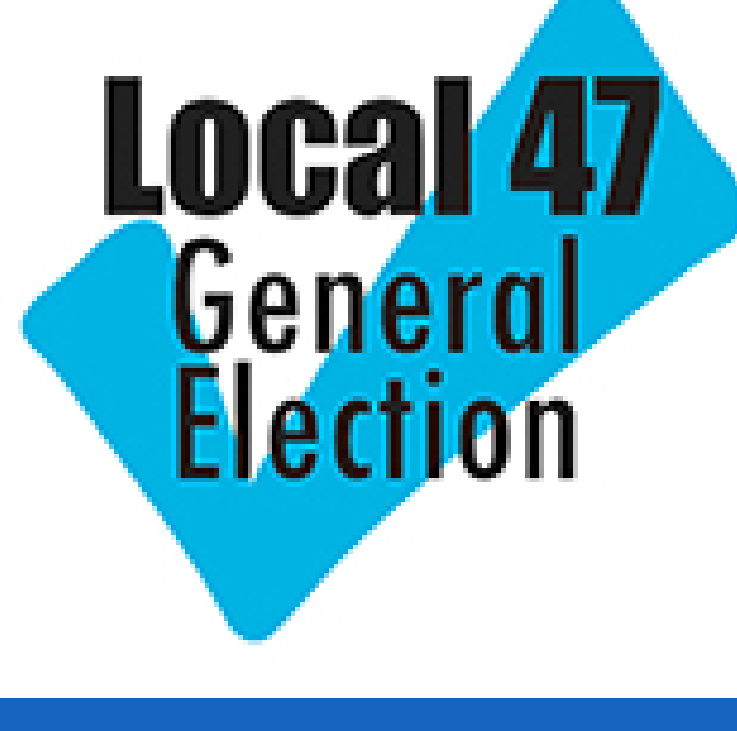
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Local 47 2018 General Election

The next General Election of the AFM Local 47 Executive Board, AFM Convention Delegates/Alternates and Hearing Board takes place Tuesday, Dec. 11, 2018.



Alphabetical Listing of Nominees*

President & Delegate

(elect 1): John Acosta

Vice President & Delegate

(elect 1): Rick Baptist

Secretary/Treasurer

& Delegate

(elect 1): Gary Lasley

Trustee (elect 3):

Judy Chilnick

Bonnie Janofsky

Dylan Hart

Director (elect 6):

Mike Davis

Pam Gates

Tawnee Lillo

John Lofton

Andy Malloy

Phil O'Connor

Bill Reichenbach

Vivian Wolf

Hearing Board (elect 7):

Alan Estes

Jon Kurnick

Jeff Lass

Norman Ludwin

Helen Nightengale

Allen Savedoff

Marc Sazer

Delegate to the AFM

Convention (elect 3):

Pam Gates

Bonnie Janofsky

Lydia Reinebach

First Alternate Delegate

(elect 1): Phil O'Connor

Second Alternate Delegate

(elect 1): Norman Ludwin

** Candidacy eligibility of nominees named here are subject to final verification as per Local 47 Bylaws Article IX, Sections 2, 5, 6 and 7. The official list of candidates for the Local 47 General Election as approved by the Election Board will be published in the Election Special Edition issue of Overture. AFM Local 47 is entitled to six Delegates to the AFM Convention. The titled officers automatically fill three Delegate positions.*



*Watch for the Election Special Edition of Overture
arriving in your mailboxes in November
containing Candidate Statements*



American Federation of Musicians Local 47

GENERAL ELECTION — Tuesday, Dec. 11, 2018

Request for VOTE BY MAIL

ABSENTEE BALLOT

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PLEASE NOTE: VOTE BY MAIL ABSENTEE BALLOTS received after 9 a.m. on election day (Dec. 11, 2018) or cast in violation of instructions in accordance with Local 47 Bylaws shall be null and void per Article IX, Section 11.

Policy Governing Eligibility to Vote in the Dec. 11, 2018 Local 47 General Election

1. All Local 47 members who are in good standing as of 4 p.m. (close of business) on Monday, Dec. 10, 2018 — the last business day prior to the 2018 General Election — are eligible to cast a ballot.

2. Any Local 47 member who has been suspended or expelled for the non-payment of dues or wishing to reinstate within one year of resignation shall have until 4 p.m. (close of business) on Monday, Dec. 10, 2018 by which to clear his/her delinquency and return to full good-standing status in order to be eligible to cast a ballot.

3. New members or those rejoining after resignation must complete and submit a membership application no later than Monday, Dec. 3, 2018, so that their membership can be approved at the next Local 47 Executive Board meeting on Tuesday, Dec. 4, 2018. All applicable fees apply. Note: the Local reserves the right to refer applications of all persons seeking reinstatement from resignation to the International Executive Board per Article 9, Section 19 of the Federation's Bylaws.

4. Life Members who hold Inactive status do not have the right to vote in any Local 47 election. Active Life Members may vote. Inactive Life Members wishing to be restored to full Life Member status may do so by submitting payment of the difference between full Life Membership Periodic Dues and Inactive Life Membership Periodic Dues for the year. For those who wish to cast their vote in the 2018 General Election, the difference owed would be \$20 and must be paid by 4 p.m. on Monday, Dec. 10, 2018.

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.

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 (Chair):

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

Michael Deutsch

Stephen Green

Scott Higgins

Kris Mettala

Paul Sternhagen

Nick Stone

Reminder to Candidates

The Local 47 Election Board reminds 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



Tiffany Israel

Students of the pilot Local 47 Career Pathways Program visit the Streisand Scoring Stage at Sony Pictures in Culver City.

Building Bridges

AFM Local 47 Career Pathways pilot program strikes a chord with students

The Local 47 Career Pathways Program recently concluded its pilot session, and by all accounts was a resounding success.

With funding completely secured by the Verdugo Workforce Development Board from federal, state, and local sources, the program teamed up with the union to connect younger generation high schoolers with professionals working in the music industry.

The program's primary goal is to create a meaningful link for students to get real-world exposure and advice about the myriad opportunities available in this diverse industry. The eight students who participated in the pilot program were able to meet with professional Local 47 musicians working in various aspects of the industry, and attend a major motion picture recording session at Sony.

One of the students, Mari, recently graduated Glendale High and will be starting Glendale Community College in the fall. "Toward the end of the session she thanked us for the program and said that because of her experience with us, she is going to pursue working in the music industry and focusing her schooling in that direction," said Tiffany Israel, an administrator at the Verdugo Workforce Development Board. "This statement came from one of the shyer students in the group! Everyone in the room could tell you it was a great moment to be a part of. I believe the program has had a great impact, not only on Mari, but the other students as well."

The program has been widely praised as innovative and relevant, and the Verdugo Workforce Development Board is being asked by other workforce boards to replicate the program in their districts. We are hopeful to continue this program in 2019 and beyond.

What Am I Paying For, Anyway?

A primer on Union membership dues and work dues

The difference between Union membership dues and work dues is an elusive concept to many working people, and musicians are no exception. Our offices field calls every day from members and non-members alike who ask, “What is this dues invoice I got in the mail?”

First and foremost, know that our union’s operating monies come from two sources: Membership Dues and Work Dues. Here’s a primer on the difference, and how they are used to the benefit of all members:

MEMBERSHIP DUES

Membership Dues are required of the entire active membership. Dues are billed to each member annually or semi-annually. Members who opt to pay annually must renew by January 1 of each year. Those who pay Semi-Annually, or twice a year, must renew every January 1 and July 1.

As allowed by the provisions of federal law, except in right-to-work (for less) states, all persons performing under an AFM contract are required to join the union and remain a member in good standing as a condition of their continued employment. Local 47 members are required to pay a one-time initiation fee of \$140 (\$65 to AFM International, and \$75 to Local 47). All new members are protected by the provisions of the contract immediately.

Every member is responsible for ensuring that AFM Local 47 has his or her current address and that the Union receives dues payments promptly. Failure to pay dues in a timely manner will result in suspension. To reinstate to good-standing status, members must pay all dues and fees owed at the time of reinstatement, plus a \$75 reinstatement fee.

Paying your dues keeps you in good standing and qualifies you to:

- Work under an AFM contract
- Participate in negotiations of the collective bargaining agreements that will determine your compensation and working conditions
- Vote for the national and local area officers that will represent you
- Have a voice in the union, its governance structure, and its policies
- Receive the wide array of members-only benefits available to union members through the Relief Fund, the AFL-CIO’s Union Plus Program, the SAG-AFTRA Federal Credit Union, and various other vendors

WORK DUES

Whenever you perform a Union job, you pay a small percentage of the minimum wage for that job in work dues, typically 3% to 5.1% depending on the contract. Scale wages are the minimum wages agreed to between the employer and the union in a collective bargaining agreement. Local 47 contracts do not prevent musicians from negotiating wages which are higher than the minimum scale. For live performance jobs, your employer may automatically deduct Work Dues from your wages (check-off work dues) once you have signed a Dues Authorization Check-off card and given it to your union representative.

Every Local in the AFM sets its own Annual Membership and Work Dues rates. Musicians who belong to Local 47 but who work outside the Local’s jurisdiction may be subject to a Work Dues payment to the Local in the jurisdiction in which they are engaged. You may receive a Work Dues bill from said Local, and are obligated by the Constitution of the AFM to pay any such bill or risk being expelled from the union.



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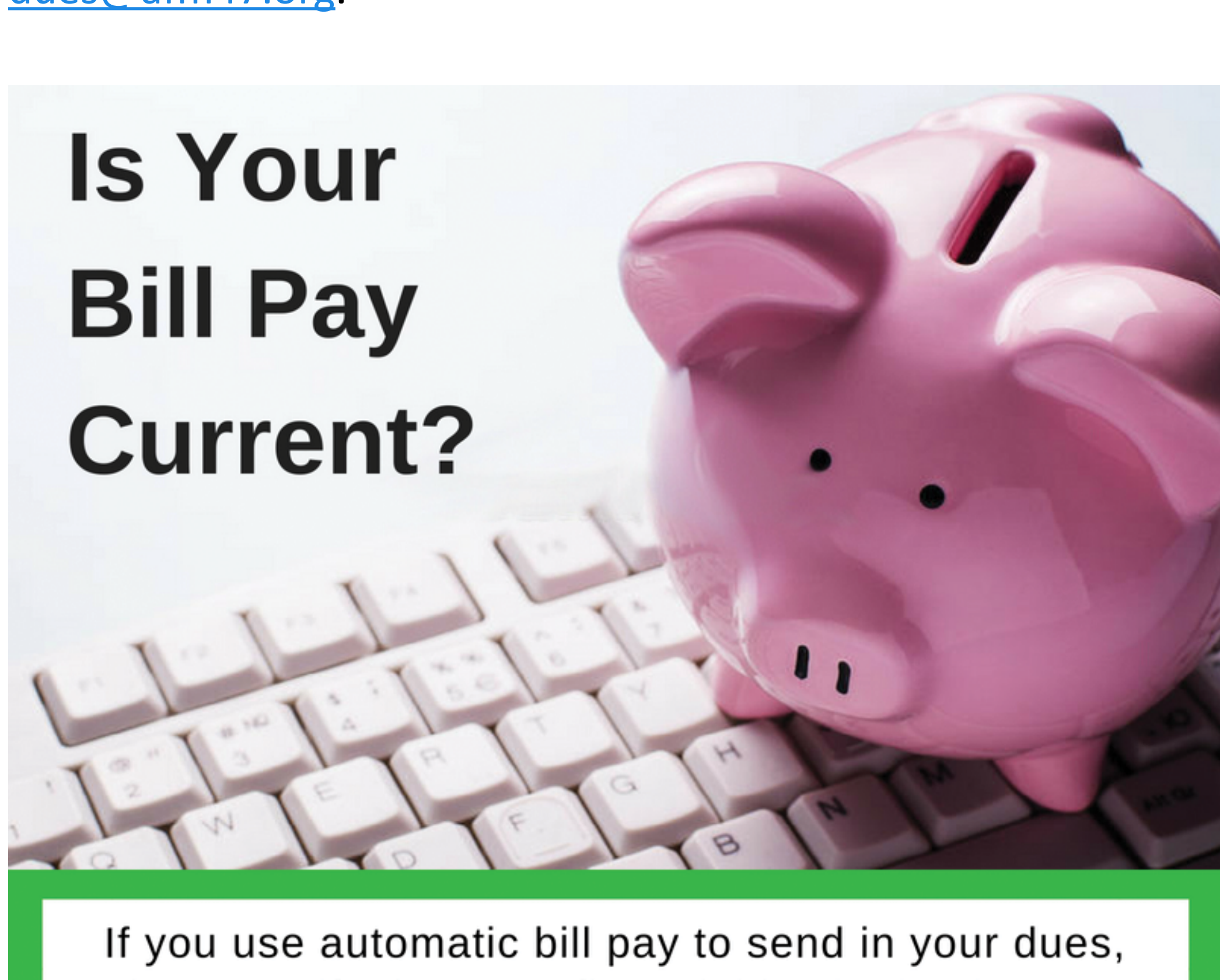
Sign up to receive work dues statements
online @ afm47.org/paperless

HOW DUES ARE USED

The privileges and protections derived from working under an AFM contract carry with them the obligation to pay dues in a timely manner. Work dues are used to provide collective bargaining representation and related services to AFM members and to any musicians working under Union agreements. These services include:

- The negotiation of collective bargaining agreements that protect the wages, hours and working conditions of professional musicians
- The enforcement of those contractual provisions and protections, and members’ other legal rights through the grievance process and through litigation in arbitrations, governmental agencies and the State and Federal courts
- The employment and retention of a highly trained professional staff to administer those contracts and to provide related services to members, and to comply with all federal and state laws regulating labor unions
- The education and training of elected union officers, delegates, members of negotiating committees and the general membership in the collective bargaining process
- All related services necessary to protect the livelihood and welfare of the membership

If you have questions about any type of dues, please feel welcome to contact our Membership/Dues Department. Our friendly staff is happy to help answer any questions or concerns you may have! Please call 323.993.3116 or send an email to dues@afm47.org.

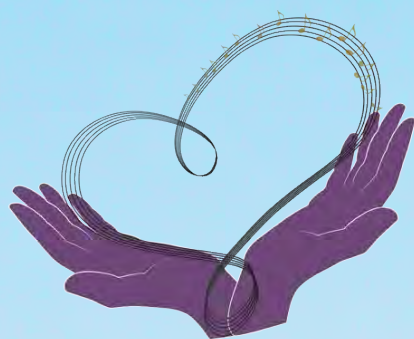


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of Los Angeles

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In the Studio



Mark Helfrich

AFM Local 47 musicians record the score to Huntley's film, "Matt and Maya." The Bridge Recording and all of the musicians involved donated their time.

Making the Film of a Lifetime

The incredible journey of 'Matt and Maya'

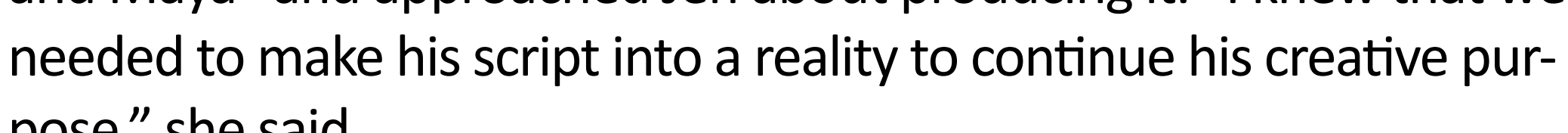
by Linda A. Rapka

Sometimes when making a film, what goes on behind the scenes makes for a compelling story all its own. And one would be hard pressed to find a more impressive example than the story of "Matt and Maya."

It all began at the Motion Picture and Television Fund, a not-for-profit charity located in Woodland Hills founded in 1921 to serve members of the entertainment industry as a retirement and assisted living facility, as well as a creative space for individuals to thrive in their later years. Among the many programs offered to MPTF residents include opportunities to create films and television programs that are broadcast on a closed-circuit station on the property.

Six years ago Jon Huntley moved onto the MPTF campus to receive services to help him battle ALS, a nervous system disease that impacts physical function that prohibits him from movement or speech. He holds a master's in film and production from USC but never worked professionally in entertainment, having instead found a career as CEO of a financial firm. Now 50 and in the advanced stages of ALS, against all odds he finally put his degree to work.

Jon came to know the Fund's director of media, Jen Clymer, while working with her editing shows for their CCTV station, Channel 22. Using technology called Eyegaze allows him to control a keyboard and cursor and communicate by synthesized speech via the movement of his eyes. Through this painstaking and laborious process, he uses his eyes alone to make and edit films with Final Cut Pro and Final Draft.



Courtesy MPTF

Jon Huntley, who has ALS, uses the program Eyegaze to control his computer keyboard and cursor with his eyes.

"Watching him edit, you know the dedication he has to make these really, really long, arduous but patient edits," Jen said. "He's not able to just do three keystrokes and move on. A regular shortcut that editors take in a matter of seconds, it takes him minutes to do. But Jon told me that editing for Channel 22 was the best medicine for ALS."

Over the past year Jon had been working on a script called "Matt and Maya" and approached Jen about producing it. "I knew that we needed to make his script into a reality to continue his creative purpose," she said.

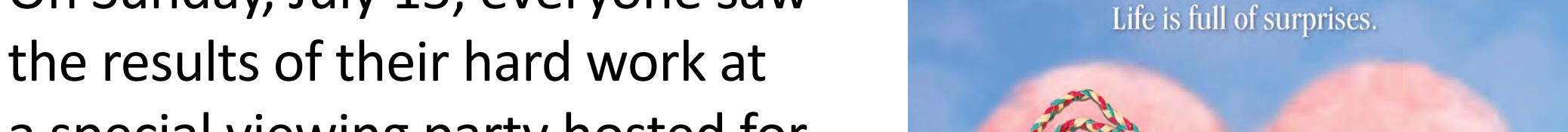
To make this tale come to life — and Jon's vision a reality — over 100 volunteers came together. People from all sectors of the industry, ranging from high school and college students to members of American Federation of Musicians, I.A.T.S.E., MPTF NextGen members, and retirees, all took on a role in donating their time and efforts to make this film.

When time came for the musical score, they reached out to composer Shie Rozow through Mark Helfrich, a mutual friend. "I was so taken by the whole project, and then I learned a little more about Jon," Shie said. "I was thinking, what can I do other than just write a score?"

So he started making some calls.

One of these calls was to Rob Thies, one of the 24 musicians who volunteered their time and talents to participate. "Rather than go the easy road of providing a MIDI score, Shie thought it would be an incredible gift to give Jon a live scoring experience," Thies said "Though we did it under contract and benefits are being paid, all 24 musicians banded together and are refusing paychecks, instead donating their time to help Jon get his film made. By helping Jon make his film, we all feel like we are getting something meaningful in return, because in a way, we are celebrating the tenacity of will and best of humanity."

Shie reached out to Greg Curtis at The Bridge Recording in Glendale, who immediately offered the studio free of charge. (Shie came to find out he even paid his employees out of pocket for the three-hour session.) Then he got to work reaching out to friends, who happen to be among the top talent on the Hollywood recording scene. "Noah Snyder donated his time to record and mix the score," Shie said. "Bruce Dukov, Brian Dembow, Stephen Erdody, Rob Thies, Stuart Clark... The level of people we had was the top, top quality. And they played their hearts out. I cannot begin to express how grateful I am to each and every one of them for doing this."



Stefan Colson

Composer Shie Rozow conducting from the podium. "There's so much heart in this film," he said.

The original plan was for Jon to attend the scoring session. However, due to an unfortunate series of scheduling delays and some unexpected health struggles, he was unable to attend in person. So they did the next best thing, and Jon called in by video conference on his iPhone. At the start of the session Shie invited Jen, with Jon on Facetime, to the podium to introduce the musicians to the project. "We had a brief conversation of sorts with Jon," he said. "He melted all of our hearts. She asked if he had anything to say, and a recorded computer voice said, 'I love you.' Throughout the whole room, emotions went through the roof. We all knew we were doing something special."

On Sunday, July 15, everyone saw the results of their hard work at a special viewing party hosted for cast and crew at the MPTF's Louis B. Mayer Memorial Theater. Jon sat front and center during the two near-capacity screenings of "Matt & Maya" then joined in a reception in celebration of how this creative community came together and shared their skills and resources to help an individual realize his creative vision.



Courtesy MPTF

The official "Matt and Maya" movie poster

Based on Jon's own experience at MPTF, "Matt and Maya" tells the story of a woman living in an assisted living facility who loses her husband of 50-plus years. A fellow resident who is wheelchair bound befriends her and helps her through her grief.

"The fact that people believed in this project and wanted to see it get made and come to life is a fantastic thing," said Jon's wife, Rebecca Huntley. Jon plans to submit "Matt and Maya" to film festivals, and already has a few more scripts in the works.

"Many of our volunteers have been touched by the services MPTF provides and some of them are paying it forward," said Fredda Johnson, director of volunteer engagement. "All the volunteers are playing their part in carrying out our mission of supporting the entertainment community by living and aging well with dignity and purpose."

"I could see a movie being made about Jon making this movie," Rozow said. "It's such an inspiring story, and he's such an inspiring man. I feel very, very fortunate that Mark thought to call me and brought me in on this. I've been very fortunate to work on over 100 movies and countless hours of TV in my career, yet this project is like nothing else I've ever done. This is the kind of project that I hope one day when I'm old and gray, or long gone, my kids tell their kids about when they tell them stories of their grandpa."

MPTF22 Matt and Maya BTS

More from Channel 22

Tap to watch behind-the-scenes footage of the making of "Matt and Maya" from MPTF Channel 22

>> Learn more about the Motion Picture and Television Fund and make a tax-deductible donation to sustain their life-changing programs at mptf.com

'Matt and Maya' Orchestra

Violin

Bruce Dukov, Alyssa Park,
Joel Pargman, Irina Voloshina,
Kevin Connolly, Susan Chatman,
Tereza Stanislav, Lisa Dondlinger,
Ben Jacobson, Kirstin Fife, Gary Kuo

Viola

Brian Dembow, Shawn Mann,
Zach Dellinger, Andrew Duckles

Cello

Steve Erdody, Stephanie Fife,
Cecilia Tsan

Bass

John Hatton, Michael Valerio

Flute

Boglarka Kiss

Clarinet

Stuart Clark

Bassoon

Anthony Parnter

Piano

Robert Thies

Composer

Shie Rozow

Special thanks to Greg Curtis, owner of The Bridge Recording (which recently closed its doors) for donating his studio and staff

>> Listen to the title track of "Matt & Maya":



Photo stills from video by Stefan Colson



Letters

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

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Meet the Musicians of the 70th Annual Emmy Awards



Courtesy Emmanuel Fratianni

The Music Prep Crew

70th Annual Primetime Emmys Musicians

Violin

Alyssa Park (CM)
Songa Lee
Leah Zeger
Cecilia Hobbs Gardner
Mark Cargill

Viola

Lynne Richburg
Thomas Lea
Karen Elaine

Cello

Tim Loo
Giovanna Clayton
Pete Jacobsen

Woodwind

Alex Foster
Lenny Pickett (MD)

Ron Blake

Trumpet

Earl Gardner
Rashawn Ross

Trombone

Steve Turre

Guitar

Jared Scharff
Drew Taubenfeld

Keyboard

Leon Pendarvis (cond.)
Tuffis Zimbabwe
Elijah Brueggemann

Bass

James Genus

Drums

Shawn Pelton

Percussion

Valerie Naranjo

Contractor

Kimberlee Wertz

Music Prep

Jason Poss (supervisor)
Danita Ng-Poss (supervisor)
Mae Crosby
Tim Hanson
Emmanuel Fratianni
Jeff Jones
Hillary Thomas

Creative Arts Emmys



And then there were 15...

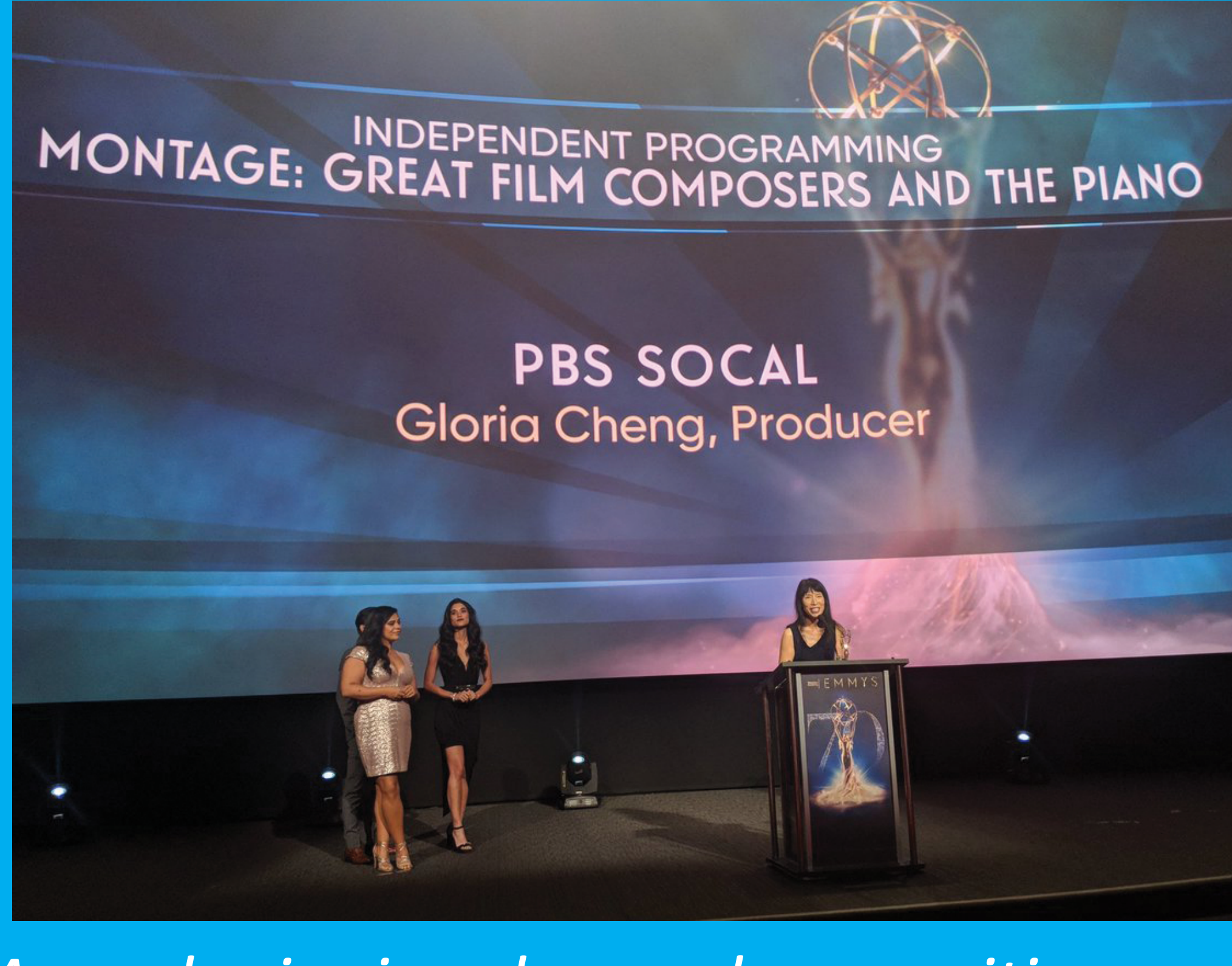
Superstar AFM Local 47 member John Legend joined the exclusive “EGOT” club with his two Emmy Arts wins as lead actor and co-producer for “Jesus Christ Superstar Live.” He is one of only 15 people, and the first African American man, to win all four Emmy, Grammy, Oscar, and Tony awards.

A career first

Another superstar member, Gregg Field, received an Emmy for his musical direction on “Tony Bennett: The Library of Congress Gershwin Prize for Popular Song.” A multiple Grammy winner, this marks Fields’ first Emmy win. (Read his special Guest Column on on the next page.)



LA Area Emmys



Award-winning doc explores writing process for solo piano

Film-music luminaries and AFM Local 47 members Bruce Broughton, Don Davis, Michael Giacchino, Randy Newman and John Williams have written many works in diverse genres for the concert stage. But the spectacular popularity of their film work tends to eclipse their other interests as composers. They have largely bypassed writing for solo piano... until now. The film documents the process of writing and recording their piano pieces with pianist Gloria Cheng. PBS SoCal took home the Emmy for Best Independent Programming for “Montage: Great Film Composers and the Piano” produced by Cheng at the awards ceremony held July 28 at the Saban Media Center in North Hollywood.

Tony & Me

The unlikely and continuing musical journey of a lifetime ... so far

Guest Column by Gregg Field, 2018
 Emmy Winner: Outstanding Music Direction, “Tony Bennett: The Library of Congress - Gershwin Prize for Popular Song”



Courtesy Gregg Field

Gregg Field holds his Emmy for his musical direction on “Tony Bennett: The Library of Congress Gershwin Prize for Popular Song.” A multiple Grammy winner, this marks Field’s first Emmy win.

I had no idea how or why as a teenager I fell in love with Tony Bennett’s music. It happened sometime in the early seventies. I was a young kid playing drums in my high school jazz band in the San Francisco east bay area with all the dreams of making it as a pro someday.

Tony Bennett would regularly appear two or three times a year at the Fairmont hotel Venetian Room in San Francisco. Whenever he was in town, I would drag my girlfriend, who would have much preferred to be at the Fillmore to Tony’s buttoned down, coat and tie concert.

There was no better place to hear Tony Bennett than in San Francisco with the morning fog and cable car bells ringing just outside the Fairmont and waiting for you at the end of the evening.

Tony’s music has always been deeply personal and the best arrangers and musicians have always supported him. Through generation after generation and all the while ignoring musical fads, he continues to sing the best of the Great American Songbook with unwavering honesty and great taste.

Sometime in the ’70s Tony recorded an album of contemporary standards with his rhythm section and orchestra that included a ballad version of Stevie’s “For Once in My Life.” I was deeply moved by everything about the track and would listen to it over and over.

Tony’s slow and languid back phrasing interpretation of “For Once in My Life” coupled with the modern, re-harmonized arrangement is a classic. I had no idea when I first heard that version that over 40 years later, the recording and arrangement would still be playing a significant role in my musical life.

The first time I actually worked with Tony was after I joined Count Basie’s band as his 24 year old drummer back in 1980. Once or twice a year, Tony would do concerts with Basie’s band and we had one coming up in Sacramento in 1981.

As fate would have it, Tony and I both ended up on the same flight flying from L.A. to Sacramento and I spent the entire flight trying to figure out what I could possibly say.

We landed and I introduced myself as Basie’s drummer. Tony asked if I needed a ride to the hotel and within minutes I found myself in the back of a limo having a one-on-one conversation. Tony said: “You know I have never driven a car.” He explained that like Duke Ellington, he would get too distracted thinking about music and it was always better to let somebody else take care of that.

The next time our musical paths crossed was after I joined Sinatra as his drummer in 1991. There was no bigger Sinatra fan than Tony. From time to time he would attend Frank’s concerts and was always warm and would say hi to Frank’s guys.

When we were making Sinatra “Duets,” the producer Phil Ramone and I would meet at the bar at the Peninsula Hotel in Beverly Hills after the sessions for a nightcap. One night Tony, who was staying at the hotel, noticed Phil and I and invited us to join him. We spent the evening together with Tony telling us story after story about his time with Frank. It was during that time we recorded “New York, New York” and a bucket list item of recording with Tony was checked off.

Twenty-four years and a lot of music later in early 2017, the Library of Congress announced that their Gershwin Prize for Popular Song was going to be awarded to Tony and the PBS special would be taped in Washington, D.C. and presented later that year.

I had worked as music director on previous Gershwin Prize specials and was asked to music produce and music direct the special for Tony.

I realized that all the time I had followed Tony from my high school days at the Fairmont through Basie and Sinatra were filled with years of knowledge I could drawn on to make for what I hoped would be the ultimate appreciation love letter.

We put together a wish list of artists to invite that included Michael Bublé, Josh Groban, Chris Botti, Sheryl Crow, Wynton Marsalis, Vanessa Williams, Brian Stokes Mitchell, Bruce Willis, Dwight Yoakam, Savion Glover, Michael Feinstein, Willie Nelson’s son Lukas Nelson and a young new artist, Wé McDonald, who I had heard on “The Voice” and had recently worked with a few months earlier on the Apollo Theater gala.

It’s a bit of a puzzle music producing and music directing a show like this with so many artists and asking them to perform music that is not their own. It always seems to work out but it’s a challenge, especially with creating new arrangements that have to be learned and of course who gets to sing the biggest hits.

After a couple of months of getting all the song assignments agreed to, the arrangements completed and the show flow locked in, I was in Miami working on a concert ten days before the Gershwin Prize show taping when I got a text from Sheryl Crow’s manager saying that due to unforeseen circumstances Sheryl would have to bow out. This created a real problem because in addition to the solo song she was to sing, I had Sheryl and Dwight Yoakam singing a duet of “What a Wonderful World” that Tony had recorded with k.d. Lang for the finale.

My luck turned worse only a few hours later when I get another text from Dwight Yoakam’s manager that he is also going to have to bow out. I’m now left with three songs including a finale to cover with no replacements. PBS always wants us to create the most diverse show we can and they were always looking for a Latin artist to be part of the show. The problem was that the Latin Grammys was taping the day after our special in Las Vegas and virtually every Latin artist that made sense was unavailable.

By complete luck or synchronicity, I was having dinner with Gloria and Emilio Estefan the next night in Miami. The Estefans are dear friends and we have worked together many times. Throughout dinner I kept filling Gloria’s wine glass and at the just right moment told her I needed a huge favor. Would she possibly consider coming to D.C. to appear on Tony’s Gershwin Prize PBS special? She told me that she had been asked a few months before but had to turn it down due to scheduling of her Broadway play “On Your Feet.”

As it turned out her schedule had changed and she said of course she would love to join us. This was also only two weeks before she was to receive the Kennedy Center Honors award. We talked about what she might sing and Gloria suggested “They Can’t Take That Away From Me” from Gloria’s “The Standards” album, masterfully arranged by Shelly Berg.

Perfect!

I still needed one more artist. Early on I had asked Stevie Wonder to join, but as any who have worked with Stevie know, you may not hear back until the 11th hour. I returned back to L.A. from Miami and my phone rang the next morning and it was Stevie saying he is in.

Even more perfect!

When we were doing Tony’s 90th birthday NBC special the year before, Stevie had asked to sing “If I Ruled the World” but it had already been assigned to another artist. I suggested the idea of him doing that plus singing the duet of “What a Wonderful World” with Gloria. It was an immediate yes. Having Stevie and Gloria together lifted the show to an even higher level and they sang:

*“I see trees of green,
 Red roses too,
 When Tony sings,
 For me and you,
 I think to myself, what a wonderful world.”*

It was the perfect ending and the audience, the musicians and especially Tony deeply felt the love and respect that was in that unforgettable moment.



Courtesy Gregg Field/PBS

Tony Bennett with Field and friends during the finale of the Gershwin Prize PBS special.

There was one other unforgettable moment that brings this story full circle. I had asked the young artist from “The Voice,” Wé McDonald, to sing that amazing arrangement of Tony’s on “For Once in My Life” and she agreed. Tony’s arrangement is very slow and open and allows each word and emotion to be fully appreciated. Wé is a tiny, impish young girl with a depth and voice that comes along once in a lifetime.

Wé appeared halfway into the show following Bublé, Josh Groban and Vanessa Williams. The opening refrain of Tony’s arrangement played and Wé began to sing. She was going to take her time and you could immediately tell by her first phrase she was not afraid to let us see the vulnerability of this young girl.

As with Tony’s recording, the words were personal and Wé built her vocal riding the emotional arrangement. As she sang, she went deeper and deeper and for the audience and the musicians everything else except Wé faded away.

When she finally delivered the last line, the entire audience and Tony Bennett were on their feet, tears flowing, knowing we had all just experienced something remarkable and unforgettable.

When Wé left the stage she was so overwhelmed she began to cry and fell into the arms of her proud dad, Mac. I can only imagine the pressure this 17-year-old girl must have felt knowing that Bublé, Groban, Gloria... and Stevie, who wrote the song, were all there listening. I heard over and over after the concert a star was born.

Later on...

A couple of months ago my wife Monica Mancini and I were in Europe when I received the news from the Gershwin Prize director Leon Knowles that I had been nominated for an Emmy for Tony’s show. I wasn’t even thinking about the awards and to say I was caught by surprise would be an understatement.

I was honored to be in the music directing category with these amazing colleagues. We all know how much sweat, tears and time go into any of these productions. Imagine finding 100 sousaphone players for example for Justin Timberlake’s Super Bowl halftime show. Adam Blackstone should have won just for having to herd all those cats.

One last thought...

I never understood at the time why as a 16-year old high school drummer I was so drawn to Tony Bennett. I tend to believe there is sometimes more going on than meets the eye and that quite possibly I was unconsciously picking up on a lifetime of Tony Bennett experiences that had already happened before I lived them.

Makes fodder for thinking about all of the things we’re drawn to now and where they are leading us.

Really loving Alejandro Sanz’s music and a great Rioja these days. I’m thinking Spain...

SAVE THE DATE!



RMALA
Recording Musicians Association Los Angeles

RMALA is thrilled to announce that we will be honoring Lolita Ritmanis and the Alliance for Women Film Composers at RMA Night XXV!

Best known for the memorable themes and underscore she's created for iconic superheroes, Emmy Award winning composer Lolita Ritmanis is a vibrant member of the international film music community. Her passion for collaborating with visionary voices has filled her resume with a wide variety of projects including: music for television, musical theatre, independent film, video games, documentaries, and concert works.



**ALLIANCE FOR WOMEN
FILM COMPOSERS**

Ms. Ritmanis is a founding member of Dynamic Music Partners and is the current president of the Alliance for Women Film Composers. RMALA is delighted to support the Alliance, a community of composers and colleagues who strive to support and celebrate the work of women composers through advocacy and education.

RMA Night XXV will be held on the evening of Oct. 7, from 6-10 p.m. at the LINE Hotel in Los Angeles. Tucked between Hollywood and downtown, the LINE promises to be a fun venue in the heart of Koreatown with a delicious menu created by two-star Michelin Chef Josiah Citrin.



All are invited to attend! Purchase tickets @ rmala.org.



Ben Gibbs

Violinists Ayrton Pisco and Sydney Adedamola, violist

Bradley Parrimore, and cellist Juan-Salvador Carrasco

Los Angeles Orchestra Fellowship Seeks to Bring Diversity to the Classical Arts

Four top-tier post-graduate string musicians from under-represented communities have been announced as the first class of the Los Angeles Orchestra Fellowship, a program designed to increase diversity in American orchestras.

Violinist Sydney Adedamola, violinist Ayrton Pisco, violist Bradley Parrimore and cellist Juan-Salvador Carrasco will receive a 360-degree view of a career as an orchestral musician in a rigorous two-year training program. Launched in August 2018, the groundbreaking initiative was conceived by a partnership of Los Angeles Chamber Orchestra, USC Thornton School of Music, and Inner City Youth Orchestra of Los Angeles, the country's largest African-American-majority youth orchestra.

A key pillar of the program is the artistic mentoring the fellows receive from LACO musicians and USC Thornton faculty. In turn, fellows will actively mentor, teach, and guide young ICYOLA musicians. Among the other opportunities provided are extensive performance and rehearsal experience; compensation, benefits, housing; and unprecedented support to prepare participants to win auditions in professional American orchestras.



Ben Gibbs

Bradley Parrimore

The Fellowship was developed to address the fact that less than 5% of America's orchestra workforce is African American, Hispanic or Native American, according to a 2016 report on diversity issued by the League of American Orchestras.

"The Inner City Youth Orchestra of Los Angeles is especially pleased to partner with LACO and USC Thornton in this project that we hope will be a game-changer in our industry's efforts to diversify American orchestras," said ICYOLA founder and conductor Charles Dickerson. "We believe our Fellows will impact the orchestra world in huge ways, and we are delighted to have the opportunity to take part in their development."



Ben Gibbs

Ayrton Pisco

Ralph Kirshbaum. They will attend arts administration and professional development training with ICYOLA's Dickerson, LACO senior management and USC Arts Leadership faculty as well as learn entrepreneurial skills including social media and brand engagement.

"Through intensive and comprehensive mentoring and diverse performance opportunities, this program will offer a significant boost to the professional prospects of numerous talented and deserving young musicians from underrepresented communities with the laudable and achievable aim of redressing an imbalance that has persisted for far too long within the ranks of our musical institutions," Kirshbaum said.

As participants in intensive mock auditions run by Los Angeles Chamber Orchestra, the fellows will learn essential prep tips and best practices. They will perform and rehearse as part of ICYOLA, USC Thornton Symphony and in LACO's strings sections. Fellows will also perform as a string quartet throughout Los Angeles, especially in underserved communities.



Ben Gibbs

Sydney Adedamola

Among their appearances at USC Thornton, the fellows will perform in October with Thornton faculty in a recital followed by a panel discussion about diversity and inclusion in today's orchestras. In 2019, they will perform with the USC Thornton Symphony as part of the annual New Music for Orchestra concert featuring works by Thornton student composers, and at Walt Disney Concert Hall featuring works by Thornton faculty Morten Lauridsen and Frank Ticheli as well as Beethoven and many others.

Valued at approximately \$140,000 per fellow, the Fellowship covers a full-tuition scholarship for USC Thornton School of Music's Graduate Certificate program; housing and utilities; approximately \$25,000 in compensation, including performance fees; fully paid AFM Local 47 union dues; and eligibility for funds to be used for audition travel during and after the program.



Ben Gibbs

Juan-Salvador Carrasco

mentor young talent with a goal to help expand diversity in American orchestras," Batjer said "Now that the Fellowship is underway, welcoming violinists Sydney and Ayrton into my violin studio at Thornton has been a thrill. They are eager, quick, smart, talented and passionate students who have already made a positive impact in my class. What more could a teacher want than such inspiring young musicians!"

The Los Angeles Orchestra Fellowship is funded in part by the Andrew W. Mellon Foundation, the Office of Los Angeles County Supervisor Mark Ridley-Thomas and AFM Local 47.

"From the moment this program began to take flight, I have viewed it as an extraordinary opportunity that serves not only as a unique experience for the fellows but also for LACO musicians who will



Courtesy ICSOM

Members of the 2018 ICSOM Board: Ted Nelson, Cincinnati Symphony Delegate & Conference host; Counsel Kevin Case; Chair Meredith Snow; Randy Whately, Cypress Media; Kim Tichenor, Member at Large; Martin Anderson, New Jersey Delegate & Member at Large; Paul Frankenfeld, Cincinnati Symphony violist and AFM Local 1 President; Michael Moore, Atlanta Symphony Delegate & Treasurer; Peter de Boor, Senza Sordino Editor; and Paul Austin, President.

Symphonic Update

by Meredith Snow, ICSOM Chair

The 56th annual meeting of the International Conference of Symphony and Opera Orchestras was held this past August at the Hilton Cincinnati Netherland Plaza, a beautiful Art Deco hotel first opened in 1931. Hosted by the musicians of the Cincinnati Symphony Orchestra and AFM Local 1, special thanks go to Local 1 President and Cincinnati Symphony violist Paul Frankenfeld, and Cincinnati ICSOM Delegate Ted Nelson. Guests, Delegates, and AFM officers were treated to a tour of the newly renovated Cincinnati Music Hall and a reception that included local specialties, Skyline Chili, and Graeter's Handcrafted Ice Cream.

In my opening speech, I addressed a number of issues that are of paramount importance to our ICSOM orchestras and to our Union. The AFM Employer Pension Fund (AFM-EPF) was at the top of the agenda. I do not believe there has been any malfeasance or incompetence on the part of our Fund trustees. No one wants to cut benefits, but whatever solutions can be found must be equally born by all members of this Union.

Right now, it is the responsibility of every member of the AFM to contact their Congressional representatives and the Joint Select Committee and urge them to support legislation that will assist our Fund in this crisis. You will have seen that the parameters of the proposed Butch Lewis Act have changed. Our Fund would no longer be eligible for relief under these new guidelines. Nevertheless, it is imperative that our Federal representatives hear from us. Let them know that you want a solution that protects participants in plans such as the AFM-EPF — just like the original version of Butch-Lewis did! Make your voice heard by using the tools on the AFM-EPF website to contact your Members of Congress and the Joint Select Committee (shortlink: bit.ly/afmepf-congress).

The millions of Americans whose pension funds have been crippled by the deregulation of the banking industry and gambling on Wall Street need to speak up and vote for representation at the Federal level this November that will help solve this crisis. There is no room for complacency — we must make our voices heard.

The insidious problem of our own AFM members accepting non-union recording work was addressed in several presentations. AFM Symphonic Services Division (SSD) organizer, Todd Jelen, spoke about the history of organized labor and educating our musicians through orientation. The Players Conference Council, John Michael Smith (ROPA), Robert Fraser (OCSM/OMOSC), Anthony D'Amico (TMA), Marc Sazer (RMA) and I participated in a panel discussion on internal organizing and educating our members on the vital importance of holding the Union line. AFM leadership cannot negotiate progressive contracts with the major production companies if those executives know they can hire, under the table, from amongst the best players in the country. The ICSOM Delegates unanimously adopted a Resolution calling on all ICSOM musicians to reject any and all offers of employment for non-union recording.

Against the backdrop of #MeToo, allegations have been made by symphonic players who have stepped forward to talk about their own experiences. SSD Director, Rochelle Skolnick, spoke about sexual harassment in the symphonic workplace, stating that these allegations must be addressed by our employers, who are responsible for providing a safe workplace. The Delegates unanimously adopted a Resolution calling on our employers to ensure a workplace free of discrimination, harassment, and bullying, and for both employers and musicians to create a culture in which musicians are comfortable coming forward to report instances of abuse.

In addition to moderating a panel on 401k and 403B retirement/savings accounts for our nonprofit orchestras, ICSOM Counsel Kevin Case presented two sessions on negotiating. Bookends of Bargaining included strategies on how to survey your musicians and prepare for upcoming negotiations, then what to do when your contract expires without an agreement. Randy Whatley of Cypress Media Group was on hand to advise on PR strategies for both before and after contract expiration.

The need for diversity, equity and inclusion (DEI) exists in all segments of our industry. The League of American Orchestras (LAO) has been working for a number of years to encourage diversifying staff, management, boards, repertoire, soloists, and conductors in orchestras nationwide. LAO Senior Advisor on DEI, Jessica Schmidt; Ahmad Mayes, Director of Engagement and Learning for Cincinnati Symphony and John Lofton, LA Phil trombonist and Local 47 Director; participated in a panel exploring where our ICSOM orchestras stand now in relation to DEI. While progress is being made and we are seeing more diverse hiring practices, there is a perception that implicit bias may still be affecting our audition processes. Many of our orchestras have screened auditions up until the final round, but out of 52 ICSOM orchestras, only 12 currently keep screens up throughout the entire audition process. Delegates unanimously adopted a Resolution encouraging all ICSOM orchestras to adopt a process that retains screens throughout every individual round of the audition.

The terms of five of our nine officers expired this year. I am thrilled that all five were re-elected and we will have the same talented team advocating for our ICSOM orchestras into the future.

For full Resolutions and election results visit icsom.org.



ENRICHING LIVES THROUGH MUSIC

DATE	TIME/PLACE	CO-SPONSOR	LEADER/ CONTR	# S/M
Oct 18	9:00AM/Downey Municipal Theater	Downey Symphony	Mark Artusio	30
Oct 19	10:30AM/Torrance High	Saturday Night Bath	Howard Rich	7
Oct 20	7:30PM/Barnum Hall	Santa Monica Symphony	Guido Lamell	12
Oct 28	7:00PM/Redondo Union High	Peninsula Symphony	Rebecca Rutkowski	18

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.

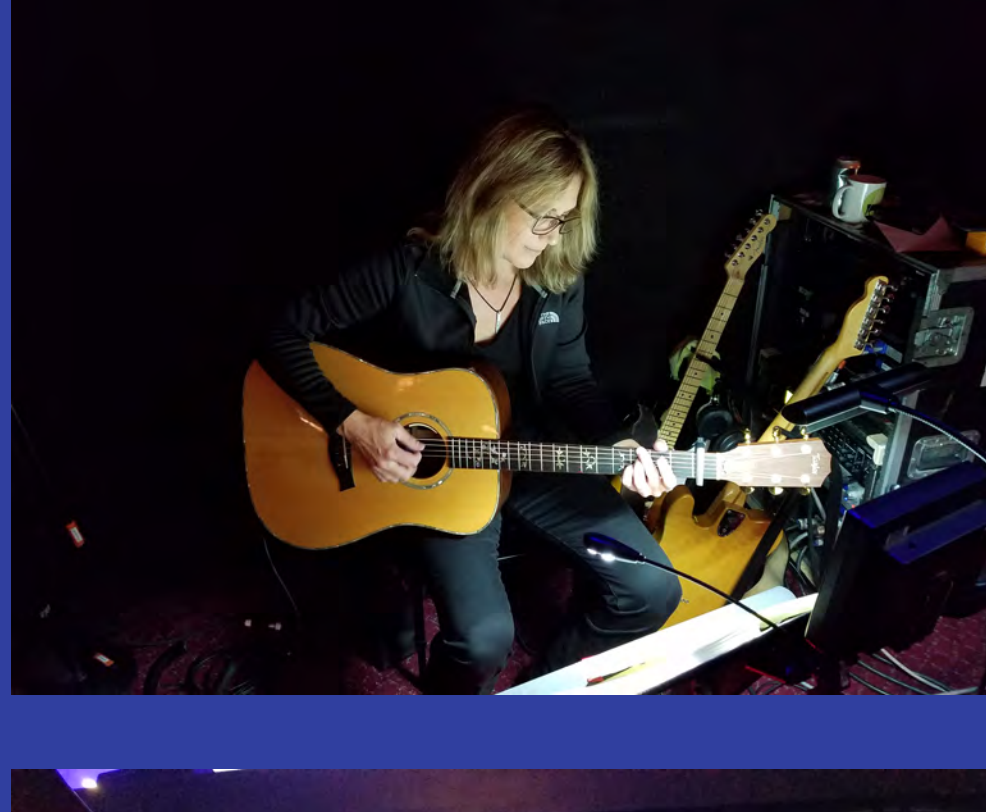
Live Corner



Courtesy Eric Heinly

‘A Night With Janis Joplin’ @ the La Mirada

Back row, from left: PJ Holaday - Drums; Sean Franz - Sax; Chase Fleming - Trombone; Brent Crayon - MD/Keyboard; Aaron Smith - Trumpet. Front row, from left: Michael Abraham - Guitar 1; Blake Estrada - Bass; Alex Prezzano - Guitar 2.



Courtesy Eric Heinly

‘Beautiful’ @ the Pantages

(1) Back row: Richard Mitchell - Reed 1; Gene Burkert-Reed 2. Front row: John Fumo -Trumpet; Juliane Gralle - Trombone. (2) Bruce Carver – Percussion. (3) Alby Potts – Keyboard 2. (4) Linda Taylor – Guitar 2. (5) Dan Lutz – Bass. (6) William Malpede – Keyboard Sub.



Courtesy Bob Payne

‘Ain’t Too Proud’ @ the Ahmanson

“Ain’t Too Proud,” the story of legendary R&B group the Temptations, enjoyed a smash run at the Ahmanson Aug. 21 through Sept. 30, and is headed to Broadway later this year.

Pictured above, from left: Dan Fornero, Bob Payne, Lance Lee, Joey De Leon, Lesa Terry, Clayton Craddock, Mark Cargill, Kenny Seymour, Sal Lozano, George Farmer, Keith Robinson, and Sean Kana.



Linda A. Rapka

‘The World Goes ‘Round’ @ the Freud

On Sept. 14 some reps from AFM Local 47 were happy to catch one of the final performances of “The World Goes ‘Round” featuring the songs of Kander and Ebb presented by Reprise 2.0 at UCLA’s Freud Playhouse. The fabulous orchestra led by music director Gerald Sternbach included Ed Vodicka, Alvie Berk, Adrian Rosen, Michael Stever, Charlie Morillas and Phil Feather. Stay tuned for what’s next this season at Reprise2.org.



Courtesy Michael A. Ankney

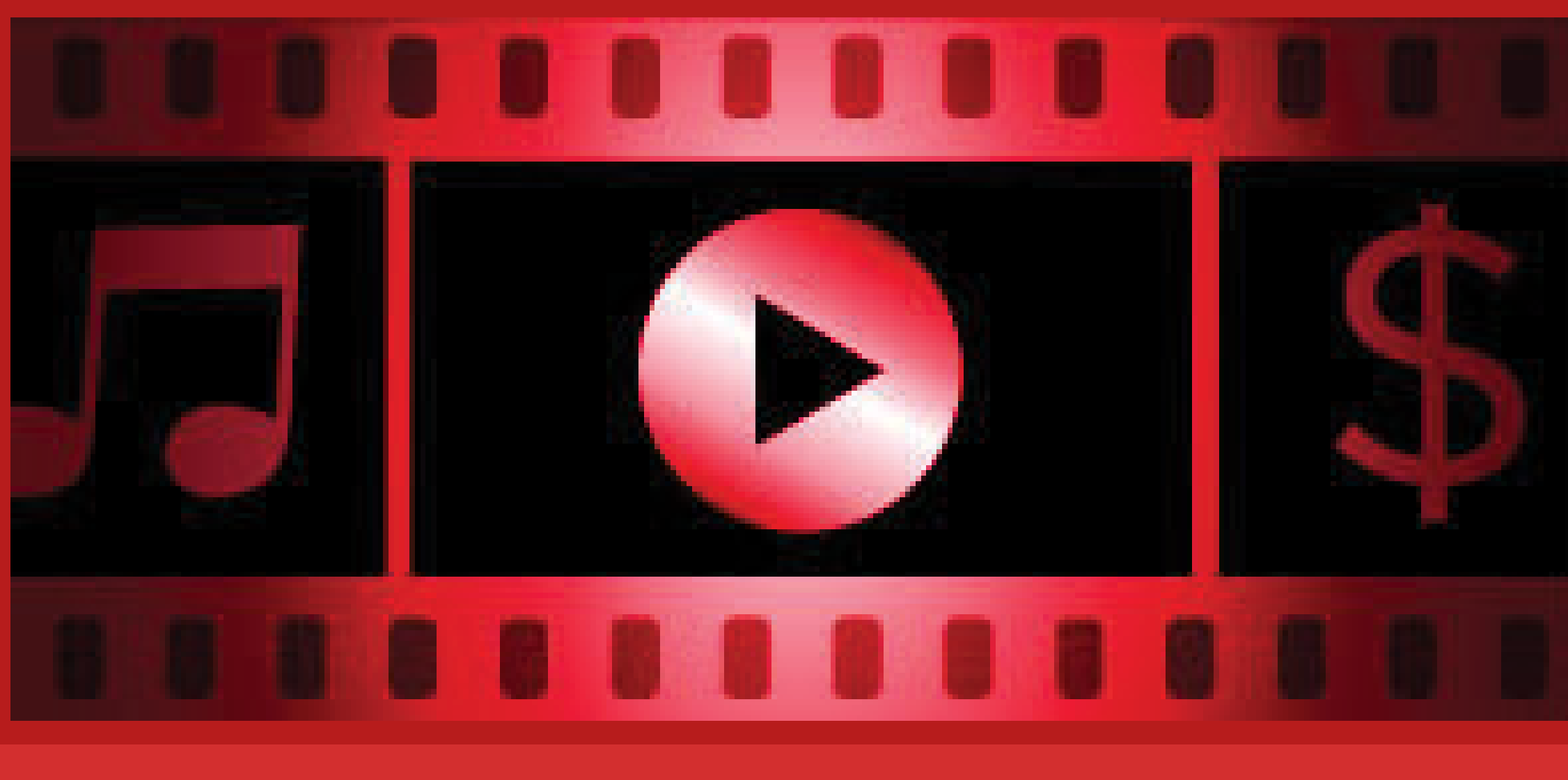
Summer Bands @ Six Flags

Magic Mountain

(1) Velocity Band on Full Throttle Stage: Nathan Andras Kersey-Wilson (keyboard), Taylor Bennett (vocals), Jaime Palmer (vocals), Bryan Archer (leader/guitar), Gregory Wayne Garmen (drums). (2) Full Throttle Stage drummer Mark De La O with Local 47 Live Performance Business Rep Michael A. Ankney.

(3) Dueling Pianos at the Full Throttle Sports Bar: Valerie Chaikin (leader/piano/vocals) and Craig Hendry (piano/vocals).

(4) Pan Band at Hurricane Harbor: Pedro Rodriguez (leader/electric bass), Jeffrey Ramos (steel drum), Brandon Rivera (steel drum), and Lucas Zumado (drum set).



AFM & SAG-AFTRA Intellectual Property Rights Distribution Fund

Audiovisual Division Distribution Report

by Eric Cowden, Associate Director,
Operations

Did you know that in addition to Sound Recording Royalties, the AFM & SAG-AFTRA Fund also distributes some Audiovisual Royalties?

The Fund's Audiovisual Division distributes royalties from its agreements with:

- AIE (The Spanish Rights Collective) www.aie.es
- GWFF (The German Rights Collective) www.gwff.de

Our September AV Distribution included:

- Payments for TV shows and motion pictures broadcast on Spanish or German TV
- Royalties for films exhibited in theaters in Spain

- Monies collected for AFM musicians and SAG-AFTRA vocalists
- Monies for featured and non-featured musicians and vocalists

Here is a link for more information:
afmsagaftfund.org/audiovisual.php

For a list of covered titles go to:

afmsagaftfund.org/covered-rec-title_AV.php

Our Audiovisual Division distributes royalties from the broadcast and exhibition of Film and TV episodes in Spain and Germany. These productions make lavish use of every possible U.S. recording product, and we deliver royalties for them all. We pay featured and non-featured musicians for sound recordings of all sorts and musicians and vocalists for scoring sessions as well. We deliver payments to pop bands, symphony orchestras, jazz combos, rap artists, and on and on.

The whole history of music passes through film and television projects, taken as a whole. Even looked at separately, one theatrical production can generate payments to musicians on recordings made over a span of 50 or more years. From Warner Brothers' legendary 1930s Looney Tunes episodes, to the recent "Minions" (2015) movie with its guided tour through the history of music, along with movies such as "Star Wars: The Force Awakens" and "Inside Out" which showcase Los Angeles scoring musicians and vocalists, we paid 2018 royalties from a wide variety of sources to musicians of all stripes.

Examples from the Fund's 2018 AV distribution:

'Star Wars: The Force Awakens' (2015):

- Music by John Williams
- Scored here in L.A.
- Lots of underscore, both orchestra and chorus

Looney Toons short films (1930s–1940s):

- Music by Carl Stalling
- Thanks to Local 47 archives for unearthing contracts!

'Minions' (2015)

- Music by Heitor Pereira
- Tons of sound recordings utilized
- Music licensed into the film spans 50 years of sound recordings
- Theme from "The Saint" used among others

'Criminal Minds,' 'NCIS' TV episodes (2003–present):

- Numerous sound recordings are licensed into these TV productions, many with U.S. musicians

'Inside Out' (2015)

- Michael Giacchino – scored here in L.A.
- Underscore with orchestra and chorus generates substantial royalty payments

You may recognize Eric Cowden's friendly face from the booth at Capitol Studios, SONY scoring stage, Martin-sound Studios, or even from Group IV Recording. He worked on album projects with Doc Severinsen, Shad-owfax, Sheena Easton, Patrice Rushen, Michael Fein-stein, Ella Fitzgerald, Joe Pass, and Benny Carter as well as scoring sessions with Dennis McCarthy on "Star Trek: The Next Generation," and Dan Foliart on "7th Heaven" and "Home Improvement." Eric honed his skills as a re-cording engineer while assisting on projects for film, TV and records with Bill Conti, Alan Silvestri, and Mike Post as well as on 11 years of sessions for "Cheers," "CHiPS" and "Back to the Future" with Alan Silvestri and projects at Capitol with Diana Krall, Harry Connick Jr., Barry Manilow and many others. Eric came to the Fund in its earliest days, and has built the AV department from the ground up. Eric is literally always be-hind the musicians, whether in the studios, or at the Fund!



AFM & SAG-AFTRA Fund Welcomes New COO

The AFM & SAG-AFTRA Intellectual Property Rights Distribution Fund is pleased to announce the appointment of Sidney Kibodeaux White to the role of Chief Operating Officer.



Sidney comes to the Fund with extensive music industry and leadership experience. Prior to joining the Fund, Sidney held the position of Interim National Director, Music at SAG-AFTRA. In varying roles over her 30-plus year career at SAG-AFTRA, she has dedicated herself to serving singers and recording artists to ensure they receive fair compensation for their work and protection for their livelihood, both throughout their career and long into retirement.

Sidney has a deep appreciation and respect both for the participants she serves, and for the staff who work tirelessly to achieve the Fund's mission. The Fund is confident that her skills will provide insight and clear guidance for developing an efficient and effective team.

In her role as Chief Operating Officer at the Fund, Sidney will oversee all aspects of the Operations team, which includes Participant Services, Sound Recording, Audiovisual/Symphonic, SRDF, Applications Development, and PR and Marketing.

Editor's Note: Sidney's husband is well-known session and touring drummer Michael White, a longtime member of AFM Local 47.

In Memoriam

Sheldon Cohen

Life Member. Librarian
11/8/1933 - 7/25/2018
Survived by spouse & son

Jack J. Costanzo

Life Member. Bongos
9/24/1919 - 8/18/2018
Survived by spouse



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.



Jack Costanzo

Life Member. Bongos

9/24/1919 - 8/18/2018

Born in Sept. 24, 1919 in Chicago, Illinois, Jack Costanzo universally gets credit for introducing the bongo drums to American jazz. As a teenager, he witnessed a Puerto Rican dance group whose leader played bongos, and there was no looking back. With no one to help, Costanzo had to teach himself to play. He fashioned a pair of bongos out of wooden butter tubs and began his long percussion quest.

He started in show business in his later teens as a dancer and then toured with his soon-to-be first wife, Marda Saxton, as a dance team, finally ending up in Los Angeles after serving in the Navy in World War II. His dance career in Los Angeles began as an instructor at the Beverly Hills Hotel, where Latin bandleader Bobby Ramos first saw him playing in a jam session in 1946, which sparked his career as a professional musician. In the mid-'40s, he worked with a number of bands including those of René Touzet, Desi Arnaz, and the Lecuona Cuban Boys, but his big break came in 1947 when jazz giant Stan Kenton brought him into his orchestra.

His pioneering bongo work is heard on such Kenton classics as "The Peanut Vendor," "Cuban Carnival," "Bongo Riff," "Monotony," and "Abstraction." After the breakup of Stan Kenton's band in the late '40s, Jack then moved on to a lucrative gig with Nat King Cole. Costanzo worked with Cole from 1949 to 1953 and can be heard on the classic tunes "Calypso Blues" and "Go Bongo."

After his tenure with Cole ended, Jack then started his own band and released Afro Cuban Jazz North-of-the-Border for Norgran Records in 1955. His mambo/Latin-jazz dream, though, came to fruition on his 1957 GNP Crescendo Records LP, Mr. Bongo, thus leading to groundbreaking records through the '50s and '60s with the Verve, Liberty, Sunset, Tico, Zephyr, Clarity, Tops, and Golden Tone labels. Over his long career Jack released 20+ albums as a leader into the 2000's with his latest releases being "Back From Havana" in 2001 and "Scorching The Skins" in 2002. In the live arena, his band maintained a status as one of the top Latin orchestras in the United States throughout the '50s and '60s with amazing players coming out of his band, including Eddie Cano, Al Escobar, Chino Pozo, Johnny "La Vaca" Rodríguez, Modesto Duran, Luis Miranda, Vladimir Vasiloff, and Carlos Vidal.

Costanzo was constantly at work in the studio and at concerts and club engagements, working with luminaries such as Dizzy Gillespie, Charlie Parker, Miles Davis, Lester Young, Max Roach, Bud Powell, Harry James, Buddy Rich, Art Pepper, Shorty Rogers, the Lighthouse All-Stars, Henry Mancini, Frank Sinatra, Peggy Lee, Ella Fitzgerald, Barbara Streisand, Esquivel, Pérez Prado, Yma Sumac, the Supremes, and Sam Cooke. In addition Jack co-starred in many television shows/motion pictures throughout his career including "Johnny Staccato" with John Casavetes, "Visit to a Small Planet" with Jerry Lewis, "Bernadine" with Pat Boone, and "Harum Scarum" with Elvis Presley.

Master bongo player/conga drummer/musician Jack Costanzo passed away peacefully with family and friends by his side on Aug. 18, 2018.

What Makes a Great Client?

A message from Stephen W. Kramer

People are my business, and it's my goal to serve each one of those people, my clients, to the best of my ability. However, I've come to realize my "best" is not only a function of skill but also the result of what the client brings to the conference room table. In this respect, I've noticed the distinct caliber of caring, organization and dedication exhibited by clients from Musicians Local 47. Without fail and before our first meeting, each one inquire what preparation might be useful. Generally, this includes knowledge of what their Estate (such as ownership of home, bank accounts, etc.), details regarding themselves and family plus ideas of how they imagine their future. The initial meeting can last an hour or more, time enough for me to gauge their commitment to the process of creating an Estate Plan. The level of this kind of collaboration allows me to work with my client to best achieve his or her goals. Not only does this satisfy my professional expectations but it also hopefully meets (or exceeds) the expectations of my client. And this last is the most meaningful part of my job.

KRAMER
LAW GROUP

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

Court Supports Musicians in Fight With Paramount Over Outsourcing

A Ninth Circuit appeals court panel sided with AFM in our suit against Paramount Pictures Corp. for recording the score to “Same Kind of Different as Me” in Slovakia.



“When musicians join together and fight—we win,” said AFM International President Ray Hair. “This is a major victory in standing up to large corporations offshoring our jobs to drive up profits at the expense of U.S. and Canadian musicians.:

The original complaint, filed in June 2015, claims Paramount breached its collective bargaining agreement with musicians requiring Paramount films produced in the United States or Canada be scored in the United States or Canada.

The decision reverses a lower court’s 2016 finding that Paramount didn’t violate its contract by scoring the film overseas because it did not produce the movie. The appeals court said the lower court overreached in ruling that Paramount was not the “producer” of “Same Kind of Different as Me,” as they did not “employ” the cast and crew and accordingly could not violate their contract with the musicians.

The appeals court opinion written by Judge A. Wallace Tashima noted that scoring occurs in post production and is separate from the shooting of films. Thus the lower court erred by presuming that “just one entity can ‘produce’ a motion picture and that the same entity controls both production and post production.”

“Same Kind of Different as Me,” directed by Michael Carney and starring Renée Zellweger, Greg Kinnear and Jon Voight, was filmed in and around Jackson, Mississippi but was scored in Bratislava, Slovakia.



LA County Labor Fed 2018 Voter Guide

Working people have the power to change America. We put that power into hard work: knocking doors, calling voters, walking precincts.

Whatever. It. Takes.

Vote by mail or find your polling location and vote at the ballot box on November 6th! Review the Fed's recommended best candidate and ballot measure choices for working people at

thelafed.org/voter-guide

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Do Not Work For...

[This list](#) contains the names of employers with whom Local 47 currently has disputes.



If you have any questions about this list please contact the President's Office: 323.993.3182

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.

Tax Preparation Training Program

Looking for a great parallel career to help supplement the earnings from your industry work? Are you detail-oriented and like numbers? Professional tax preparation might be a good parallel career for you!

The Career Center at The Actors Fund and the Volunteer Income Tax Assistance Program (VITA) are coming together to offer a free, two-stage Tax Preparation Training Program for entertainment industry professionals.

Stage One – Tax Preparation Course

Participants will learn tax law, tax return preparation and the many unique ways entertainment professionals in a freelance environment need to manage income and expenses. This nine-week course will start on Oct. 23 and meet every Tuesday evening from 6:30-9:30 p.m. at The Actors Fund's office on Wilshire Blvd.

Stage Two – VITA Internship

After completing the Tax Preparation Course, candidates will volunteer in The Actors Fund VITA program in February and March to gain hands-on experience. These sessions are also held at the Wilshire location. Obtaining VITA certification will be part of the nine-week course. The two part training program is geared toward helping candidates prepare for taking the CTEC exam (California Tax Education Council), which is required for people who wish to begin a career in tax preparation in California.

*Space is limited! Applications accepted until Oct. 17.
Nine-Week Training Program begins Oct 23.*

To Apply:

An interview is required to be admitted into this training program. Go to this link and complete the application:

surveymonkey.com/r/YMBYKNF

Prerequisite: Career Center Orientation

Please note that you MUST attend orientation before you can continue with this class. If you have not attended Orientation, please see information below:

Los Angeles Orientation:

Mondays (except for holidays), 1-2:30 p.m.

5757 Wilshire Blvd., Suite 400, Los Angeles CA 90036

Parking: S.C. Prestige Parking, 659 Hauser Blvd.

Burbank Orientation:

Thursdays (except for Valley Days), 10-11:30 a.m.

2520 W. Olive Ave. Suite #300, Burbank CA 91505

Parking: Provided in the lot

If you have additional questions about this process, please email Sabrena Ikon at Sikon@ActorsFund.org.

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 15th 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

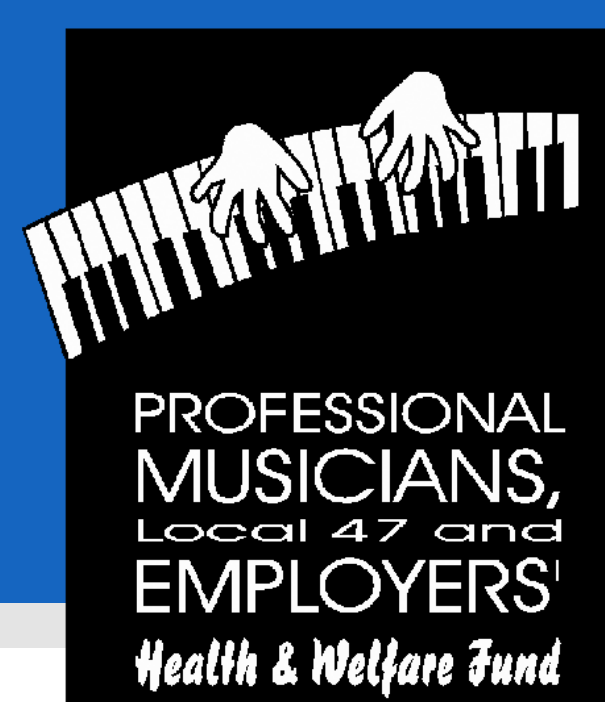
* by standard mail to:

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

Blue Light Emitted from Digital Devices Can Hurt Your Eyes



What is blue light?

Blue light is the highest energy wavelength of visible light which is able to penetrate through the eyes' natural filters.

Electronic devices such as cell phones, tablets, computers and televisions, all emit blue light. This exposure can cause permanent damage to the eyes over time. Macular Degeneration is one of the conditions that can occur due to cumulative exposure to blue light.

Think about your children and the time they spend looking at their electronic devices. Children growing up in the electronic age are may be at an increased risk of Macular Degeneration due to the amount the blue light exposure they will have during their lives.

What has the research found?

A study performed by an optical chemistry researcher at The University of Toledo examined the effects of blue light exposure on the retina. The results of this study demonstrated a link between constant exposure to blue light and retinal damage. This study only added to the growing evidence of the damage blue light has on the eye.

We all have cell phones, tablets and computers. As we use these devices, our eyes are continuously being exposed to blue light. According to Professor Ajith Karunaratne, of the University of Toledo, the eye's cornea and lens cannot block or reflect blue light and the result is damage to the eye's retina and can lead to macular degeneration.

"Every year more than two million new cases of age-related macular degeneration are reported in the United States," Karunaratne said. "By learning more about the mechanisms of blindness in search of a method to intercept toxic reactions caused by the combination of retinal and blue light, we hope to find a way to protect the vision of children growing up in a high-tech world."

How can we protect our eyes?

First and foremost, schedule an eye exam! Musicians eligible for benefits through the Professional Musicians, Local 47 and Employers' Health & Welfare Fund (the "Fund") have the option to enroll in the MES Vision benefit at the annual open enroll period (Nov. 20 through Dec. 20, for coverage effective Jan. 1).

If you are currently enrolled in the MES Vision benefit you can find a participating provider at MESVision.com.

Ask your eye doctor about special lenses or coating that will protect your eyes. Even if an additional cost, that coating or special lens may save your eyesight!

Other eye-assisting tips: (A) When working or playing with your electronic device, take a break every 20 minutes and focus on an object 20 feet away for at least 20 seconds and (B) keep your eyes protected when you are outside by wearing sun glasses (lenses with UV and Anti-Reflective coatings are helpful).

You can find lenses that will block blue light; however and unfortunately, at this time most vision carriers don't cover this type of lens. We are working with MES Vision in the hopes of having this option available for the Fund's participants in the future.

Sources:

University of Toledo, Ajith Karunaratne, PhD.
MES Vision article written by Gary Heiting, O.D.

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.*

Auditions

Los Angeles Chamber Orchestra
announces the following
vacancies:

los angeles
chamber
Orchestra

2ND TRUMPET

NOVEMBER 19–20, 2018

application due: October 8, 2018

PRINCIPAL VIOLA

DECEMBER 3–4, 2018

application due: October 22, 2018

online application form
www.laco.org/auditions

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

Los Angeles Chamber Orchestra is an equal opportunity employer

the orchestra welcomes and encourages candidates
from diverse & underrepresented backgrounds

Los Angeles Chamber Orchestra
making great music personal

Auditions



Auditions

Principal Trombone

Tuesday, October 16

Assistant Principal Viola

Sunday, October 21

Assistant Concertmaster

Monday, October 22

Application deadline for all auditions:

Friday, September 21 @ 5:00 pm PST

For more information, or to apply online,

visit www.SacPhilOpera.org/auditions

All applicants must submit a \$50.00 refundable deposit
to secure an audition spot



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

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Karen Godgart, Advertising Director

323.868.5416, kgodgart@afm.org