

Overture

online

BACK IN THE GAME

AFM hits reset button on Video Game Agreement

AFM Local 47 2018 General Election Returns*

Congratulations to all candidates and thank you to all members who voted in the Local 47 General Election:

PRESIDENT & DELEGATE

(1 elected by acclamation):

John Acosta

VICE PRESIDENT & DELEGATE

(1 elected by acclamation):

Rick Baptist

SECRETARY/TREASURER

& DELEGATE

(1 elected by acclamation):

Gary Lasley

TRUSTEE

(3 elected by acclamation):

**Judy Chilnick
Bonnie Janofsky
Dylan Hart**

DIRECTOR

(6 elected):

**John Lofton - 316
Andy Malloy - 314
Phil O'Connor - 303
Pam Gates - 302
Bill Reichenbach - 296
Vivian Wolf - 253
Mike Davis - 202**

HEARING BOARD

(7 elected by acclamation):

**Alan Estes
Jon Kurnick
Jeff Lass
Norman Ludwin
Helen Nightengale
Allen Savedoff
Marc Sazer**

DELEGATE TO THE AFM CONVENTION

(3 elected by acclamation):

**Pam Gates
Bonnie Janofsky
Lydia Reinebach**

FIRST ALTERNATE DELEGATE

(1 elected by acclamation):

Phil O'Connor

SECOND ALTERNATE DELEGATE

(1 elected by acclamation):

Norman Ludwin

* Results of tallying by California Elections Company of ballots cast by eligible voters of the general membership in the Dec. 11, 2018 AFM Local 47 General Election. Certification and declaration of the election by the Election Board pending per Article IX, Section 16 of the Local 47 Bylaws.

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AFM Local 47

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AFM LOCAL
47

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

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

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

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Vice President Rick Baptist

Secretary/Treasurer Gary Lasley

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Bonnie Janofsky

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Andy Malloy, Phil O'Connor,

Bill Reichenbach, Vivian Wolf

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Jeff Lass, Norman Ludwin,

Helen Nightengale, Marc Sazer

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John Acosta, Rick Baptist,

Pam Gates, Bonnie Janofsky,

Gary Lasley, Lydia Reinebach

1st Alternate Delegate

Phil O'Connor

2nd Alternate Delegate

Norman Ludwin

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Vince Trombetta, President

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Paul Sternhagen, Nick Stone

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Ray Brown, Lesa Terry

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Kris Mettala, Lydia Reinebach,

Paul Sternhagen

Wage Scale Committee

Judy Chilnick, Bonnie Janofsky,

Phil O'Connor, Danielle Ondarza,

Lydia Reinebach



Contents

Navigate back to Contents by tapping the "O"

Overture Online / Vol. 5 No. 1 / January 2019 / afm47.org

Cover Story:

BACK IN THE GAME

AFM hits reset button
on Video Game
Agreement

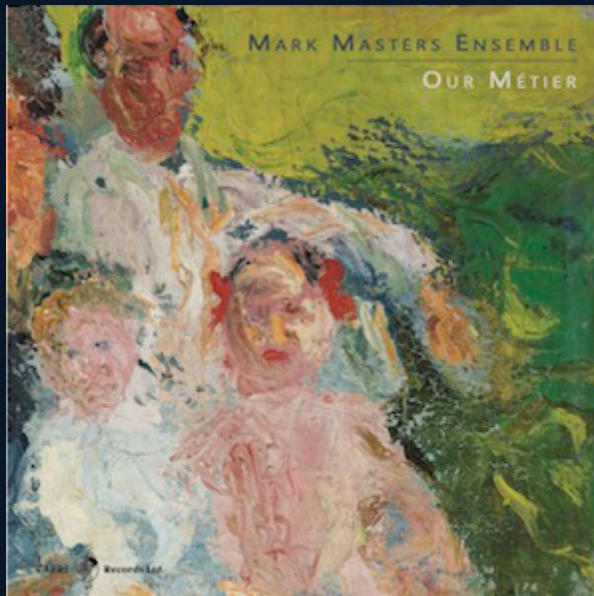


Columns

Features



The Virtual Orchestra – 30 Years Later



#ListenLA Album Spotlight Mark Masters Ensemble: 'Our Métier'



Music Fund 17th Annual Fall Golf Classic

Fundraising event draws nearly 100 local musicians



Musicians Helping Musicians

Member-led health education committee strives to serve those in need



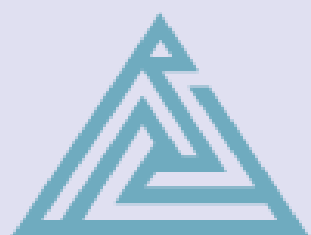
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President John Acosta



Looking Ahead

Thank you, Local 47 members, for allowing this administration the opportunity to serve you for another two years. I would like to thank our Election Board for their work to ensure that we had a transparent and fair election. I also want to thank all of the staff who supported the work of the Election Board. Being re-elected is a great honor and we do not take our responsibility lightly. We pledge that we will work tirelessly to ensure that your interests will be at the forefront of every decision and action that we take. It is truly a privilege for all of us to be able to serve as your advocates. We move forward focused on improving, modernizing and refining our institution, building on the work we have already begun.

This year will mark my 16th year in service to this union — well past the “few years” I originally thought I would be part of this great institution. I can recall my early days struggling to understand the politics of the symphony orchestra (first chair who??), or the political currents that often clashed within our walls, within our Federation and within our membership. Today I am truly grateful for all that I have learned these years from mentors like Marl Young and Hal Espinosa, Serena Kay Williams and Bill Creelman, all of whom shared pearls of wisdom that I continue to draw upon during difficult and uncertain times. I am also grateful to you, the members, my greatest teachers; especially those of you who serve on orchestra or national negotiating committees and with whom I have had the honor to work, allowing me the opportunity to understand what it means to be a professional musician in this day and age.

As we enter this next term there are great challenges ahead. We need to better understand the growth of non-union work within our jurisdiction and create a climate that is conducive to bringing this work under our union agreements. We need to understand and address the growth of fi-core musicians within our ranks and determine how best to address this and bring back these former members. We need to grow our membership and create an atmosphere that is inviting to young musicians and diverse communities of musicians. We need to continue to find creative ways to capture employment that wants to be union but needs flexibility on our part — cautious flexibility — that does not jeopardize our legacy agreements. As we move forward and create new policies, we need to consider the interest of all of our members, understanding that there is a delicate balance between our active members who work under union agreements and those that would prefer to work under contract but often are forced to take non-union work to make a living.

As we look ahead I invite all of you to become active in your union, show up and get involved. Our success is guaranteed if we work together in cooperation and collaboration with each other. These are exciting times in technology and within our society, and while there is much noise in the world, there is also great beauty. What we do today will set the tone for tomorrow. Let’s make eternal and wondrous music together!

In Unity,

John Acosta

Vice President Rick Baptist



This will be my first column for my third term as VP. I am very thrilled to represent my fellow musicians in all facets of union matters.

I want to take you back four years to give insight into the terror I was experiencing coming into the union as an elected titled officer. Yes, it is true that I served on the Hearing Board for 12 years. Thinking back on that, I realized that I attended maybe five hearings in those 12 years. My fellow musicians, and especially Warren Luening, said that my slogan for running for the hearing board was, “Sweeping Changes in Absentia.”

I did feel comfortable about my knowledge of our national contracts (Live TV, Sound Recording, and Motion Pictures). I had sat in on many of the contract negotiations as a player rep.

My big surprise was the more than 50 CBAs (collective bargaining agreements) and all the local agreements such as Demo, Limited Pressing, Low Budget Records, and Festival Films.

I would like to thank our President John Acosta for his patience in trying to explain to me all that it entails to being a VP. I also want to thank Diane Lauerman and Michael Ankney, our live performance reps. Ironically, I am their supervisor, so they had to school me in all the live contract language which includes concerts, theater, and outdoor performances at venues such as the Hollywood Bowl and Greek Theatre. The main person I want to thank is my executive assistant, Marisol Rhodes. Marisol took a VP newbie and turned me into a titled officer who believes he can do this job better than anyone else — as long as she is by my side to make sure I don’t do anything stupid.

Since my office is in charge of the building, I would like to invite all of you musicians who have not visited our brand new digs to come and see why we are so proud of what your ‘yes’ vote to sell the old building has turned into. I always say, please come to my office and I will give the \$1.95 tour of our facility.

Phase 2 is in the works for our construction of the multi-purpose auditorium. The Burbank permit office has a six-month backlog for permits. Once the plans are approved, it would be approximately a six- to nine-month buildout. More to come on that subject.

Finally, I promise to continue to honor and highlight in my monthly columns our musicians from the past, and also our present musicians into the future. We have a legacy of brilliant, talented men and women from all facets of this music business, and I want everyone to know about the accomplishments in your careers.

Live, Laugh and Love.

A handwritten signature in black ink, appearing to read "Rick Baptist". The signature is stylized with a large, sweeping "R" and a long, horizontal flourish extending to the right.

Rick Baptist

Secretary/Treasurer Gary Lasley



A hearty Happy 2019 to all of you. As we begin a new year and a new adventure, I'd like to express my gratitude and appreciation for your continued support as your Secretary/Treasurer. We've experienced many successes (and a few disappointments) along the way, and I'm excited about having the opportunity to address the challenges we face over the next two years, along with President Acosta, Vice-President Baptist and the Executive Board. Among them are the upcoming AFM Convention in Las Vegas this summer, a complete updating of our proprietary member database and billing software, and the continuing process of building a multi-purpose auditorium. These issues, as well as the ongoing electronic media and live TV negotiations, provide many opportunities for Local 47 members.

It's come to my attention that recently several members of my staff have experienced phone calls from Local 47 members that were rude, disrespectful, profane, and even potentially violent. Let me be clear; this sort of behavior is uncalled for and not acceptable! Local 47 staff are here to assist members with problems regarding membership status, work dues payments, contract administration and more. If a staff member is unable to resolve your issue please contact President Acosta, Vice President Baptist, or myself and we will do our best to help you. The Local 47 Executive Board, at its Nov. 6, 2018 meeting, adopted the following policy: "In accordance with Local 47 Bylaws Article XIII, Section 8, any member who is credibly accused of profane verbal or physical abuse of a staff member, whether in person, via email, or over the phone shall be subject Hearing Board charges." I respect our staff and all I ask is that you do the same!

Our Inaugural General Membership meeting will be Monday, Jan. 14 at 7:30 p.m. in rehearsal room 7. Please come to see the newly re-elected titled officers, trustees, and directors be sworn in for a two-year term. Directly after the Inaugural meeting, the annual meeting of the Musicians' Club of Los Angeles will commence. Please hang around and find out about the finances of the Club and the progress of the Phase 2 construction project. Your participation in our union is crucial. Membership meetings are an important opportunity for us to report to you, and for you to express your views to us. Hope to see you there!

I'd like to congratulate Local 47 Communications Director Linda Rapka for again receiving many awards this year from the International Labor Communications Association (ILCA) for the quality of the Overture, the Local 47 Beat, and the 47 Blog. ILCA is comprised of hundreds of Labor Unions and their publications from across the United States and Canada. For Linda, winning awards is almost routine, so it's important to recognize that it is truly an honor to receive such recognition. Here's a list of the awards for 2018 for works published in 2017:



- Local 47 Beat: Second Place, General Excellence
- Overture Magazine: "YOLA Turns 10," Second Place, Best Cover
- Overture Online App: Third Place, General Excellence
- 47 Blog: Third Place, General Excellence
- "Introducing 47 Strong," Second Place, Best Flyer
- "My Union Card," Honorable Mention, writing, Best Editorial

Until next time, thanks for listening. May 2019 bring inspiration, creativity and prosperity to you and your family.

Warm Regards,

A handwritten signature in dark ink that reads "Gary". The signature is stylized with a large, looped 'G' and a trailing 'y'.

Gary Lasley



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EMD Administrator Roxanne Castillo, Esq.



I'm Roxanne Castillo, your Electronic Media Administrator. I've been at Local 47 for six months and love it. I'm a lawyer licensed in California, and my experience varies from several civil areas, to immigration, to entertainment. Before AFM, I was at Viacom working in diligence on all unscripted series for all of their channels including MTV and VH1. AFM Local 47 was a natural choice for me because I believe in artists' rights and believe I can contribute in a positive way to this team on behalf of all our musicians.

For those of you who don't know what the EMD Admin does, I administer the agreements for motion picture, scripted and live TV, records, commercials, video games, and a lot more. By administer I mean I'm the middle man (lady?) between the American Federation of Musicians and the networks, studios, production companies, etc. to facilitate use of AFM agreements. I explain the nuts and bolts and help guide the process. Need help convincing a production to go union? Call me. Need help getting a new use fee because a song you recorded for an album is now in a commercial? Call me. Need help filling out a B form to report your gig? Call me.

Now that you know what I do, I'll throw in a little something extra. Lately I've been getting a lot of questions about synchronization licenses, or sync licenses for short. This is not something AFM handles, but surprisingly enough for all you song writers and composers this is something you can definitely do on your own.

Let's say for example, you write a song. Guess what? The second you write that original musical composition down you are the copyright owner! HOWEVER, if you want to **enforce** your copyright, you're going to have to register with the United States Copyright Office. Don't worry, it's easier than you think. The FAQ page on copyright.gov gives a concise step-by-step on how to register your copyright.

So someone heard your song, loves it, and wants to put it in their movie. Awesome! This is a great opportunity for you and this is where the sync license comes into play. A synchronization license is called this because: the musical composition is **synced** to visual media. Sync licenses apply for film, TV, commercials, and video games. If there's some visual media that your song is playing along to, you can negotiate a sync license.

Oh no, I said negotiate! Not to worry, you can do this on your own too. The dollar amount varies for use of a song in visual media. Take into consideration how much of the song is being used; is it background, is it imperative to the scene? A sync license can range from a couple hundred to several thousand. It all depends on the circumstances. Aside from dollar amount, you want to consider how long the term of the license will be for, if the entity you gave the license to can license the song to someone else, and whether you would prefer a lump sum or ongoing payment based on use (similar to a reuse structure). Lastly, and possibly most importantly, get it in writing.

One important distinction: a sync license is for the use of a particular composition while a master use license is for the use of a particular recording of the composition. For example, if a show wants to use "Paint it Black" by the Rolling Stones, they can hire musicians to record their own version. Use of the "Paint it Black" composition requires a sync license. If, however, the show wants to use the version recorded by the Rolling Stones in 1966, then this requires a master use license.

Questions, comments, concerns? Feel free to reach out to me at (323) 993-3143 or roxanne.castillo@afm47.org.

All materials have been prepared for general information purposes only. The information presented is not legal advice, is not to be acted on as such, and the information presented may not reflect the most current legal developments. The content of any phone call or email sent to Roxanne Castillo at a phone number or email address available in this magazine or any media connected to the American Federation of Musicians and American Federation of Musicians Local 47 or other Local, will not create an attorney-client relationship and the contents of such phone call or email shall not be considered confidential within the meaning of an attorney-client relationship. Readers should contact their attorney to obtain advice with respect to any particular legal matter.

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BACK IN THE GAME

AFM hits reset button on Video Game Agreement

by Linda A. Rapka

AFM musicians are ready to get back in the game with a new and improved video game agreement.

The new Video Game/Interactive Media Agreement (VGA) was promulgated by the AFM International Executive Board in December and already has the first project under its belt, with several more in the works. AFM President Ray Hair granted Epic Games special approval to score the trailer and lobby music for the new “Fortnite: Season 7” in November at a one-day session at Capitol Records conducted by composer Alexander Rannie.

“Epic was very gracious throughout the whole process, using the union from the get-go,” Rannie said. “It was very much a collaborative effort. The folks at Epic made themselves readily available and were very supportive. This is one of literally dozens of projects Epic is involved with, and for them to take the time and do it right was great.”

The AFM spent years struggling with the gaming industry to work with the first incarnation of the VGA. Released in 2014, it yielded just a handful of projects, its terms proving largely unsatisfactory to game producers who felt that certain aspects didn’t align with their industry’s unique needs. Over the course of the last two years, Hair and Local 47 President John Acosta worked to revise the language with direct input from interactive media company Formosa Group and the world’s leading video game developers, U.S. companies Bungie and Epic Games and China’s Tencent.

“The new agreement better reflects how things work in the gaming industry,” said Local 47 President John Acosta, who explained that it fixes several issues including granting more flexibility for online streaming and promotional use. “I am extremely grateful to AFM President Hair, and Paul Lipson and Savina Ciaramella at Formosa Group, for all of their work getting us to ‘yes.’”

Mary Beth Blakey, a contract administrator in the AFM West Coast Office, says that the revised VGA expands the scope to include mobile games, cloud gaming, and productions for Twitch and similar platforms where players live-stream gameplay to online audiences.

Other key elements include the use of up to two minutes of gameplay in movies or TV, as long as the use is diegetic and incidental in nature (for example, when you see a character on a sitcom playing a game), the option of paying 85% of scale for low-budget or DLC (downloadable content) recording sessions, a reduction in health and welfare payments, and the elimination of additional payments triggered by a soundtrack release.

“Getting to this final agreement was a long and arduous process, but a necessary one,” Acosta said. “The union is eager to explore new ways to enter trending and expanding industries, and we are optimistic about what this new contract will achieve.”

The AFM is optimistic that this new contract will attract more video game producers to experience the value of scoring with world-class union musicians and generate more work for members in a booming — and lucrative — industry. At \$140 billion, the global video game industry is a cool \$100 billion larger than the motion picture industry, and the massive popularity of gaming only continues to grow. And as games get bigger and more complex, so too do their musical scores.

“It’s really great what’s happening right now,” Rannie said. “It’s a field where there are major players and terrific independents. It feels like in a way it’s just getting started in terms of how far they can go and what can happen game-wise, interactive-wise, and music-wise as well. There are lots of great opportunities for composers, gamers and game builders. All of this is very exciting.”

To Get More Video Game Composing Jobs, Do This

Brian Schmidt, a 30-year veteran of the game audio industry and the Founder and Executive Director of GameSoundCon, [offers these tips of the trade](#) about composing for video games.

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Inaugural Meeting

Monday | Jan 14 | 7:30pm

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On the agenda (*subject to change*):

- Presentation of 50-year Pins
- Administration of Oath of Office to New Officers
- Officer Reports
- Old and New Business

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

Open to all members in good standing.

Food & refreshments will be served.

Review meeting policies [here](#).

[Facebook Event Page](#)

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

Annual Meeting of the Musicians' Club of Los Angeles

Immediately following Inaugural Meeting

All members of AFM Local 47 are members of the Musicians' Club of L.A. Nine (9) members are needed to constitute a quorum for regular or special meetings of the Musicians' Club of Los Angeles. Club Bylaws may be viewed in the members section at afm47.org.

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NEWS BRIEFS

New Motion Picture/TV Film Scales, Music Prep Chart

Recording Musicians Wage Scales for Independent Theatrical Motion Pictures and Television Films, and the Low Budget Summary, have been updated with an extension term through April 4. The Local 47 Music Prep Chart has also been updated with new rates for motion picture and TV film. Find them in the member section at afm47.org.

Limited Pressing, Demo Contract Updates

Updates have been posted to the AFM Local 47 Limited Pressing Agreement and Demo Recording (B-5) Contract. They may be accessed on our website under the Electronic Media Department [Sound Recording page](#).

Auditors' Report

The 3rd Quarter financial reports of AFM Local 47 and the Musicians' Club of Los Angeles are now posted in the members section at afm47.org. Printed copies are available upon request from the Secretary/Treasurer.

AFM Convention

The 101st Convention of the American Federation of Musicians of the United States and Canada takes place at the Westgate Hotel in Las Vegas from June 16-20. Stay tuned for updates at afm.org.



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Pay by March 31 to avoid suspension!

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2019 Wage Scale Updates

The new Wage Scale book for Live Engagements and Music Prep will be published in mid-January and available by request from the Live Performance Department. A digital copy of the 2019 book is available in the Members Section at afm47.org.

The AFM has made available Music Prep scales for copyists preparing parts for musical theater, which are also available in the members section of our website.



Office Closures

Jan. 1 - New Year's Day
Jan. 21 - Martin Luther King Jr. Day

Inaugural Meeting

Jan. 14, 7:30 p.m.

Executive Board Meetings

Local 47 Conference Room
Tuesdays, 10 a.m.

New Member Orientation

Local 47 Conference Room
Third Thursdays, 2 p.m.

More info @ afm47.org/calendar

Extra, Extra!

Our 2019 Member Directory will be available beginning in February. Members may request a complimentary copy online at afm47.org/directory or by calling 323.462.2161



The Virtual Orchestra – 30 Years Later

by Paul Castillo, President, TMA SoCal

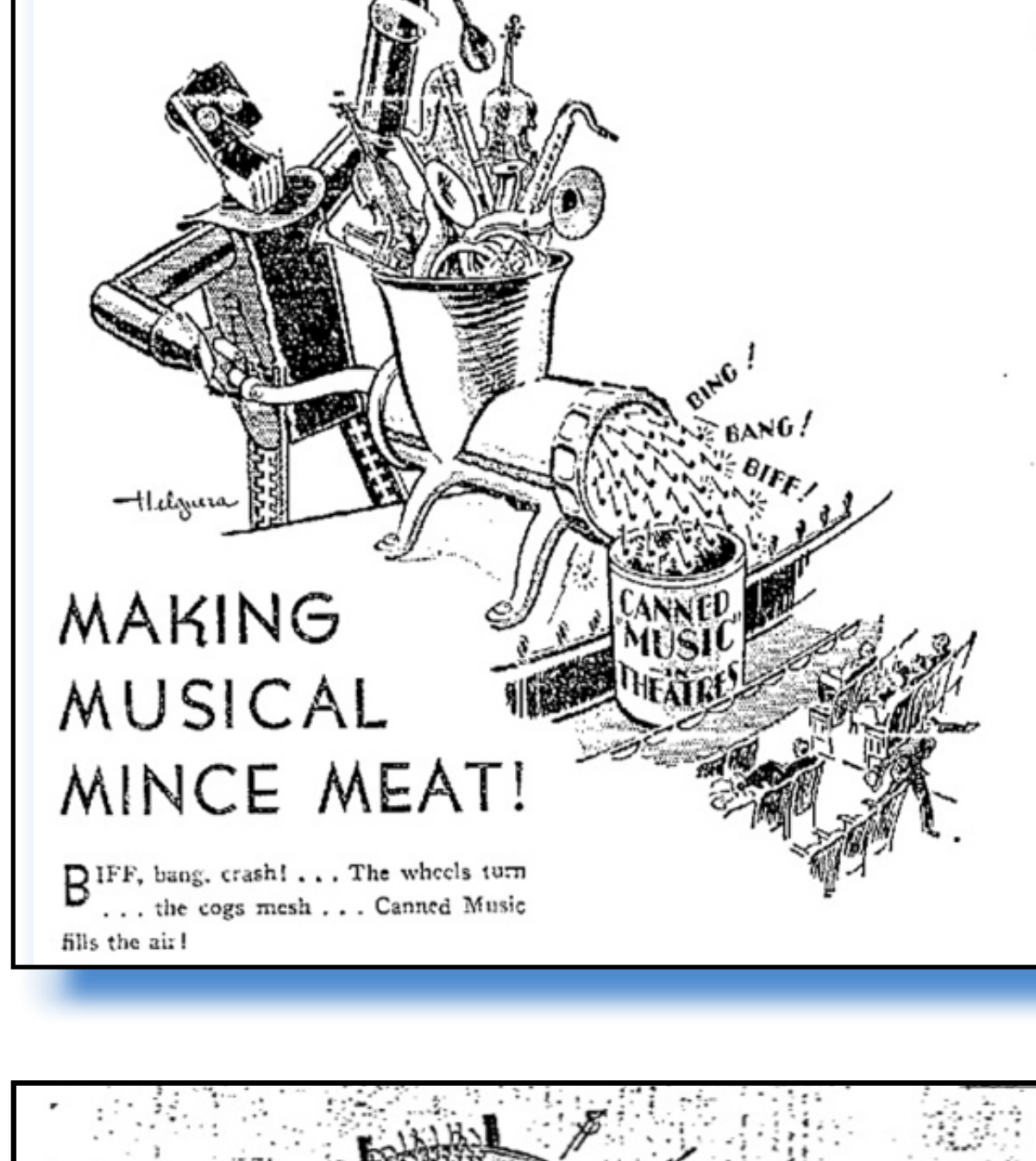
The Virtual Orchestra (the “VO”), often discussed among theater musicians, has now been used in performances for over 30 years. Its first use in a live performance is documented as Feb. 12, 1987, in a production of Christopher Yavelow’s opera, *Countdown*, performed by the Boston Lyric Opera under the direction of John Balme. The VO device used was a Kurzweil K250 along with a modified Roland SBX80. It was the development of sampling technology that led to the VO, though prior to that there were of course electronic instruments, the Theremin for example, that were used in live music performance but not necessarily to replicate or replace musicians during the performance. The use of pre-recorded music for performances, however, and the subsequent development of magnetic tape and later digital and solid-state technologies, continue to be used to replace musicians in live performance. Prior to the VO, there were mechanical technologies that were sometimes perceived as a threat to working musicians.

Mechanical orchestras can be traced back as far as the 9th century, but it wasn’t until the 19th century, with the invention of the Panharmonicon, and later the Orchestrion, that such devices came to the public’s attention. At the time these mechanical orchestras were accepted more as novelties and feats of engineering rather than a threat or replacement for orchestra musicians. It wasn’t until after the Second Industrial Revolution (1870-1930+), sometimes referred to as the Technological Revolution, that such devices began to be perceived as threats to employment to working musicians. This coincided with a general fear and concern by the public that technology would replace workers. In the 1930s the AFM formed the Music Defense League, and even published ads in local newspapers, urging the public to express its support of musicians for live performances of musical theater and motion picture presentations.

As technologies continued to develop, the ability to replicate acoustic instruments became easier, less expensive, and more accurate. By the 1990s the VO had become a real threat to the musicians in the pit orchestras, to such an extent that it led to a reduction to specified minimums in the union’s collective bargaining agreements at the Federation and at the Local levels. In 2003 the Broadway musicians strike, which began as a dispute over orchestra minimums when producers proposed a reduction in the orchestra minimums to seven or eight musicians and the intention to use the VO, quickly developed into a dispute over the use of the VO. In the end the minimums were reduced from 24-26 to 18-19 for the Broadway agreements covering the musicians’ employment. This has had a cascading effect on local employment for theater musicians performing in local musical theater productions as well as touring productions.

Today it is quite common to see more than one synthesizer in the orchestra pit, along with other devices such as a Fractal (an effects processing device for guitar) or an Ableton (a brand that manufacturers and distributes hardware and software utilizing sampling technologies). Is the VO here to stay? In a word, yes. Does it cause a diminishment in the number of musicians employed? Again, yes. It’s worth noting that VO of today is different than it was in 1987, and that its use, as the Fractal for guitar has demonstrated, is not limited to MIDI or other keyboard interfaces. As new technologies continue to emerge it will be necessary to change the definition for the VO.

It’s not just the VO that has caused a reduction in the number of musicians employed. There are the expectations of the audience, and the critics, as well as the improvements in the quality of sound amplification, to such an extent that audiences cannot tell the difference in a purely acoustic sound, that drive the trend to smaller orchestras and use of electronic devices in the orchestra pit. It’s important that proactive efforts are made to call attention to the musicians in the pit or on the stage, and even musicians that are off-stage and out of sight of the audience. Musicians must be vigilant when it comes to technologies in the workplace and be willing and able to bargain collectively from a position of strength and increasing leverage to maintain a standard of work with dignity, with better wages, better benefits, and better working conditions. When new technologies are introduced, the provisions in the employment agreements must have enough flexibility to ensure that musicians are justly compensated.



Newspaper ads by the AFM from 1930s depict virtual orchestras as threats to the employment of pit musicians. Similar arguments against VO’s continue today.



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Do You Know Someone Who Should Be in the Union?

If you're working, teaching, or just hanging with other musicians, chances are you know someone who should be in the union, but isn't.

That's the way the business is today. Too many musicians are working outside the union, missing out on the advantages of AFM membership. They don't enjoy true contract protection. They don't have easy access to job referrals, reliable booking agents, recording and multimedia protection. They don't work under collective bargaining agreements. They're not part of a community of musicians that works to make the music industry better and fairer for musicians.

They don't know that membership makes the difference.

That's unfortunate for them. And for you.

As an AFM member, you know your real strength in the music business comes from working collectively with other musicians. Isolated musicians are more easily exploited and less likely to receive benefits that union musicians take for granted — contracts that are more than just pieces of paper, scale wages worthy of professionals, respect and dignity.

Although they don't mean to, non-members hurt all musicians by remaining outside the union. They convince the people who hire us that musicians have low standards, that we're willing to settle for less, that we're not serious about our profession.

The best way we can build a better music business is to build the union by bringing non-members into our Local. It's easy. Any member can do it. Every member should do it. Just talk to the non-members you know about why you carry a union card. Send them into the Local. Show them that AFM musicians care. Let them know that if they really want to succeed in the music business, "Membership Makes the Difference!"



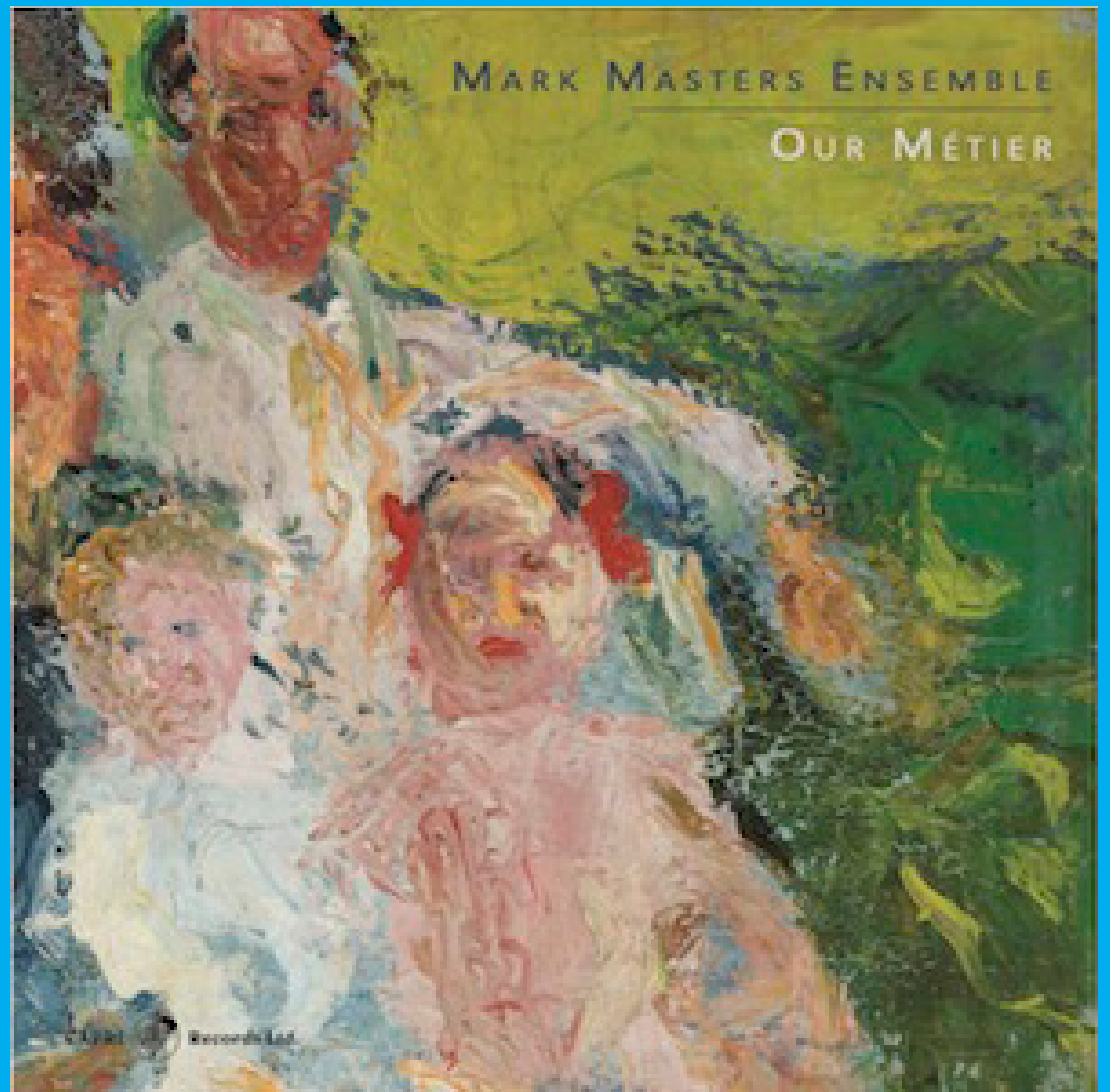
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Celebrating union-made music in Los Angeles

Album Spotlight:

Mark Masters Ensemble: ‘Our Métier’

Receiving glowing praise from notable publications around the world — including a [four-star review in DownBeat Magazine](#) — “Our Métier” by composer/arranger and president of the American Jazz Institute Mark Masters displays his prodigious talent for painting brilliant, complex, and satisfying jazz landscapes featuring premier AFM union talent.



For his new record, Masters crafted a set of original compositions that showcase some of the most adventurous creative improvising musicians in jazz today. The ensemble includes Local 47 Life Members Gary Foster, Putter Smith, Bob Carr, and Les Benedict; members Kirsten Edkins, Gerald Pinter, Dave Woodley, Ryan Dragon, Les Lovitt, Stephanie O’Keefe, Ed Czach, and Craig Fundyga; as well as AFM members of New York Local 802 and San Francisco Local 6. O’Keefe served as contractor for the project.

Recording took place at the Bridge Recording in 2017 and the album was released Sept. 21, 2018, marking Masters’ eleventh project for Capri Records. It was recorded under the union’s Limited Pressing contract, which offers wonderful benefits for a wide array of recording projects.

“Our Limited Pressing agreement is a great recording option for musicians, composers, independent artist or entrepreneurs with a fixed budget looking to record their own material while ensuring that musicians are taken care of,” said Erick Cruz, Local 47’s Sound Recording business representative. “Under this agreement, you can pitch your work freely to possible buyers without the limitations set by our demo agreement. You can also sell your project on the market in a physical format such CD, or digitally on iTunes, etc.” He explains that only when a project sells 10,000 units is a scale upgrade for musicians required. “It’s a win-win situation for both sides of the aisle.”

For more information contact Erick Cruz at 323.993.3170 or erick.cruz@afm47.org.

“Our Métier” is available for purchase in all formats from Capri Records and from Amazon.

The Future of Jazz: Joan Chamorro's Sant Andreu Jazz Band

This is something that should inspire our members, and everyone, to be encouraged about the future of jazz: Joan Chamorro's Sant Andreu Jazz Band out of Barcelona, Spain. It's amazing, uses an inventive way of teaching kids to play and sing jazz, and produces remarkable results. Briefly, Mr. Chamorro teaches kids the love of jazz first by listening. Then he has them playing nice charts in an exciting big band environment as soon as possible.

A good example is young Elsa Armengou, featured on "Undecided" at age 6; later she's in the trumpet section, reading the charts; then at 11 soloing on Billy Strayhorn's "Lotus Blossom" with jazz pro Joel Frahm; then "What's New" at 12.

Chamorro often integrates jazz pros into the band, a genius motivational tool for the kids. In the YouTube comments section, Frahm posted this after playing on "Aguas de marco":

I can't tell you how proud I am of having been asked to play with Joan and all of his marvelous young musicians. This particular performance brings tears to my eyes every single time I've heard it. The attention to detail paid by the band and vocalists is second to none. The joy and emotion in tandem with the hard work they've put in makes them an ensemble like no other I've encountered. Bravo to Joan and all of the musicians that have gone through this band.

Sample for yourself: "Bebop" - Sant Andreu Jazz Band plus pros; Joan Mar Sauqué, trumpet - "Tenderly"; Andrea Motis - "Sister Sadie," "Summertime"; barefoot trombonist Rita Payés - "Flor de lis"; Alba Armengou - "Triste"; Èlia Bastida on violin - "Lush Life"; Magalí Datzira - bass on "Cherokee"; Max Salgado, French horn on "Wave," are a few.

Can these young, blue jeaned musicians also sing in tune, in harmony, and in a second language? Check out a smooth as velvet "Mood Indigo." They play in rehearsal halls, jazz clubs and before large audiences: Andrea Motis, "Solitude." They love what they are doing, having a ball, kids playing and singing with great joy, many with two or three doubles including vocals.

The expression on Chamorro's face says it all. He beams, thrilled with the talent he has awakened in these young people. Is there a Nobel Prize for advancing music in the world? I nominate Mr. Chamorro. Let's clone him and put a Joan Chamorro in every school!

Ray Dewey
Life Member, AFM Local 47

Editor's Note: Listen to live performances of the Sant Andreu Jazz Band on [Joan Chamorro's YouTube channel](#)

*Send your Letters to the Editor:
overture@afm47.org*

3220 Winona Ave. Burbank CA 91504

Please keep within a maximum of 400 words.

For submission guidelines please visit afm47.org/overture



Lucius Gallo / Linda A. Rapka

Music Fund 17th Annual Fall Golf Classic

Musicians, sponsors and friends enjoyed a day and night of Día de Los Muertos-themed fun at the Music Fund of Los Angeles 17th annual golf tournament on Oct. 29, 2018.

It was a beautiful Southern California day for golf, and more than 90 golfers were greeted by warm sunshine, complimentary food and drink, and live musical entertainment from the Bobby Chavez Latin jazz band.

The party continued into the evening at the “Day of the Dead” banquet with more live music, a hosted bar and dinner banquet, silent auction, raffle drawing, and awards ceremony. Attendees bid on a wide selection of silent auction items including Los Angeles Philharmonic tickets, ski getaways, and golf packages in addition to original musical score sheets signed by composers of such films as “Coco,” “Deadpool 2,” “Rocky” and “Star Wars.” After dinner, Tournament Coordinator Philip Di Nova presented prizes and award trophies to the tournament winners.

We hope all who attended enjoyed your day on the links, and that you’ll tell your friends what a great time you had. Please view the electronic Event Program to see all of the Sponsors who made the day possible and to see all of our Tournament winners at musicfundla.org.

It is with sincere gratitude that we thank our Sponsors who made this event possible. We hope you will choose to sponsor next year, and we hope you’ll encourage your friends and colleagues to do the same: Pacific Federal, LLC, a Zenith American Company, Marc and Eva Stern Foundation, Bernard Kotkin & Co., LLP, Blue Shield of California, Bush Gottlieb, SAG-AFTRA Federal Credit Union, and McCormick Construction.

We must also call attention to our fantastic volunteers who worked tirelessly to ensure that Tournament Day ran smoothly. We are extremely grateful for their hard work and we hope they will all come back next year!

The Music Fund of Los Angeles is a 501(c)3 charitable organization to provide financial assistance to musicians who are unable to work due to sudden illness, poverty or other distress; provide scholarships to students of music; and sponsor youth music programs and live music events throughout Los Angeles.

The annual golf tournament is the Fund’s biggest fundraiser of the year. Our next tournament will take place Monday, Oct. 28, 2019, so please save the date!

Nazareth Gevorkian Violins

Best wishes for a Happy New Year!

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Months of hard work in physical therapy paid off, allowing Kevin Brandon (“Brandino”) to say goodbye to his wheelchair and move around on foot with the aid of a walker.

Musicians Helping Musicians

Member-led health education committee strives to serve those in need

Known professionally as Brandino, bassist extraordinaire Kevin Brandon has enjoyed a long and varied career full of successes.

But it didn’t come easy.

Born with congenital clubfeet and a hip displacement, Brandon has used his musical successes to support those with handicaps and special needs. He has long made it a primary mission in his life to spread awareness and assist with fundraisers in order to inspire and help those in need to acquire information and access resources to improve their quality of life.

A year ago Brandon suffered serious health issues when a sudden illness struck unexpectedly, turning his world upside-down. He was rushed to the hospital by Emergency Medical Services where he spent five days in the hospital not knowing what to do or what, if any, rights he had. After spending the next two weeks in a physical therapy facility, he found himself wheelchair bound and left to fend for himself.

“I got myself home on my own dime, to avoid being violated any further in the system,” he said. “Having known information about the different agencies that handle abuse, home resources and caregivers would have helped me immensely in the first two months of my recovery.”

The ordeal taught Brandon a lot about how to navigate the complicated and often confusing health care system, and he wants to share what he has learned with others. This inspired him to lead the effort to launch a Health Committee at AFM Local 47 in order to help members in need of information, resources and advice due to health issues.

Following is a partial list of some of the resources offered by the California Department of Social Services:

State Disability Insurance

The California State Disability Insurance (SDI) program provides short-term Disability Insurance and Paid Family Leave wage replacement benefits to eligible workers who need time off work. You may be eligible for disability insurance if you are unable to work due to non-work-related illness or injury, pregnancy, or childbirth. You may be eligible for paid family leave to care for a seriously ill family member or to bond with a new child.

Website: edd.ca.gov/disability

In-Home Supportive Services

The IHSS Program will help pay for services provided to you so that you can remain safely in your own home. To be eligible, you must either be disabled, over 65 years of age, or blind. Disabled children are also potentially eligible. IHSS is considered an alternative to out-of-home care, such as nursing homes or board and care facilities. To apply for IHSS, complete an application and submit it to your county IHSS Office.

Website: cdss.ca.gov/In-Home-Supportive-Services

Adult Protective Services

Each county offers these services to help adults 65 and older, and dependent adults age 18-64, when they are unable to meet their own needs or are victims of abuse, neglect or exploitation. Staff investigates and evaluates abuse reports, and connects those in need with necessary services to support their health and safety. Services are available to any person, regardless of income.

Website: cdss.ca.gov/Adult-Protective-Services

Community Care Licensing Division

Approximately 70,000 community care facilities in the state serve more than 1 million children, adults, and seniors in out-of-home care. This division is responsible for investigating complaints and conducts regular inspection of facilities, and provides online information about facility performance and history.

Website: cdss.ca.gov/inforesources/Community-Care-Licensing

Offices of Deaf Access

Services for deaf and hard of hearing children, adults, and families grant these individuals public benefits and services to which they are entitled and achieve economic independence to fully participate in mainstream society. Services are provided by eight contracted private, non-profit charitable corporations with several outreach offices.

Website: cdss.ca.gov/Deaf-Access

Services to the Blind

The Office of Services to the Blind provides information and referral on services, programs, entitlements, and products of benefit to individuals who are blind or visually impaired and their families or service providers.

Website: cdss.ca.gov/Blind-Services

This and additional information may be found on the AFM Local 47 website at afm47.org/health. If you have resources to share with the Health Committee, please email press@afm47.org.

The Recording Industry's



MUSIC
PERFORMANCE
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ENRICHING LIVES THROUGH MUSIC

DATE	TIME/PLACE	CO-SPONSOR	LEADER/ CONTR	# S/M
Jan 11	10:00AM/Angel's Gate High	Saturday Night Bath	Howard Rich	7
Jan 16	9:30AM/Jane Addams Middle School	Saturday Night Bath	Howard Rich	7
Jan 19	2:00PM/SGI Auditorium	Santa Monica Symphony	Guido Lamell	12

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.

In Memoriam

Mickey Wayne Jones

Life Member. Drums

6/10/1941 - 2/7/2018

Survived by spouse & children

Roger L. Neumann

Life Member. Saxophone

1/3/1941 - 11/28/2018

Survived by spouse & children

Sidney M. Lazar

Life Member. Trumpet

8/2/1926 - 11/3/2018

Survived by spouse & children

Laura J. Pearson

Member. Viola

5/16/1984 - 10/2/2018

Survived by spouse & child

Cecil J. ("Big J") McNeely

Life Member. Saxophone

4/29/1927 - 9/16/2018

Survived by daughters & family



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.

Sidney Marvin Lazar

Life Member. Trumpet

8/2/1926 – 11/3/2018

Talented musician, dedicated teacher, devoted husband, beloved father, grandfather, uncle, and friend, Sid Lazar passed away at home at the age of 92.

He was born and raised in Los Angeles, attended L.A. High School, then graduated, cum laude, from USC. He later received his M.A. from CSU Northridge.



A professional musician from the age of 16, Sid played the trumpet for over 45 years. He worked with many of the country's leading conductors and orchestras, and played first trumpet with both the LA Philharmonic and the Glendale Symphony for many years. He recorded, as solo trumpet, with Igor Stravinsky for Columbia Records. He played on hundreds of movies, notably High Noon (Academy Award for music) and The Godfather (I and II), including the hauntingly beautiful trumpet solo. Just Sid, his trumpet, a chair and a music stand, on an empty soundstage.

When he retired from trumpet playing, and after years of substitute teaching, Sid enjoyed a second career as a high school English teacher.

Sid was preceded in death by parents Natt and Sarah Lazar, and sister Shirley Van Bourg. He is survived by his wife of 62 years, Eloise; daughters Megan Schowengerdt (Greg), Andrea Lazar, and Nancy Lazar (Mark Schmidt); grandchildren Katie Schowengerdt (Stephanie Gilbert) and Doug Schowengerdt; nieces, nephews, and friends.

Elmer H. Ramsey

Life Member. Trumpet

6/3/1930 – 2/9/2018

Elmer Hollis Ramsey — trumpet player, conductor, composer, arranger, orchestrator and educator — passed away on February 9, 2018, in Thousand Oaks, CA at age 87.

Hailing from humble beginnings as the ninth and youngest child born on a farm in North Dakota, Ramsey's father played fiddle, his mother was the church organist, and his brothers and sisters sang in harmony. During the Dust

Bowl and Depression when Elmer was three his father died, and within a few years his mother moved the family to Washington state. At age 10 he played guitar and organized his friends to form a band, Shorty and His Mountaineers, that won first prize in the Kiwanis talent show. He also began studying the coronet then with his school band teacher, Bernard Butler (his "Mr. Holland"), which helped to fill the void when his mother died when he was 14.

Launching a professional music career at 14 that would span 72 years, by age 17 Elmer had his own '40s style Big Band on radio station KWLK-Longview Washington. By age 19 he played in the Oregon Symphony (formerly the Portland Symphony, the oldest orchestra west of the Mississippi), on radio station KOIN Portland, and toured the West Coast with Mel Torme, Joni James and Kay Starr.

After graduating from the University of Portland and marrying his high school sweetheart Elaine from the choir, Ramsey moved in 1956 to Los Angeles to record with studios such as 20th Century Fox, NBC, Desilu, and Disney, "The King Family Show," and did shows with the Melodyland Theatre featuring Jimmie Durante, Ernie Ford, Nat King Cole, at the Hollywood Bowl with Ferde Grofe, and a variety of classical engagements. He did his graduate work at USC and expanded his conducting experience, including the onscreen orchestra in the 1968 film "Star" with Julie Andrews.

In 1965, Ramsey moved with his family of five children to Thousand Oaks to begin a professorship for music at California Lutheran University that included 18 years of concerts performed at the Dorothy Chandler Pavilion with guest stars such as Florence Henderson, Carol Lawrence, Gordon MacRae, and Roger Williams.

Beginning with founding the Conejo Symphony Orchestra, as resident music director and conductor Elmer brought over 50 years of world-class performances and guest artists to the growing Ventura County. He started the Summer Concerts in the Park series in 1972 in partnership with the City of Thousand Oaks, conducting symphonic pops concerts and expanded to the Oakleaf Music Festival as Artistic Director that ran for 12 years, a summer weekend of symphonic and jazz music. He was instrumental in developing the Thousand Oaks Civic Arts Plaza, one of the largest performing arts centers between Los Angeles and San Francisco, culminating in conducting the Conejo Symphony Orchestra with Daniel Pollack and Shirley Jones when the Civic Arts Plaza opened in 1994. Though Elmer retired as Professor Emeritus from California Lutheran University in 1992, he was decades away from retirement, launching the Conejo Pops Orchestra and holding "Night in Vienna" New Year's Eve concerts for 11 years at the Civic Arts Plaza, comprised of opera favorites, light classics, Strauss waltzes and American music.

Honored in 1993 by ASCAP for over 250 arrangements, 20 compositions and six films by that time, highlights include trumpet pieces like "Trumpets Four" to showcase students who developed into star players in their own right, "Portrait of Thousand Oaks" for the city's 25th anniversary, "Silver Jubilee" for the 25th anniversary of the Conejo Symphony, the score of "A Man Called Luther" screened by the BBC, and composing the "Fight Song" and co-composing the "Alma Mater" of California Lutheran University.

Keeping a hand in the recording world, Ramsey was the conductor of renowned Brazilian guitarist Laurindo Almeida's 1980 album "First Concerto for Guitar & Orchestra," and in 1997 Elmer recorded his own solo trumpet album, "Memories of You," with Lawrence Welk pianist Frank Scott and the Conejo Pops Orchestra Strings.

Returning to his roots in Big Band, Elmer founded Northwest Big Band in Port Townsend, Washington, giving workshops there and for the National Elderhostel Big Band at Hidden Valley Institute for the Performing Arts in the Carmel Highlands. A favorite concert series in Thousand Oaks, "A Valentine Concert: Elmer Ramsey, His Trumpet and Orchestra" and his 44th year as maestro for the Summer Concerts in the Park in 2016 marked his final performances.

"A musician's musician" and "poet of the trumpet," Elmer passed away just one month short of his 67th year of marriage and is survived by Elaine, his five children, seven grandchildren, five great-grandchildren and one great-great-grandchild.



Brian Stethem

Joe Osborn

Former Member.

Electric Bass

8/28/1937 – 12/18/2018

*by Hal Blaine, Life Member,
AFM Local 47*

We are all shocked at the news that “the gentle giant of the Fender bass” has left the world, leaving a musical resume that will live on forever. Joe Osborn has lost his battle with pancreatic cancer.

He was a country farmer from Louisiana who started making recordings with Ricky Nelson on the television series “The Ozzie and Harriet Show” during the ’50s and was quickly recognized as one of the giants of this new genre called rock and roll, backing Johnny Rivers and so many other rock and pop stars. He discovered the Carpenters and played on all of their great hits.

He was considered one of the top Fender bassists and was well respected as a member of Local 47, creating some of the best bass parts ever recorded. He will be sorely missed by all of the recording industry.

I loved this gentle and friendly giant! My sympathies to all of Joe’s family and fans.

Editor’s Note: Joe Osborn was a first-call bassist throughout the 1960s among Los Angeles studio musicians known as the Wrecking Crew, and he worked with well-known producers such as Lou Adler and Bones Howe, frequently in combination with drummer Hal Blaine and keyboardist Larry Knechtel — the combination of the three often referred to as the “Hollywood Golden Trio.” His bass can be heard on many of the hit records cut in Los Angeles during that time, along with numerous film scores and television commercials. In 1974, Osborn left Los Angeles and moved to the country and western capital, Nashville, where he quickly became one of country music’s most in-demand session musicians, performing on Merle Haggard, Reba McEntire, Chet Atkins and Kenny Rogers. He held membership in AFM Local 257 for 15 years, then joined AFM Local 116 in Shreveport, Louisiana in 2012, where he held active membership until his passing.



Epdavidson - CC BY-SA 3.0

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.

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Janie Bernard

A Cowboy Christmas

The magic of live radio lived again at the Autry Museum's Wells Fargo Theater as Richárd Bernard led the on-stage band for Gene Autry's Melody Ranch Christmas party, a live reproduction of Gene's actual radio scripts and songs. The two sold-out matinee and evening shows held on Dec. 6, 2018 featured SAG-AFTRA actors, singers and sound effect artists recreating the shows from 1950 and 1942, when Gene Autry was a Technical Sergeant in the Army Air Forces. The AFM Local 47 band included Richárd on guitar, Mark LeVang on accordion, and Simeon Pillich on upright bass.



Tom Pease

▲ Proudly showcasing his Dodger pride, Assembly Majority Leader Ian Calderon poses for a photo op with Local 47 Trustee Bonnie Janofsky, Vice President Rick Baptist, President John Acosta, baritone saxophonist and bandleader Ernie Fields Jr., RMALA President Steve Dress, and Secretary/Treasurer Gary Lasley.



▲ Secretary/Treasurer Gary Lasley with California Governor Gavin Newsom.

Legislative Update

Members and union officials turned out in impressive numbers for a fundraising event at Local 47 on Oct. 12, 2018 for Assembly Majority Leader Ian Calderon's reelection campaign. We are happy to report that Calderon won the November midterm contest and remains Majority Leader and representative of California's 57th District, earning 64.9% of the vote.

Gavin Newsom won the hotly contested seat of Governor in a major victory for organized labor. Officially endorsed by the California Labor Federation, LA County Fed, and the AFM Local 47 Executive Board, Newsom is a champion on workers' rights, health care, immigrant rights and workforce development. He supports equal pay for equal work, prevailing wage on construction projects, stronger protections for women from sexual harassment and abuse, LGBTQ rights and criminal justice reform. His leadership embodies our values as Californians, and we look forward to his continued efforts to put working people first and help build a stronger California.

In another huge win for workers and our state's future, California voters rejected the controversial Prop 6 with a no vote of 56.83%. Led by the State Building and Construction Trades Council, unions went all in to defeat the measure pushed by right-wing extremists. By rejecting Prop 6, voters solidified support for investing in road and bridge safety and infrastructure and keep the fuel tax increases and vehicle fees that were enacted in 2017.

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.

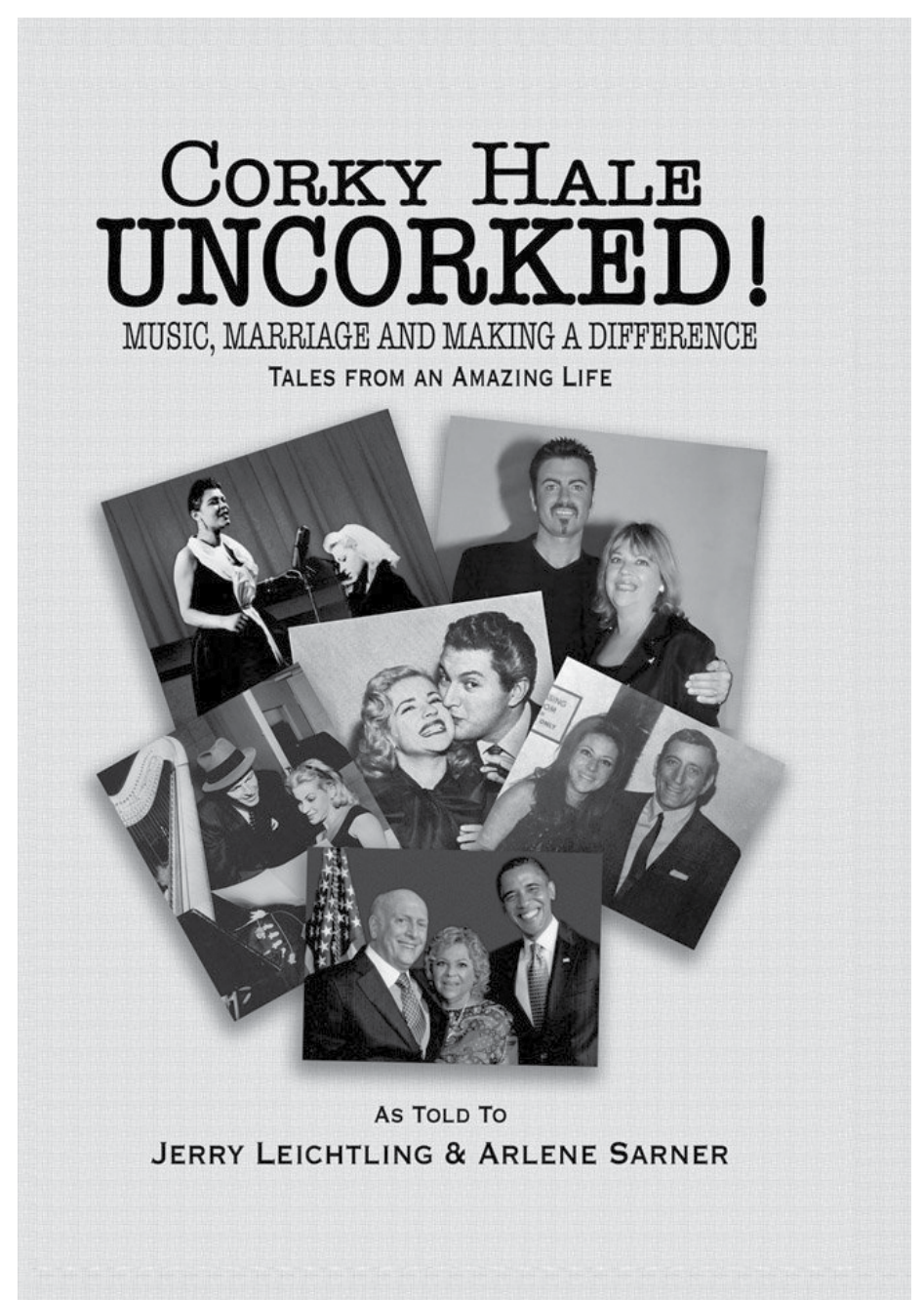
Corky Hale – Uncorked! Music, Marriage, and Making a Difference

“Corky Hale – Uncorked!” is the extraordinary life story of the inimitable, irrepressible jazz harpist/pianist/vocalist, pioneering social activist, and philanthropist. With her usual no-hold-barred candor, Corky shares her unique American success story, from a small mid-west town to a 50-year career with headline engagements at the Hollywood Bowl, Carnegie Hall, and Royal Albert Hall.

Having been married since 1970 to songwriter Mike Stoller of the famed Leiber-Stoller team, Corky has worked with and befriended superstars of every generation. She was one of Billie Holiday’s last accompanists, including the “Stars of Jazz” TV show in 1957. She has played at the White House with Tony Bennett, soloed with Barbra Streisand in Central Park and at the Hollywood Bowl, performed with Björk on her MTV special, and appeared with George Michael at the London’s Royal Albert Hall and Washington, D.C.’s RFK Stadium. She played harp for Liberace on his weekly TV show and at Madison Square Garden, and sang with the bands of Harry James, Ray Anthony, and Jerry Gray.

The original production of Leiber-Stoller hits, “Smokey Joe’s Café,” still holds the record as the longest-running revue in Broadway history and was recently revived. She and husband Mike were also co-producers of “A Night With Janis Joplin,” and she served as an advisor to the Audra McDonald revival of “Lady Day at Emerson’s Bar and Grill.” Among their many joint honors were an award from the California Jazz Foundation, and the naming of the Mike Stoller-Corky Hale Stoller Civil Rights Theatre in Montgomery, Alabama.

In addition to her life in music, Corky is passionately involved in progressive politics, and counts former Speaker of the House Nancy Pelosi, new California Governor Gavin Newsom, and Los Angeles Mayor Eric Garcetti among her friends and colleagues. With “Uncorked,” at last Corky shares her unique American success story with the no-holds-barred candor that is her trademark, treating the reader to a complex portrait of a multi-talented woman with more than her share of vitality, tenacity, and artistry.



[“Corky Hale – Uncorked!” is available now on Amazon.](#)

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](#).



Pay Dues Online

View statements and make
payments @ afm47.org

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.



Apply to be a Capital Fellow

The nationally recognized Capital Fellows Programs administered by the Center for California Studies at California State University, Sacramento, announces the availability of applications for the Capital Fellows Programs:

- Executive Fellowship Program
- Judicial Fellowship Program
- Jesse M. Unruh Assembly Fellowship Program
- California Senate Fellows

These fellowships offer the unique opportunity to work for 10-11 months as a full-time paid staff member in the California Executive Branch, California Judiciary, California State Assembly or California State Senate. Fellows participate in policymaking, program development and implementation, and gain first-hand experience in the governance and leadership of California.

Two-thousand alumni have participated in the Capital Fellows Programs, and the ranks of former fellows include judges; members of the United States Congress and the State Legislature; state and local government officials; corporate executives; community and non-profit leaders; and university professors, administration and staff.

Prospective Capital Fellows must have a bachelor's degree (in any major) by Sept. 1, 2019 and a demonstrated interest in state government and public service. Applicants may apply to one or more of the programs that meet their interests and qualifications. Recent graduates, graduate, postgraduate and mid-career applicants are welcome to apply.

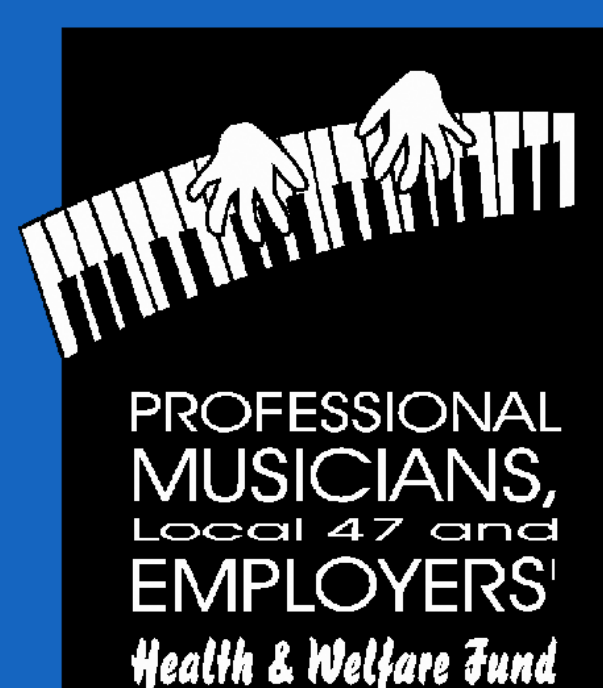
The application deadline for all four fellowships is Feb. 11, 2019. For detailed information about the fellowships and applications, please visit csus.edu/calst/programs. If you have questions regarding the Capital Fellows Programs, please contact the Center for California Studies at (916) 278-6906 or email calstudies@csus.edu.



Professional Musicians & Employer's
Health & Welfare Fund

DELTA DENTAL PRESENTS:

Six Great Reasons to Have Your Teeth Cleaned



Need some motivation to visit the dentist for a teeth cleaning? Well, we have six great reasons for you to contact your dentist today to make an appointment for your next cleaning.

1. To prevent gum disease

Gum (periodontal) disease is a bacterial infection caused by plaque — the sticky, colorless, bacteria-filled film that adheres to your teeth. As plaque builds up on teeth, it hardens and becomes tartar, which can be difficult to remove. The bacteria in plaque produce toxins that irritate the gums and cause inflammation and gingivitis. If bacteria are not removed and the inflammation continues, the gum tissues can be destroyed and more advanced stages of gum disease may follow.

2. To keep your teeth

As gum disease advances, the pockets between your teeth and gums grow deeper, and plaque moves further down the tooth root, destroying supporting bone. The affected teeth may loosen and eventually fall out. Since gum disease is the leading cause of tooth loss in adults, regular dental exams and cleanings and brushing and flossing in between visits are vital to keeping your teeth.

3. To have a brighter smile

Personal habits — such as tobacco use or drinking coffee, tea, red wine and other beverages — can cause tooth staining. Certain medications also can discolor teeth. Teeth cleaning by your dentist or hygienist, however, can often remove these external stains — and it promotes good oral health. In addition to removing plaque and tartar during your cleaning, your hygienist will also polish your teeth to a beautiful shine. The result? A whiter and brighter smile!

4. To prevent bad breath

Persistent bad breath (halitosis) has oral causes such as poor oral hygiene, periodontal disease, a coating on the surface of the tongue, food stuck between teeth, unclean dentures, oral cancers or throat infections. Good oral hygiene is essential in preventing many of these conditions and can, in turn, prevent bad breath. Regular checkups and cleanings are the best way to make sure that you are maintaining good oral hygiene.

5. To help maintain overall health

There is mounting evidence of a connection between a person's oral and overall health. Recent studies have linked heart attacks and strokes to gum disease. Although no causal relationships have been discovered, a dental cleaning every six months to keep your teeth and gums healthy could possibly reduce your risk of heart disease and stroke. In addition, if you have regular oral examinations, your dentist may be the first health care provider to diagnose a health problem in its early stages.

6. To make the most of your dental benefits

The Professional Musicians, Local 47 and Employers Health and Welfare Fund (the "Fund") offers two Delta Dental plans, to eligible participants. When visiting an in-network Delta Dental provider (check your specific plan for authorized plan providers), there are no copayments /coinsurance for routine preventive care such as dental cleanings and checkups every six months. If you take advantage of your benefits, you'll save money in the long run by avoiding more costly dental procedures that can result from poor oral hygiene.

You can find specific information about the Delta Dental plans offered through the Fund by going to the [Fund's website](#).

Bulletin Board

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

Suspended and Expelled members are subject

to a \$75 reinstatement fee.

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.

In order to reinstate membership, a \$75 reinstatement fee will be assessed.

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. The reinstatement fee is \$75.

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 and/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.*

NOTICE RE: SUPREME COURT BECK DECISION

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

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

If you have any questions about AFM Local 47's implementation of the Beck decision and/or its application to you, please write to: Secretary/Treasurer, AFM Local 47, 3220 Winona Ave. Burbank CA 91504

santa barbara
symphony

Nir Kabaretti, MUSIC AND ARTISTIC DIRECTOR

Announces auditions for the following

SECTION VIOLA
(2 POSITIONS)

FEBRUARY 19, 2019

Application Deadline

Tue January 8, 2019

Online Application Form

www.thesymphony.org/auditions

Employment will begin as soon as the winner's availability and the Santa Barbara Symphony schedule allow.



Openings & Auditions

VIOLINS, VIOLAS, CELLI, BASSES

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

and Auditions For:

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

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

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

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

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

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

Submit Audition Notices to: advertising@afm47.org

We offer print
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solutions to fit
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Printed quarterly

—Released monthly—

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Karen Godgart, Advertising Director

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