

Overture

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Streaming Tech + the Music Industry

How New Media is Changing the Game

Musicians Step Up Efforts to Win
Fair New Media Contract

Streaming Companies Pose Big
Questions for Recording Industry

Overture

online

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#listenLA

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President John Acosta



Good News for Local 47 Musicians!

Greetings from the AFM

101st Convention! I hope this message finds you well in good health and good spirits! I write this message from Las Vegas where over 250 Delegates from over 150 Locals are beginning to assemble to deliberate and set a collective agenda for our union. Our delegates will also elect new leadership to represent our interests and put our union on a path for success, growth and progress.

I am pleased to announce big changes at Local 47 Health & Welfare. For the new qualifying period beginning in 2020 it will be easier for musicians to qualify. Our lowest tier of \$800 of employer contributions will be reduced to \$700 and monthly premiums will be reduced by \$50. In addition, for those of you who already have medical coverage and are only in need of dental or vision, those plans will be provided apart from the medical plan and be offered to you at little or no cost. We have also added a new Health Savings Account (HSA) component to the High-Deductible plan which allows you to tuck away health care dollars pre-tax for out of pocket expenses. If you have any questions about how to qualify or select a plan go to afm47.org and [select the Health & Welfare option](#) on the dropdown menu, or contact my office at 323.993.3181 or john.acosta@afm47.org. It's important to make sure all your jobs are union jobs so that those health care contributions are made on your behalf.

AFM Contracts for the Indie Musician

For those of you who self produce or work independently in your home studio, I am pleased to share two options created by the AFM for you to use. One great option for self-contained bands producing their own recordings is the Joint Venture Agreement (JVA). The JVA allows you to cover your recording under an AFM agreement when making a contribution to your own health account or pension is not practical. The idea for this agreement evolved from an earlier agreement the AFM crafted called the Bandstand Agreement. Both the JVA and older Bandstand Agreement are intended for musicians who all share in the proceeds from their band income. These agreements allow unsigned bands or acts who are self-funding and releasing recordings to file a contract with their Local and have their project registered with the AFM. The project can then be sold with the proceeds being shared amongst the members in the band who participated in the recording. A breakdown of this agreement can be found [here](#).

Another great option for musicians who are being hired to record remotely at home for collaborative sound recording projects, is the Single Song Overdub Scale (SSOS) contract. This new AFM agreement allows a musician to have a producer, indie label or artist to sign a simple agreement that allows for union coverage with contributions to your health plan and pension fund, while protecting your rights if the recording were to be used in another medium. The SSOS is the answer to what has now long been the reality. Many musicians are tracking in their home studios all over the globe. The SSOS allows AFM members the flexibility to have union coverage for projects that do not have a central recording location. For more information on how to use this agreement, [click here](#).

Streaming Wars*

(This section is a reprint from the June 2019 Overture Online.)*

As the video Streaming Wars heat up it seems that every major studio is jumping into the streaming service game, with many announcing plans for their own service or taking over existing services. The 900 pound gorilla is Netflix, which seems to have cornered the market and leads the pack. Disney recently announced their new service Disney+, and not much later announced their purchase of a majority share of Hulu which was a joint venture between Disney, Comcast and 21st Century Fox (oh, but didn't Disney just buy 21st Century?). Apple has jumped into the fray with their own service, committing up to \$8 billion annually (equivalent to Netflix) in funds for new content. Amazon, too, has bumped up its Prime Video streaming video and music service, spending \$1.7 billion last quarter. It's all enough to get your head spinning. While the battle royale rages among the studio giants, the entertainment unions grapple with the growth of these new business models, seeking to adapt to the new consumption paradigm. How we respond to current and future trends means less if we cannot find our point of entry prior to these key industries revolutionizing consumption. In streaming, it may not be too late. We can see how the world adapts to the evolving media consumption landscape, but can we see 10 to 20 years into the future? One of the most impressive things we have in our union is genius talent in the performance and creation of music. Can we tap into this genius to help us position our union for greatness in 2030? Only time will tell.

In Unity,

John Acosta

Vice President Rick Baptist



Forty years ago on July 11, 1979, I moved from Las Vegas to Glendale, California. After living in Vegas for nine years, I felt I was ready to live out my dream of working in the studios in Los Angeles.

While working in Vegas, I had the great opportunity to work with composers, arrangers, contractors and musicians who would come into town with different acts and/or to do TV specials. Names like Nelson Riddle, Don Costa, Nick Perito, Lenny Stack, Bob Rosario, and the great Peter Matz, who came to town to do a TV show and brought along his longtime contractor Joe Soldo.

When I moved here, Joe was my first phone call to say, "I am now a member of Local 47." I was hoping he could add me to his list of musicians. Warren Luening was my angel and reaffirmed to Joe that I was OK to use and the rest is history, as they say.

This leads me to what I really want to write about this month:

Music Contractors of the 1980s and 1990s

Every major studio had its very own contractor. For example:

- Sandy DeCrescent – Universal
- Patti Fidelibus/Zimmitti (later Debbie Datz) – Warner Brothers
- Carl Fortina – Paramount
- Mike Rubin (later Murray Adler) – Fox
- Harry Lojewsky – MGM
- Reg Hall (later Reggie Wilson) – Disney
- Al Lapin – NBC
- Eddie Robertson – CBS

Besides those studio contractors, we had many independent contractors working a lot in L.A.:

- Marion Klein – motion pictures, TV, and live shows
- Marty Berman – very busy doing everything
- Johnny Fresco – also very busy doing all styles
- Bill Hughes – copyist (Billy Byers suggested/insisted that Bill start contracting. Thank you, Billy.)
- Joe Soldo – Peter Matz and many more
- Nathan Kaproff/Bill Conti – Oscars and much more
- Ben Barrett – THE phonograph record contractor
- Jules Chaikin – Jack Elliot, the Grammys and many more
- John Rosenberg – Dennis McCarthy and many live TV shows and all else
- Charlie Price – David Rose
- Leslie Morris – Maurice Jarre and Tom Newman
- Mickey Nadel (later Brian Miller) – Pantages
- Stan Fishelson (later Stu Blumberg and then Bob Payne) – Shubert
- Frank Capp – Lalo Schifrin, Capp/Pierce Juggernaut band
- Bob Fowler – Mike Post
- Dan Savant – very busy/versatile contractor

Around 1984, someone made up a Bingo game of contractors. The title was "Freelance Bingo!" I was going through my collection and found a copy of the game in a very faded black and white condition. I gave it to our office genius Linda Rapka and this is what she did:

| Freelance Bingo! | | | | | | |
|------------------|------------------|---------------|---------------|-----------------|----------------|-----------------|
| Ezra Klieger | Stan Fishelson | Sid Sharp | Jack Pepper | Jane Levy | Topper Smith | Bob Peterson |
| Steve Scharf | Marty Berman | Mickey Nadel | Carl Fortina | Mike Rubin | Richard Raub | Reg Hall |
| Marilyn Baker | Sandy DeCrescent | Nate Kaproff | Carlo Spiga | Assa Drori | Joe Soldo | Julian Spear |
| Carrie Holzman | Patti Fidelibus | Frank Capp | work for FREE | Harry Lojewsky | David Campbell | Johnny Fresco |
| Bill Hughes | John Gates | John Setar | Charles Veal | Richard Greene | Paul Shure | Henri Temianka |
| Kevin Willmering | Dorrance Stalvey | Stuart Canin | Joe Lopes | Sidney Stafford | John Rosenberg | Atillio DePalma |
| Irving Bush | Jules Chaikin | Harriet Payne | David Sherr | Ed Percy | The Kleins | Nicole Bush |

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I hope I didn't miss any contractors in my list. I plan on dedicating my next few columns to stories about these great people and the crazy musicians that they hired.

Live, Laugh and Love

Rick

Secretary/Treasurer Gary Lasley



Greetings from the 101st AFM Convention at the Westgate Hotel in Las Vegas. This year there were 145 Locals in attendance represented by 235 delegates. First, I'd like to give a shout out to the exceptionally talented musicians of Local 369 for providing the finest music I've ever heard at a convention. It's been an eventful few days so here are some of the highlights. The good news is that there will be no increases in membership dues or work dues. President Ray Hair and the entire International Executive Board (IEB) were re-elected, including John Acosta. Congratulations, John! IEB member Joe Parente, Local 77 Philadelphia, retired from the Board and Ed Malega, Local 161-710 Washington, D.C., was elected. Welcome aboard, Ed! Twelve recommendations and 14 resolutions were considered and voted upon, addressing, among other things, traveling productions, work dues, emergency relief funds, visas, CBAs, Beck objectors, membership printouts, reporting requirements, and pension trustees. A resolution to replace two labor side trustees with a professional financial advisor and an actuary failed. Legislative and Political Director Alfonso Pollard and the AFM officers and staff pledged to intensify their organizing campaign in Washington, D.C. in support of the Butch/Lewis Act, currently under consideration in the House of Representatives. The bill, if passed, would provide low cost, long term loans for troubled pension funds like ours.

What is vitally important for the survival of recording musicians as well as the pension fund is new revenue from made for steaming original content. Currently musicians are the only ones not receiving royalties from such content. Local 47 is partnering with Local 802 in New York, Local 257 in Nashville and the AFM in an organizing campaign in advance of negotiations over the Motion Picture/Live TV contract with the Alliance of Motion Picture & Television Producers (AMPTP). To help with that effort, I'd like to welcome Organizer Hadassah Young to our staff. She and Organizing Coordinator Jefferson Kemper will be working with our colleagues around the country in this coordinated campaign. Stay tuned...

Independence Day will soon be here and it's a time to celebrate the anniversary of the Declaration of Independence with parades and fireworks and Sousa marches. But it is also a time of somber reflection on the current state of the Republic and of the grand experiment called democracy. We can never take our rights for granted. So many of our rights are currently under attack by this government; voting rights, freedom of the press rights, reproductive rights, organizing rights, anti-discrimination rights, healthcare rights, and retirement rights, just to name a few. What to do? Be informed. Be active. Speak your mind. Write a letter to the editor. Call your law makers. Attend a rally. March. And most importantly.....VOTE!

I hope you can attend our next General Membership meeting on July 22 in rehearsal room 7. There will be a food truck and the first 20 members in attendance will receive a complimentary food voucher. Our investment advisor from Merrill Lynch will present an overview of the Musicians' Club portfolio. We will have a special guest speaker for the evening to be announced shortly. The most important business of the meeting will be an election to fill a vacant position of Director on the Executive Board. All members in good standing for at least the past year are eligible to run, and all in good standing at the meeting may vote. Come on out and have some fun, learn about what's going on at the Local and participate in our democracy.

Until next time, thanks for listening. I hope you and your family have a blast on the 4th!

Warm Regards,

Gary Lasley

EMD Administrator Roxanne Castillo, Esq.



My last two articles focused on licensing and residuals because I was getting a lot of calls about those topics. For this article, though, I asked around to find out what it is you would like to read about. The overwhelming response was interest in the potential effect of tech and streaming companies on the recording industry. Here's my two cents, but we'll see how the saga unfolds as time goes on.

Fifty percent of Universal Music Group is up for sale. There are several interested companies like Google and Tencent, as well as other companies like Spotify, that are being thrown into an interesting conversation about what direction the music industry will go depending on who buys this stake. The question reverberating through the music industry right now is: What happens if a streaming service cuts out the intermediary entirely and owns the music it streams?

If a streaming service were to cut out the need to license music and instead owned these copyrights outright there would be a significant decline in the cost to play music. Spotify pays around \$0.007 per stream to the holder of the copyright. If a song is streamed 1 million times, the holder makes \$7,000. If the streaming service holds the copyright, then there is no payout thereby making their bottom line a lot more attractive. Is this actually a problem though? More often than not an insignificant percentage of that \$0.007 goes to the artist and musicians on a track, with the lion's share going to the label. The amount of money owed also varies between non-interactive and on-demand streaming services, the former paying out less. If the label is cut out, that is potentially more money for the artists and musicians.

If record labels are taken out of the equation in this fashion, then what's to stop a streaming service from completely taking their place? What does it look like if Spotify pulls a Netflix and starts not only distributing content but creating it? This isn't too different from what we already know within the music industry. Remember records stores? To be honest I don't even know where there is a record store anymore aside from Amoeba. I do, however, remember being 13 years old, walking into the Virgin Megastore in Times Square and buying a stack of CDs. Now I own one CD (The Beach Boys' "Greatest Hits") which remains permanently in my car in case my phone doesn't work and I can't stream Spotify. Do people still buy MP3s? I wonder where my iPod is... I pay \$9.99 per month to have access to what seems like an endless amount of music. All that is to say, isn't this the natural course of things – for a streaming service to also be a record label, especially since the record labels historically were also the distributors?

If a streaming service can save money by cutting out the record labels and music publishers, and instead create and distribute the content themselves, that potentially means a better payout for musicians. We run into a similar problem, though, that AFM musicians are seeing right now with residuals in Motion Picture, TV Film, and Videotape. If we don't get ahead of this issue now, we might have quite the fight down the line because there are no tech majors or streaming services that are signatory to any of the AFM's CBAs. There is some precedent to show that AFM is moving in the right direction. The Limited Pressing Agreement, which recently got a little facelift, for example, accounts for some residuals in the event of licensing to streaming services and also distinguishes between non-interactive and on-demand streaming. I think the real concern here should not ultimately be Spotify, because looking at the numbers they just don't have the funds to buy Universal Music Group, not to mention the potential backlash of other record labels pulling their music from the streaming service. I think we should keep an eye on the interested tech majors, which have the funds to develop a solid infrastructure to replace record labels without having to worry about retaliation that would be a drop in the bucket for a tech major, while being the bread and butter for someone like Spotify. Let's all keep an eye on what goes on with this sale. In the meantime, please [shoot me emails](#) or give me a call at 323.993.3143 to let me know what types of articles you'd be interested in reading. Until next time!

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Rehabilitation for Multiemployer Pension Reform Act Approved by House Education and Labor Committee

Last month, the House Education and Labor Committee approved HR 397, the “Rehabilitation for Multiemployer Pensions Act.” Also known as the “Butch Lewis Act,” this bill would provide low-interest government loans to struggling multiemployer plans, including the AFM-EPF. These loans would provide enough money for a multiemployer fund to pay current retirees and beneficiaries their benefits for life, which would allow the fund to grow back to stronger financial footing.

The Trustees maintain their support for this legislation and will continue to advocate with Members of Congress to pass a solution that protects the AFM-EPF and your pension benefits. The bill will have to be considered next by the House Ways and Means Committee before it can be put to a full vote on the floor of the House of Representatives later this year. We encourage participants to reach out to their Members of Congress to tell them to support this legislation. [Click here](#) for tools to contact your Members of Congress by phone and email.

The Rehabilitation for Multiemployer Pensions Act has not yet received broad bipartisan support in Congress. Congressional leaders are continuing their negotiations on a legislative solution that can pass both houses of Congress and be signed into law by the President.

Even so, the Rehabilitation for Multiemployer Pensions Act is currently the only legislation introduced in Congress that would solve the financial issues facing the AFM-EPF. This bill provides a fair and necessary solution to protect the benefits of our 50,000 participants, as well as those of 1.3 million participants in more than 120 other multiemployer pension funds across the country facing insolvency. Congressional negotiations may produce changes to legislation, so we must remain watchful. We will continue to advocate for a bipartisan solution that fully solves this crisis and treats our participants fairly.

While we push for legislation from Congress, we must continue to take every action available under existing federal law to prevent the Fund from running out of money to pay benefits. This includes applying to the U.S. Department of the Treasury to reduce benefits under the Multiemployer Pension Reform Act (MPRA).

If Congress passes the Rehabilitation for Multiemployer Pensions Act or other legislation that allows us to withdraw our MPRA application or roll back benefit reductions while still avoiding insolvency, then the Trustees will plan to do just that. In fact, the Rehabilitation for Multiemployer Pensions Act requires multiemployer pension funds to reinstate any benefits reduced under MPRA before receiving a government loan.

Congress must act now, before this national crisis deepens. [Please contact your Members of Congress now.](#)

- AFM-EPF “Pension Fund Notes” newsletter,
June 13, 2019

Pension Update From AFM Local 47 President John Acosta

Dear Members:

As you should know by now the AFM Pension Fund Trustees formally announced that our Fund is entering “critical and declining” status and have decided to seek permission to make cuts because in their view, “inaction would leave all participants with virtually no benefits in the future.” To apply for cuts the Trustees and the Fund’s advisors will begin preparing an application to submit to the U.S. Department of the Treasury. The process is complex and will likely not be filed until the end of 2019. Any benefit reductions approved by the Treasury would not be expected to start until late 2020 or the beginning of 2021, at the earliest.

As I reported recently in Overture, the AFM Pension Fund Trustees have appointed a Retiree Representative, Twin Cities Musicians Union Local 30-73 President Brad Eggen, who established a panel of Rank and File musicians, separate and apart from the Pension Trustees, whose mandate is to assess the current status of our Fund and advocate on behalf of retirees and future retirees as cuts to our plan are considered. At my request Brad has agreed to hold a series of meetings with his panel and our members to hear their concerns, thoughts and recommendations on how our Trustees should best proceed in restructuring our plan. From the many members I have spoken to, one of the biggest concerns I hear is the lack of a meaningful voice in how benefits may be cut or restructured; attending this meeting is one important opportunity for members to have their voices heard.

Another important option for us is the pursuit of legislation from Congress that will provide assistance to our Fund and similar Funds facing the same shortfalls. We believe our Trustees must pursue every option available before making any cuts to our benefits, whether they be legislative, through negotiations and/or ultimately in restructuring the Fund in a manner that is fair and equitable.

In the coming months we will ask you to take action, either by showing up to a meeting, sending in your support for legislative options, or providing our Trustees your thoughts on how best to proceed keeping all of our interest first and foremost in any change to our precious retirement benefits.

In Unity,

John Acosta
President, AFM Local 47

- This message was sent to members
via email blast on June 4, 2019

Streaming Tech + the Music Industry

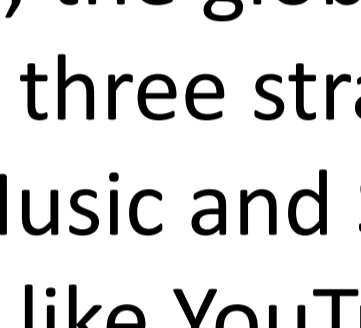
How New Media is Changing the Game

by Linda A. Rapka

In just a few short years, the now ubiquitous technology of streaming has transformed how we use the internet and interact with media. We stream music, television, movies, video games, audio books, and podcasts while relaxing at home, working at the office, fighting traffic in our cars, out enjoying a jog, even on airplanes. It delivers what we want, when we want, at basically any time and in any place we want.

Streaming, social media, augmented reality, virtual reality, and artificial intelligence technologies are all changing the way we all interact with media — and especially with music. The lasting implications for what new media tech means for the music industry overall remains murky, but we are already seeing changes. Streaming is now the preferred means for artists to release their songs, and the preferred method by which fans access new music. Providing instant public access to new material, combined with the forces of social media, enables musicians to get real-time feedback from their fans and better inform their marketing and promotion strategies.

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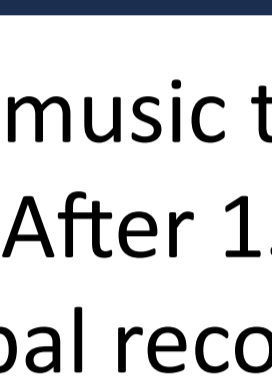
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This new type of music transaction is hitting home with consumers. After 15 straight years of declining revenue, the global recorded music market has now enjoyed three straight years of revenue growth. Apple Music and Spotify lead the pack as newer services like YouTube Music, Google Play Music and Apple Music emerge as serious competitors in the music-streaming marketplace.

According to the International Federation of the Phonographic Industry's 2018 Global Music Report, digital revenues from last year accounted for 54% of total recorded music sales worldwide, the first time digital revenues represented over half of total global recorded music sales. This increase was tied largely to streaming revenue, which led the way at 38.4% of total sales. At the same time, revenue from digital downloads and physical formats (e.g., CDs and vinyl) continued to fall, accounting for 10.8% and 30%, respectively, of total recorded music revenue worldwide.

On the domestic front, Nielsen Music's latest annual report reveals that the music industry experienced significant overall growth in 2018, with total album-equivalent audio consumption up 23% over 2017, driven by a 49% increase in on-demand audio song streams compared to last year. Overall on-demand music streaming volume, including video, surpassed 900 billion streams, an increase of 43% over the same period last year. Despite sharp declines in digital purchasing, digital audio consumption (digital albums, track equivalent albums, and on-demand audio streaming equivalent albums) was up a healthy 34%.

But while streaming is expanding the way consumers discover and listen to music, creators still struggle to get paid for their work. According to the MusicFirst Coalition, "many streaming services pay royalties to music creators, but there are still many platforms that don't pay artists their fair share for their work. AM/FM radio stations are exempt from paying royalties to artists, and satellite radio services and YouTube pay well below true market value." Ensuring fair payment to musicians for their streamed music is a battle that continues to rage on.

The stakes are also high for musicians who work in film and TV as these industries race into new media and streaming. Consumers continue to flock streaming services; last year 33 million had cut the cable cord, and research firm eMarketer predicts 20 million more will join the cord-cutting crowd by 2021. Netflix, Amazon Prime Video, and Hulu subscribers are exploding: Netflix is on the brink of 150 million subscribers, adding a record 9.6 million new users in the first quarter of 2019. Amazon Prime membership has swelled to over 100 million. Hulu's paid subscriber tally reached 26.8 million in April.

The overwhelming success of "the big three" has motivated a seemingly endless list of companies to dive into the lucrative streaming waters. Virtually every premium channel has released its own stand-alone subscription app, including HBO Now, Showtime, Starz Play, and CBS All Access. There's PlayStation Vue, Sling TV, YouTube TV, Fubo, DirecTV Now, Apple TV+, and later this year we'll see the launch of AT&T's WarnerMedia and Disney+. And it would seem that this is just the tip of the iceberg.

We are seeing more and more feature films debut on streaming sites rather than in theaters. As traditional film and television jobs are replaced by employment in new media, musicians' income could plummet. The AFM estimates that musicians could lose 50% or more of their income with the rise of new media. The union's current major fight is to secure new media residuals for musicians working in these industries. A nationwide organizing campaign led by AFM musicians coast to coast is driving members to take action as they approach the next round of bargaining with motion picture and television producers later this year.

"As streaming consumption grows, the absence of streaming residuals will prevent musicians from being able to afford a home and feed their families, and threatens to erode the major contributions our members make to our local communities," said AFM International President Ray Hair at a press conference in Los Angeles in March calling on film and television producers to bargain fairly for new media. "AFM members must take on the changes in technology by ensuring that we maintain good jobs and a rightful place in the future of the industry."

To prepare for the next round of bargaining, musicians from Los Angeles to Nashville to New York are stepping up efforts to win a fair new media contract. These negotiations will have far-reaching repercussions for all musicians, and will impact standards for every type of employment for musicians. Sign the petition to receive important updates from the Contract Action Team at afm.org/newmediacontract.

General Membership Meeting

Monday | July 22 | 7:30pm

Rehearsal Room 7
3220 Winona Ave. Burbank CA 91504



Open to members in good standing

Food & light refreshments will be served

Notice of Special Election to Fill Vacancy on Executive Board

A special election to fill this vacancy on the Executive Board, currently held temporarily by P. Blake Cooper as appointed by the Board, will take place at the next General Membership Meeting on July 22. For information on Vacancies and Special Elections, please refer to Articles IX and X of the AFM Local 47 Bylaws, available in the [members section of our website](#) or upon request from the Secretary/Treasurer's Office.

On the agenda

(subject to change):

- Presentation of 50-year Pins
- Special Election to Fill Vacancy on Executive Board
- Investments Update from Alon Haim, Merrill Lynch
 - Officer Reports
 - Old and New Business

FOOD TRUCK – Complimentary vouchers for first 20 members to arrive!

Open to all members in good standing.

Please review meeting policies [here](#).

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.

NEWS BRIEFS

Independent Auditors' Reports

First quarter financial updates for AFM Local 47 and the Musicians' Club of Los Angeles are available in the members section at [afm47.org](#).

Scale Updates

Sound Recording Scales (Non-Symphonic) have been updated. The new rates effective Feb. 1, 2019 through Jan. 31, 2020 may be found in the members section at [afm47.org](#). Low-Budget Recording Scales increased 3%, effective Feb. 1, 2019, and may be found [here](#). The AFM has posted updates to the Theatrical Motion Picture and TV Film (regular and low budget) for 2019. These new scale summaries may be found [here](#).

Health Committee

The recently formed Local 47 Health Committee, chaired by member Kevin Brandon, is seeking additional information to add to the resources listed at [afm47.org/health](#). The committee invites members who have experienced health issues to share their stories with Overture and is also seeking volunteers to sign up as one-on-one consultants to speak with fellow members who are experiencing similar issues. If you would like to get involved please email health@afm47.org.

2019 Member Directory

Do you have your copy of the 2019 Local 47 Member Directory? These books are published annually and made available exclusively to members upon request as a free member benefit. You may pick one up from the front desk receptionist at the union or request a copy at [afm47.org/directory](#) or by calling 323.462.2161. Members may also access our online directory search, as well as view and update your profile, at [afm47.org/directory](#).



[afm47.org/calendar](#)

Office Closures

July 4 - Independence Day

July 5 - Day After Independence Day

Orchestration I

Saturdays, June 1 - July 13

Rehearsal Room 7

10 a.m. - 1 p.m.

Orchestration II

Saturdays, Sept. 7 - Oct. 26

Rehearsal Room 7

10 a.m. - 1 p.m.

General Membership Meetings

Rehearsal Room 7, 7:30 p.m.

July 22 | Oct. 21 | Jan. 27

Executive Board Meetings

Conference Room

Tuesdays, 10 a.m.

New Member Orientation

Conference Room

Third Thursdays, 2 p.m.

At the Local

American Federation of Musicians
Local 47
2019 Member Survey



WE NEED YOUR FEEDBACK!

The Benefits & Services Committee, formed as part of the union's Strategic Plan, invites all members of AFM Local 47 to take the 2019 Member Survey so we may learn how the union can better serve you. The survey will be open through August 31, 2019.

afm47.org/survey

*To request a paper survey please call
323.993.3162*



SPREAD THE WORD!

AFM LOCAL

47

American Federation of Musicians Local 47

**MEMBERSHIP
DRIVE**

Pay **ZERO** initiation fees
through July 31, 2019!

afm47.org/join

AFM Local 47 Membership Drive

As a professional musician, you know that your real strength comes from working collectively with other musicians. Help spread the word about the benefits of union membership during our 2019 Membership Drive, now extended through July 31!

If you know someone who should be in the union, now is the perfect time to join. Now through July 31, new and returning members may join without paying any initiation fees — a savings of \$140.

Learn more at afm47.org/join.

Be a Union Advocate!

Visit afm47.org/join/toolkit to help spread the word:

- Share our flyer to distribute at your local school or music-networking group. You may download pdfs at the toolkit link above or request printed materials by emailing press@afm47.org
- Share our social media graphics with your contacts
- Talk to your non-member colleagues about the many benefits of union membership



LEARN ADVANCED ORCHESTRATION

WITH DR. NORMAN LUDWIN

Free classes exclusively for AFM Local 47 members!

Orchestration II: Sept. 7 - Oct. 26, 2019

Saturdays, 10 a.m. - 1 p.m.
@ Local 47, Rehearsal Room 7
3220 Winona Ave. Burbank CA

AFM Local 47 members are invited to gain a unique hands-on learning experience using real film scores with an industry professional.

Orchestration II presents a heavy focus on film music. Using current scores, Ludwin will instruct on selections from Michael Giacchino, Thomas Newman, John Williams, Hans Zimmer, among others.

Prerequisite: Orchestration I (or equivalent) or experience as an orchestral player.

Space is limited. Sign up today!

AFM47.ORG/ORCHESTRATION

At the Local



COMING SOON!

LOCAL 47 SHOWCASE

A concert and networking
series highlighting AFM
Local 47 musicians

STAY TUNED FOR UPDATES

@ AFM47.ORG

At the Local

*Just your typical days at the office
here at Local 47...*



Linda A. Rapka



Guitar legend Robby Krieger of The Doors fame let loose some killer blues rock in our rehearsal rooms last May rehearsing with his band The New Experience. Pictured above right: VP Rick Baptist, Dale Alexander (drums), Robby Krieger (guitar), Kevin Brandon "Brandino" (bass), and Ed Roth (keys).



Liska Yamada

Renowned actress and vocalist Lainie Kazan, known for her unforgettable roles in the "My Big Fat Greek Wedding" films and NBC's "St. Elsewhere," rehearsed at our facilities last month for a two-night stint at Vito's. Pictured: Jennifer Leitham (bass), Bob Leatherbarrow (drums), Steve Rawlins (musical director/piano), and Lainie Kazan with our Live Performance Business Rep, Michael Ankney.

Strategic Plan Update

In July 2017, our membership adopted a long-term plan for Local 47's continued organizing efforts as developed by the Strategic Planning Committee.



Six primary strategic initiatives were prioritized for 2017-2021 and beyond: Employment Development, Member Services and Benefits, Member Education and Engagement, Alliance Building, Political Action, and Community Contribution.

To realize these goals, several committees comprising rank-and-file musicians, staff, and Board members have been formed to tackle these specific issues. Two of these committees recently presented recommendations to the Executive Board.

Employment Development

The Employment Development Committee held an open meeting on March 4 and formulated five recommendations:

- Formulate a three-hour multiple employer festival film agreement
- Develop Live, Recording and Music Prep FAQs for Local 47 website
- Sponsor showcases for musicians to perform for other contractors, composers, and booking agents in Artists' Lounge
- Encourage Local 47 private teachers to incorporate so they can pay into benefits funds

Engage a CPA to hold seminar on how to incorporate All recommendations were approved by the Executive Board at its March 12 meeting. The first showcase is currently being planned for late summer/early fall.

Benefits and Services

The Benefits and Services Committee held an open meeting on April 29 and formulated five recommendations:

- Review/revise all communications sent by Membership Department and review membership card procedure
- Develop and disseminate a member-wide survey to assess current and desired benefits and services
- Expand outreach, education and promotion by hosting at least one networking event or workshop by end of 2019
- Improve interface of AFM Local 47 website and explore/assess technical requirements for app development
- Upgrade Gig Junction website, referral service enrollment process, and investigate in-house payroll for the service

On May 28 the first three recommendations were approved by the Executive Board, with the remaining two pending further research into financial costs related to the initiatives. The member survey launched on July 1 (see details [here](#)).

Get Involved!

Members interested in getting involved are invited and encouraged to reach out to President John Acosta at 323.993.3181 or email john.acosta@afm47.org.

#listenLA

Celebrating union-made music in Los Angeles



Photos by Gayle Levant

Spider-Man: Far From Home

Michael Giacchino returns once again to the Marvel Cinematic Universe with “Spider-Man: Far From Home.” The acclaimed composer wrote the music to 2017’s “Spider-Man: Homecoming” and scored both it and this year’s sequel on the Newman Scoring Stage at Fox with a large AFM Local 47 orchestra conducted by Marshall Bowen III.

One of the most-acclaimed composers in the film industry today, Giacchino won an Academy Award for his poignant score for Disney Pixar’s “Up” and possesses an extraordinary amount of range, having composed the scores for both blockbuster spectacles and smaller-scale films.

In the latest installment of the Spider-Man saga, Peter Parker returns once again to join his best friends Ned, MJ, and the rest of the gang on a European vacation. However, Peter's plan to leave super heroics behind for a few weeks are quickly scrapped when he begrudgingly agrees to help Nick Fury uncover the mystery of several elemental creature attacks, wreaking havoc across the continent.

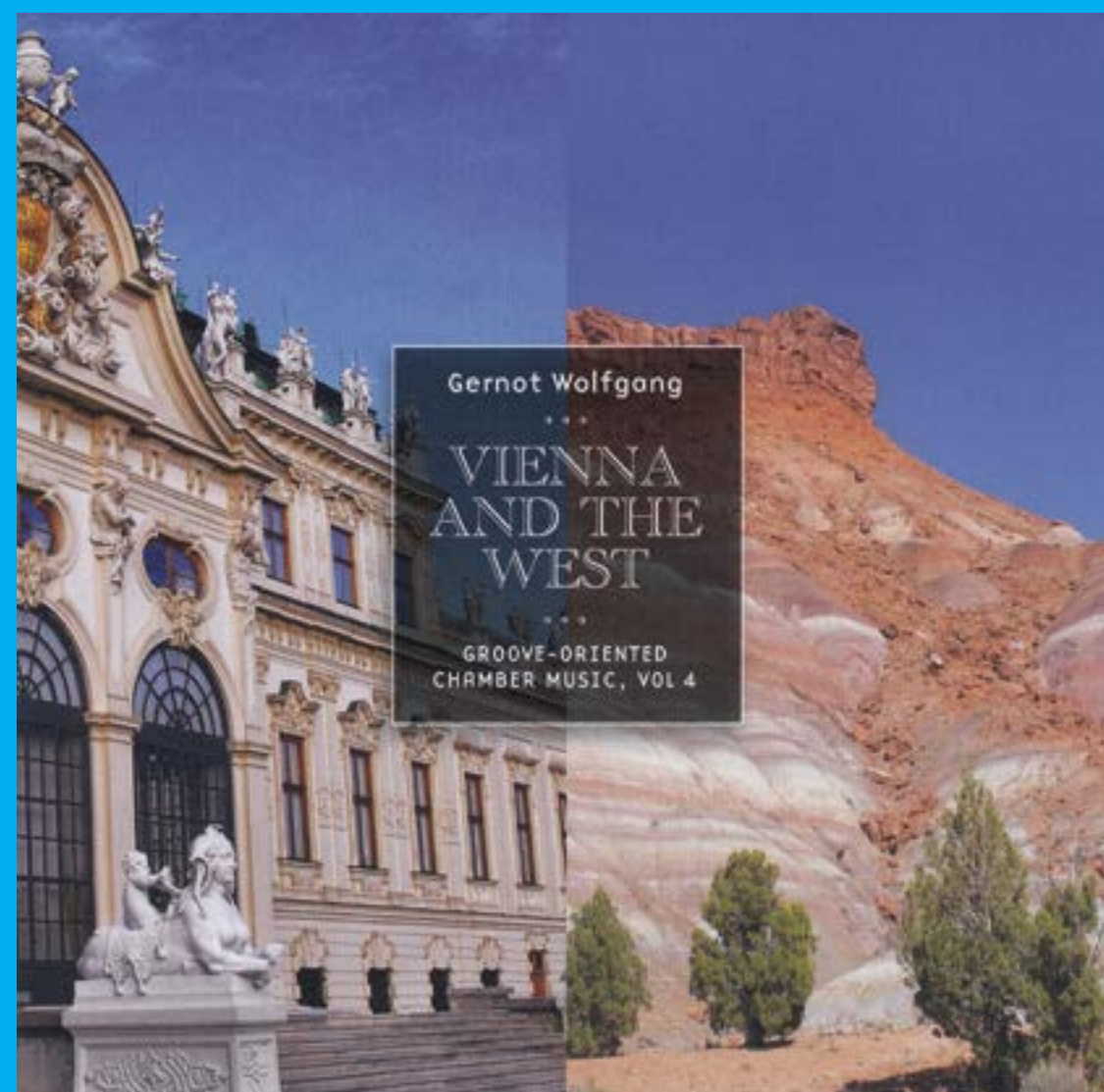
“Spider-Man: Far From Home” opens in theaters on July 2.

*View the Photo Gallery & Musician Roster
@ listen-la.com*

#listenLA

Celebrating union-made music in Los Angeles

Gernot Wolfgang 'Vienna and the West'



Gernot Wolfgang's new release of experimental chamber music, "Vienna and the West," is out now on Albany Records. Recorded in L.A. under a Limited Pressing contract, this intriguing album bridges sophisticated Viennese elements with edgier and rawer textures found in more contemporary American works.

Wolfgang takes us on an autobiographical safari with this groove-oriented classical album. The compositions are for eclectic chamber groups, beginning with a bassoon-piano opener and concluding with a piano quartet. These many forms reveal the multifaceted gifts of the composer.

Described as a "master composer with important things to communicate to his listeners" (David De-Boor Canfield, Fanfare Magazine), Wolfgang was born in Austria in 1957. Currently he lives in Los Angeles where, among many other musical activities, he works as an orchestrator in the film and TV music industry. This is his fourth recording for Albany Records.

"This is experimental music that keeps the sensibilities of the original influences. It's a lovingly crafted album and another wonderful release from Wolfgang." - Review Graveyard

"These freewheeling pluralistic compositions cleverly weave the past and the present in a way that reflects well on both." - MusicWeb International

*'Vienna and the West' Orchestra**

Bassoon

Judith Farmer

Viola

Robert Brophy

Piano

Gloria Cheng

Joanne Pearce Martin

Robert Thies

Cello

Ben Hong

Andrew Shulman

Charles Tyler

Violin

Tereza Stanislav

Maia Jasper White

Contrabass

Steve Dress

Horn

Amy Jo Rhine

* Orchestra rosters include names of AFM Local 47 members in good standing as of press time. To report corrections or updates please email listenla@afm47.org.

Sound Recording Special Payments Fund Deadline Approaching

The Sound Recording Special Payments Fund (SRSPF) is preparing for its annual distribution, which will occur on August 1.

If you have a change of address you must submit it by July 15. All participants are encouraged to become registered users at the Fund's website at sound-recording.org.



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AFM LOCAL
47

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to schedule your dog's FREE evaluation!

You will also get 10% off any daycare or boarding
package!

Union 47 Membership I.D. Required





Harvey Mason Jr. Elected to Recording Academy National Board

AFM Local 47 musician and record producer Harvey Mason Jr. serves as the new Chair of the Recording Academy's Board of Trustees. The newly elected national officers were voted in at the organization's annual spring Board of Trustees meeting in May.

Tammy Hurt, managing partner of Placement Music, was elected to Vice Chair, and veteran music executive Terry Hemmings was re-elected Secretary/Treasurer. Christine Albert, a recording artist and founder/CEO of Swan Songs, assumed the position of chair emeritus. All officer appointments were effective on June 1.

These accomplished elected officers, in partnership with current President/CEO Neil Portnow and incoming President/CEO Deborah Dugan, will lead the Board of Trustees and Recording Academy senior staff to strategically guide and shape the mission and policies of the Academy and its affiliates.

"Following the outcome of our annual spring Board of Trustees meeting, it's clear the Recording Academy's governance continues to demonstrate its commitment to keeping the Academy a relevant and responsive organization," Portnow said. "We are thrilled with the diversity and depth of music industry experience embodied by our new slate of National Officers. These esteemed and talented individuals will continue to carry out the mission of this organization which works on behalf of all music creators and professionals year-round."

Mason has penned and produced songs for both industry legends and today's biggest superstars. Everyone from Whitney Houston to Beyoncé, Elton John to Justin Timberlake as well as Aretha Franklin, Ariana Grande, Britney Spears, Camila Cabello, Luther Vandross, Justin Bieber and Michael Jackson have called on Mason to deliver uniquely musical, yet radio-friendly, hit records. He has also been instrumental in producing memorable music for many of the biggest musical films and TV events of the past decade including films "Dreamgirls," "Sparkle," "Shrek," the "Pitch Perfect" franchise, "Straight Outta Compton," "Sing," and TV shows "The Wiz Live!" and "Jesus Christ Superstar Live in Concert." He is currently working on producing all the music for "Sing 2" for Universal Pictures, in addition to musical projects for Disney and Netflix.

Mason donates his time and resources to several charitable organizations, including GRAMMY In The Schools, MusiCares, Ronald McDonald House, the American Cancer Society, and Los Angeles Children's Hospital. Harvey received the Spirit of Excellence Award in 2012 from the T.J. Martell Foundation for his philanthropic efforts.


 The logo features the letters "DMCA" in a large, bold, black font. The letter "C" is enclosed within a black circle. Below "DMCA", the words "SAFE HARBOR REFORM" are written in a smaller, bold, black font. The entire logo is centered on a white rectangular background.

Musicians Must Demand Safe Harbor Reform

Since the implementation of the Digital Millennium Copyright Act (“DMCA”) in 1998, both the creative landscape and the way internet users interact with this landscape has changed. Over the last 21 years, everyone from remix artists to independent creators to Hollywood has experimented and exploited various online media platforms in ways that were only distant imagination decades ago.

Though the DMCA intended to provide balance between service providers and content owners, this is not what emerged. Deficiencies within the “Safe Harbors” Section 512 provide harmful safe havens under which many platforms either pay nothing or pay less than market value for music. These so-called “Safe Harbors” are essentially loopholes exempting a particular group from some or all of a particular law, and permit major online corporations to profit from mass infringement of musicians’ rights with impunity.

In this ever-changing technological landscape, there is a constant power struggle between those who have the ability to protect their content, and those who do not. The DMCA has provided a shield for innovation in intermediary technologies by protecting these technologies against legal claims for third party user infringement.

Marc Ribot, chair of AFM New York Local 802’s Artist Rights Caucus, explains: “Normally, if the owner of a bar permits a customer to sell drugs inside the bar, he or she can be held legally responsible. The section 512 Safe Harbors exempts internet service providers from legal responsibility for infringement committed by others who use their sites to violate copyright. In other words, they keep corporations like Google, YouTube and Facebook ‘safe’ from being sued by those hurt by the mass copyright infringement they facilitate. In place of a right to sue, section 512 of the DMCA gives artists a ‘notice and takedown’ process: a form to fill out to report infringement, which the online platforms are then supposed to remove.”

Reform to Section 512 is essential to protecting musicians’ rights. “Safe Harbors” must be limited for major online platforms with “red flag knowledge” of mass infringement that fail to take reasonable steps to prevent it. “Take down” should mean “stay down” — i.e., one take-down notice should cover all infringers of that material for all time. Additionally, Congress must supervise a process under which the industry establishes a set of technical means for preventing infringement.

“The ‘Safe Harbors’ have permitted the creation of a huge black market which profits from our work without paying us anything,” Ribot said. “Forty-eight percent of the world’s music is now consumed on YouTube, for free, much of it paying little or nothing to those who produced it, much of it posted without our consent.”

As the major players of the music industry shift to a streaming format, we must work together to protect our rights and our ability to make a living from our music. If we don’t, many musicians will be pushed outside of the economy for decades to come. With reform will come economic justice in the digital domain, and a return to fair market conditions in the music industry.

Local 47 Executive Board Votes to Support DMCA Safe Harbor Reform

On June 4, the AFM Local 47 Executive Board moved to support the following statement presented by the Artist Rights Caucus:

As groups who represent songwriters and artists and individuals, we support the reforms recommended by the United States Copyright Office in its just-released report on Section 512 of the Digital Millennium Copyright Act.

We are deeply concerned about the ability of the next generation of creators to earn a living from the creation of music. The decades-old DMCA regime threatens the continued viability of a music career for too many young artists and songwriters. We must reform it to protect them.

The law needs to be recalibrated to require “notice and stay down” placing responsibility for finding and taking down unlicensed music on the big tech companies instead of individual artists and copyright owners. This only makes sense. The platforms have the technology and the resources to do this, unlike the tens of thousands of individual artists and songwriters for whom the effort is an exercise in futility.

The DMCA allows tech platform to implement Standard Technical Measures voluntarily. We urge these companies to respond to the Copyright Office report by sitting down with everyone who creates music and owns copyrights to negotiate and implement a workable system.

And if they refuse, the Congress must step in to protect current artists, the next generation of music creators, and the cultural treasure of the music itself.



Nazareth Gevorkian Violins

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Van Nuys CA 91405**

**by appointment
818-486-3539**



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

What is the Joint Venture Recording Agreement?

The AFM Joint Venture Recording Agreement allows self-produced recordings by solo artists or groups to be exempt from the usual Sound Recording Labor Agreement (SRLA) signatory requirements. Developed in 2007 following a Resolution passed at the 97th AFM Convention, the contract allows for sales of product outside the member's home Local.

The following criteria must be met in order to utilize this Agreement:

- AFM members on the date are self-producing or collaborating in self-production, not providing a work for hire, and are in creative control over material and the recording process
- There is no employer
- The purpose of the recording is to produce a demo to obtain work for live performing and/or the purpose of the recording is to produce a product for sale and the proceeds from sales exclusively benefit band members (or solo artist)

This Agreement allows you and your bandmates to protect both your collective and individual rights with regards to your recording project. The Agreement looks to have a very low "hassle factor" as there is a minimum of paperwork required, no money need change hands, and there are no work dues or other payments to the union necessary. There is even an area to designate the percentage of ownership for each musician involved. It's important to have a "paper trail," even on collaborative recording projects among friends. You never know when that recording project from five years ago may become a smash cult hit in Germany or Japan.

Contracts help the union protect your interests. This does not just apply to recordings as mentioned above; using contracts for all of your engagements helps us help you when you have a problem – like being canceled at the last minute, or not getting paid after the gig. It is immeasurably easier for the office to successfully pursue claims on your behalf when we have a fully executed contract on file. AFM contracts are available to members at afm.org.

Leaders, minimally, have some type of written acknowledgment from the purchaser confirming the specifics of the job. Though unsigned, even a reply to an email with agreed upon engagement details can be helpful in pursuing claims. In addition, keep in mind that a deposit in advance of the engagement has certainly become an accepted practice for many types of work.

- Thanks and credit to Twin Cities Musicians Union Local 30-73 for this excerpted article originally published in 2009.

Tap here to read about the Single Song Engagement Scale Contract



Get to Know the AFM Single Song Overdub Scale

Overdubbing, sometimes called “sweetening,” is a process that allows performances to be recorded synchronously with pre-recorded material. Imagine recording your band where each instrument has a dedicated track or series of tracks. If each performer is isolated acoustically from the others, they can be re-recorded at will without affecting the other musicians’ performances.

The AFM Single Song Overdub Scale is primarily intended for musicians working alone, most often in a home studio, overdubbing for a client who typically sends audio files over the internet to the musician. Released in 2017, this “standalone scale” is designed for independent projects on non-signatory labels, and can only be combined with Limited Pressing projects. It cannot be used for an AFM signatory label or if the original track has been recorded under any other AFM agreement (e.g. Master Low Budget, Jingle, or Demo).

The unit of commerce in this business model is the song, not the hour, and this agreement acknowledges that reality by allowing each musician to negotiate the scale amount according to supply and demand. Each musician pays her or his own pension contribution through their Local, although there is also an option for the employer or payroll service to make the pension contribution.

Up to 12 songs can be recorded under one agreement for one artist or employer in a six-month period. Multiple musicians can appear on one contract if they are all making the same rate. The one exception is that the first musician to work under a signed SSOS agreement may charge a higher rate as the designated session leader. If the recording is picked up for distribution, licensed, or sold to a record label, an AFM Assumption Agreement must be signed. The typical procedure is as follows:

1. **Negotiate the Rate.** Once you have heard the song, negotiate your “per song” rate. There is a \$100/song minimum, and all “extras” (H&W, pension, etc.) are included in this scale, which goes up in \$50 increments with no maximum and can be found on the Single Song Scale Worksheet included with the agreement. Different songs can have different per song rates depending on difficulty, number of parts, etc. It’s your call.
2. **Execute the Agreement.** It is essential to get the agreement signed by the employer before you do the work! Download the Single Song Overdub Agreement from the AFM website and email it to the employer to sign or use an electronic signature and return it to you. Then email a copy to your Local.
3. **Do the Work.** Do not send an isolated track until you have been paid as agreed. After you have received the agreed upon payment, send the employer the separate files. Up to 12 songs may be recorded under one Agreement for one artist or employer in a six-month period. Multiple musicians can appear on one contract if they are all making the same rate.
4. **File the Card / Pay the Pension.** Contact the Local and file the completed time card, which will be turned into a B-17 AFM Contract. Use the Scale Worksheet to find the amount of pension due. Each player will write a personal check to the AFM-EP Fund for their pension contribution on behalf of the employer. This is the only AFM recording scale that allows you to do so.

If you have any questions, please contact us at 323.993.3130 or refer to afm.org (navigate to Document Library > Single Song Overdub) for more information.

- Credit and thanks to Nashville Local 257 for developing this handy how-to guide for the SSOS Agreement.

On the Town

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



Music Fund
of Los Angeles

MUSIC FUND
OF LOS
ANGELES
presents:

Hooray for Hollywood

18th Annual Fall Classic Golf Fundraiser

OCTOBER 28, 2019

9 a.m. - 6:30 p.m.

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Celebrate the glitz & glamour of "Old Hollywood" with a festive day of golf, music & fun to benefit musicians in need

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818.430.3276 philipdinova@gmail.com musicfundla.org



On the Town

The Recording Industry's



ENRICHING LIVES THROUGH MUSIC

| DATE | TIME/PLACE | CO-SPONSOR | LEADER/ CONTR | # S/M |
|---------|--------------------------|----------------------------|---------------------|----------|
| July 11 | 7:30PM/Burton Chace Park | SoCal/Culver City Symphony | Helene Mirich-Spear | 23 |
| July 25 | 7:30PM/Burton Chace Park | SoCal/Culver City Symphony | Helene Mirich-Spear | 23 |
| July 27 | 10:00AM/Camp Glen Rockey | Saturday Night Bath | Howard Rich | 7 |

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



For over seven decades, the Music Performance Trust Fund has provided grants to help create free music performances for the public's entertainment and education.

The mission of the fund is to enhance our communities and enrich lives through free public concerts, while also ensuring that the professional musicians who are performing are reasonably paid on par with local scale.

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.



Lucius Gallo/MPTF

AFM Local 47 musicians Cali Rose, Jamie Shaheen, Music Performance Trust Fund Trustee Dan Beck, and Kirk Andrés Wilson at the 'MusicianFest: Never Too Old' documentary shoot at Long Beach Senior Center June 1, 2018.

'MusicianFest' Doc Shares the Healing Power of Music

New film highlights how the Music Performance Trust Fund enriches the lives of older adults

The recording industry's Music Performance Trust Fund released the uplifting documentary "MusicianFest: Never Too Old" showcasing how its music programs for older audiences reduce isolation. The film reveals how music enriches not only the lives of older adults, but also the lives of the musicians who perform for them.

Filmed in Los Angeles, New York City and New Orleans, the 27-minute documentary shines a light on the recording industry's Music Performance Trust Fund and its MusicianFest initiative, which this year will provide 1,000 age-friendly musical performances at senior centers in the United States and Canada. In touching interviews, professionals and audience members from each facility provide their perspectives of the impact these free live performances have on the physical, mental, and social well-being of the individuals they serve and the need for quality lifestyle programming for older adults. AFM musicians from Los Angeles Local 47, New York Local 802, and New Orleans Local 174-496 offer their unique perspectives on how their participation in the program has impacted their lives.

"Live music's impact on the lives of older adults is truly immeasurable," stated Dan Beck, trustee of the Music Performance Trust Fund and former Epic Records executive and president of V2 Records. "These performances stimulate our emotions and get people to interact with each other, to get up and move, and to reconnect with joyful memories. Bringing together professional musicians with older populations has only fueled our desire to preserve and grow MusicianFest."

The official public Los Angeles release of the film took place June 25 at Long Beach Senior Center. Earlier this year, delegates to the AFM Western Conference held in Glendale, California were treated to an exclusive screening and given the opportunity to use the film as a promotional tool at their home Locals to highlight MPTF's work and service to the community. The documentary feature is being created in multiple lengths and with closed captioning and audio description to facilitate multiple usage in community meetings, senior centers, digital outlets and in social media. More information and a condensed version of "MusicianFest: Never Too Old" can be found at never2oldmusicfilm.com. Watch the trailer below:



In addition to serving older adults, the recording industry's Music Performance Trust Fund brings music of all styles to a total audience numbering in the millions and includes all age groups and segments of society. Music ranging from pop to classical, and jazz to Broadway is staged at venues including parks, schools, concert halls, shopping malls, veterans' hospitals, nursing homes and more. The fund was created by a landmark collective bargaining agreement in 1948 between the AFM and the major recording companies of the day. Today, MPTF is a 501(c)3 non-profit public service organization that brings music to the public and supplements the income of musicians, all at no cost to those receiving this precious gift of music. Funded via a royalty stream from signatory record labels, led by the three major labels, Sony Music Entertainment, Universal Music Group, and the Warner Music Group, the MPTF presents thousands of live, admission-free musical programs annually in the United States and Canada. Musicians interested in learning more and applying for an MPTF grant may visit afm47.org/mptf or call 323.993.3156.



‘Beauty and the Beast’ @ La Mirada

Meet the orchestra of McCoy Rigby Entertainment’s production of “Beauty and the Beast,” the modern Broadway classic which ran May 31 through June 23 at the La Mirada Theatre for the Performing Arts. Based on the Academy Award-winning animated feature, the stage version included all of composer Alan Menken’s (“The Little Mermaid,” “Newsies”) memorable songs from the film, plus delightful new ones.

Pictured above, back row: David Hughes (bass), David Pittel (trumpet) and Aaron Smith (trumpet). Middle row: Darryl Archibald (music director/conductor), Jen Oikawa (keyboard), Nick Stone (percussion), Ron Colvard (keyboard), John Gentry Tennyson (keyboard), Gordon Peeke (percussion), Denis Jiron (tuba/trombone) and Sean Franz (clarinet). Front row: Victoria Sabonjohn (oboe) and Julie Burkert (flute). Not pictured: Eric Heinly (contractor).

Gig Junction: The Musicians Referral Service of Los Angeles



GigJunction.com connects clients with the world's best musicians — members of AFM Local 47 — with no fees or commissions attached.

This service boasts the best database of professional musicians in Southern California across all styles of music available for most any type of situation.



From solo piano to hot band-swing; from rock, pop, jazz, salsa, mariachi, and to classical; and everything in between. You name it, we'll get you connected!

Join Today!

To participate in Gig Junction — a free program for Local 47 members — simply register with the Referral Service and keep your Local 47 membership current. [Learn more here.](#)

Percussionist Lynda Sue Marks-Guarnieri Bids Farewell to Long Beach Symphony

Editor's Note: Long-time musician with the Long Beach Symphony, Lynda Sue Marks-Guarnieri recently tapped her last mallet with the orchestra. She performed her final Classics Concert in the Terrace Theater with the Long Beach Symphony on June 8: Beethoven's 9th, "Ode To Joy" (performing only triangle in the last movement!). While she will be missed by the Long Beach Symphony, Lynda Sue will continue performing with the Thousand Oaks Philharmonic and the South Coast Symphony conducted by Barry Silverman (once her student decades ago in Long Beach).



AFM Local 47 Life Member Lynda Sue Marks-Guarnieri began performing with the Long Beach Symphony in November 1957, while a junior at Wilson High School. She continued performing while obtaining both music performance and sociology bachelor's degrees from CSULB and an M.M. from USC in opera.

She has maintained a professional dual role of both soprano and percussionist in her career. She performed with the Long Beach Municipal Band as both xylophone and soprano soloist, and played mallets for the Ice Capades and Ice Follies in Long Beach, Los Angeles and New York City.

Lynda Sue has served as principal percussion since 1975 to the present day. Through the years she served on the Orchestra Committee for three terms, has twice been elected as orchestra liaison to the LBSO Board, served on the Donor Advocacy Committee, was a pre-concert lecturer, and presented multiple solo programs for Ovation. The LBSO commissioned her to create a percussion ensemble for the LBUSD first, second and third grade students. "Percussion Paints Pictures" just completed its 23rd season this February.

Lynda Sue has been privileged to perform with all of the Long Beach Symphony's major conductors with the exception of founding conductor Maestro Resta. These are Maestros Lauris Jones, Akira Endo, Alberto Bolet, Murray Sidlin, JoAnn Falletta, Enrique Dimecke and our current Eckart Preu, for our classical series. She was the soprano soloist in "Bachianas Brasileiras" by Villa-Lobos for our Summer Starlight Serenades in the park, xylophone soloist for Keith Clark, Pops conductor at the Arena, and both soprano and xylophone soloist for Pops conductor Michael Krajewsky.

One might like to know — does Lynda Sue have a personal life? Of course! She has an advanced degree in creation spirituality, focusing on social justice. She was married for far too few years to the love of her life, the late John A. Guarnieri Jr., operatic tenor. Their life was rich with raising three beautiful daughters, Joanne, Gina and Christel in the San Fernando Valley until his death in 1988. She has seven grandchildren, one great grandchild and three grandcats.

As Lynda Sue is "hanging up her mallets" for this symphonic family, she wants to remind each audience member of the Long Beach Symphony: "Our orchestra members love you. You make our music a privilege to share, to perform for you, to know you, and to consider you friend. Though this is bittersweet, I can still see my mother, Doris Kathleen Sutton Marks, in 1976, sitting in the middle of the orchestra section on our opening night at the new Terrace Theatre with Van Cliburn. It is time and it is right. *Kein mehr da capo für mich!*"



Hollywood Bowl Museum Collection

‘Tapes Rolling’

New exhibition at the Hollywood Bowl Museum highlights orchestra recordings by David Swedlow

A new exhibition at the Hollywood Bowl Museum, “Tapes Rolling: David Swedlow Records the Hollywood Bowl, 1954-1959,” showcases recordings of the orchestra made by David Swedlow. It will be on view through the spring of 2020.

Swedlow was a pioneer in the world of acrylics manufacturing. This plastics inventor was also an early high-fidelity enthusiast who, in the late 1940s and early 1950s, bought and assembled professional audio components. He customized an Ampex tape recorder for an extraordinary personal project: to capture the Los Angeles Philharmonic performing live. Beginning in July 1954 and continuing for the next six seasons, Swedlow recorded 246 concerts, both at Philharmonic Auditorium and at the Hollywood Bowl, using his experimental three-track machine.

His collaboration with the LA Phil was groundbreaking from a technological standpoint, as his system preceded standard consumer two-track recording, which wasn’t introduced until 1958. This exhibition presents landmark performances that have only been heard, until now, by those who attended the concerts. Five listening stations offer nearly 100 selections from these concerts.

Considered by experts and historians the crown jewel of the LA Phil’s archives, the Swedlow collection is a rare document of the orchestra’s activities in the late 1950s. It features performances by legendary conductors and soloists such as Bruno Walter, Leontyne Price, Walter Gieseking, Leopold Stokowski, Michael Rabin, Birgit Nilsson, Nina Simone, Pierre Monteux, Thomas Schippers, José Iturbi, Leonard Bernstein, Nat “King” Cole with Nelson Riddle, Robert Merrill, and Elizabeth Schwarzkopf, among others. The concerts led by Dutch conductor Eduard van Beinum, the LA Phil’s music director from 1956 to 1959, are, for connoisseurs, the high point of the collection. This exhibit honors Swedlow’s trailblazing legacy and offers a new appreciation of the LA Phil’s analog past.

Admission is free all year. For the Hollywood Bowl Museum’s hours visit hollywoodbowl.com or call 323.850.2058.



Courtesy of the LA Fed

Civic Leadership Academy Graduates One of Our Own

Congratulations to Cohort #3 on graduating in May from the LA Fed's Civic Leadership Academy! We're proud to share that our own Local 47 Live Business Representative Michael Ankney was a member of this most recent graduating class. From city council to school boards and commissions, these graduates are ready to be champions of labor in public service.

The Civic Leadership Academy has now graduated and trained over 125 union members for public office. If you'd like to join the movement, contact Hugo Romero at hugo@thelafed.org.

LOCAL 47
POLITICAL ACTION FUND

Let's take our voices
to City Hall.

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

afm47.org/pac



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: 323.993.3181

Notice of Strike Sanctions

On June 24, 2015, strike sanctions were approved by the Los Angeles County Federation of Labor against:

Cinema Scoring
CMG Music Recording
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 323.993.3143.

Your Union will take action — with legal counsel if necessary — on your behalf to ensure your rights as a union worker are protected.

What is the TMA?

by Tony D'Amico,
President, Theatre Musicians Association



What exactly is the Theatre Musicians Association? Sure, you've seen our acronym around, and perhaps have looked at an article or two



penned by a TMA officer in this publication or the International Musician. But, unless you are a member of this organization, you might not be exactly sure what our purpose is. I'd like to thank Paul Castillo for giving me this opportunity to address the members of Local 47 in this publication, and attempt to answer that question.

The simple answer would be that TMA is an official Player Conference of the American Federation of Musicians, and consequently the only recognized entity within the AFM that exclusively represents theatre musicians across the United States and Canada. We are organized into chapters — groups of 10 or more members from the same general geographic location that have their own directors and boards. Members who are not near one of these chapters can belong to the conference as members-at large.

While technically correct and accurate, this description doesn't come close to doing justice to the work we do regarding our efforts to represent the professional theatre musician. This is what I'd like to address in this space.

As one of the five Player Conferences of the AFM, TMA is in the unique position to advocate for the issues and interests of theatre players, be they local musicians playing musicals in towns and cities across North America, travelers on the road with AFM sanctioned tours, or Broadway pit dwellers. As with the other conferences recognized by the Federation, we have a direct line of communication with AFM officers and staff, and often provide guidance on issues such as wages, working conditions, staffing, and other matters of concern to the theatre musician.

Perhaps the most far-reaching example of this important advisory role to the Federation is our inclusion at the table for Pamphlet B negotiations. Pamphlet B is the agreement that sets wages and work rules for all musical theatre tours with AFM contracts, and thus has a tremendous impact on the working lives of traveling musicians, as well as the players whose towns and cities these touring productions visit. Because we are made up of musicians doing the actual work in the pits, we can advise the AFM's negotiating committee on the state of the industry, the things in the business that are working for our members, and the things that need to be changed.

Along with advocating for theatre musicians, TMA is a source of information for its members. Our website contains a chart of all the wages and working conditions of the major theatres located in our ten chapter cities. This has proven to be a tremendous help for local theatre committees engaged in contract negotiations. By adhering to the age-old adage that knowledge is power, these committees know exactly what is contained in contracts across the United States and Canada, and they use this information as an effective bargaining tool.

Another valuable resource available to our members is a listing of the itineraries of all the AFM sanctioned shows out on tour at this time, as well as archives of past productions. Along with providing information on tour stops, our members can see the instrumentation a production will pick up when it rolls into town. This type of information is invaluable to busy musicians planning their schedules.

Our official publication — The Pit Bulletin — comes out four times a year, and is filled with articles of interest to the theatre player, chapter reports intended to keep our members up to date about the state of theatre in other cities, and other official conference communications. The Bulletin's companion publication is the Pit Blast, which comes out whenever a timely piece of information needs to quickly get out to the membership. Finally, plans are in the works for a TMA newsgroup, which will allow our members to ask questions to and receive replies from other members on all topics related to theatre.

Perhaps the high point in the TMA year is our annual conference, held during July or August in one of our chapter cities. Last year's 23rd conference was held in the beautiful new Local 47 facilities in Burbank. This summer, I am thrilled to report we will be in Boston, which happens to be my home local. The conference, which lasts about a day and a half, is a great opportunity for theatre musicians from all over the United States and Canada to get together and discuss the issues that impact our working lives.

Finally, as I write this article, I am busy preparing for my first participation in an AFM Convention. Player Conferences are permitted to submit resolutions to the Convention, and this time around we have several that are being considered. I'm looking forward to addressing the Convention attendees and sharing with them the great work our organization has been doing.

If you are a full time theatre musician, or you just play in the pit once every so often — I encourage you to join our organization. Please visit the Southern California chapter's webpage at tmasocal.org for more information or to join, or visit the national website at afm-tma.org. I encourage you to write me at president.tma@afm-tma.org with questions or comments.

share YOUR story
with
the Overture

OPEN MIC!



Got a Story to Tell?

Let us know! 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.

Submission deadline is the 15th of each month preceding issue date. You may review our submission guidelines [here](#).

Final Notes



In Memoriam

James Arkatov

Life Member. Cello

7/17/1920 - 5/19/2019

Survived by spouse & children

Thomas Damien Griego

Life Member. Horn

9/6/1940 - 5/3/2019

Survived by spouse & children

Ray Vita (aka Armando Vitaterna)

Life Member. Clarinet

6/19/1920 - 5/20/2019

Survived by daughter

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.

Should I Have a 'Living Trust'?

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

Another advantage of a living trust over a mere will, particularly where there is an estate in excess of one hundred thousand dollars, is, quite simply, that wills are subject to Probate and trusts are not. If a Probate is required, statutory fees for attorneys and executors in California are among the highest in the country. For example, if your gross estate is \$500,000, which would certainly include the owner of a moderate home in many parts of Los Angeles, the state authorizes the payment of fees and commissions totaling \$26,000, plus the Court costs and related expenses. A substantial portion of these costs can be avoided through the proper establishment and operation of a living trust.

The rising costs of probate administration are not unwarranted. It can be a time consuming and unwieldy process. Even a simple Probate proceeding will take a minimum of nine months in Los Angeles County.

In our practice, we often see people who have estates larger than anticipated. High real estate values, even in the current market, often translate into a significant increase in estate assets. This real property, if not held in a trust, may be subject to probate, which could mean a drawn out and expensive Court procedure.

Your undertaking the preparation of an appropriate estate plan, often involving the preparation of a living trust, is of even greater financial benefit today than ever before.

Kramer + Dresben

Estate Planning · Trust Administration · Probate

5858 Wilshire Boulevard, Suite 205, Los Angeles, CA 90036
Tel 323-964-7100 Fax 323-964-7107

Letters



We want to hear from you!

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 [click here](#).



Employee Reporting Procedure

In order to ensure that all Employer contributions are properly and timely received and recorded by the Fund, each Participant is responsible for notifying the Fund of engagements they have performed (including date and location) and for which Employer contributions are due to the Fund. Employer contributions that are not received at the close of the Qualifying Period are not “timely,” and will generally not be applied to that Qualifying Period (they are applied prospectively to the next Qualifying Period). To ensure the timely collection and allocation of all Employer contributions and to avoid the potential of failing to qualify or re-qualify for benefits, the Employee must comply with the following procedures:

1. Immediately report all engagements to Local 47 or the Fund by completing a Member Self-Reporting Form. Member Self-Reporting Forms are available at the AFM Local 47 office, the Trust Fund office or the on [Fund's website here](#) — scroll to the bottom of the page for the link to the form & please complete the Form with the date(s) and place(s);
2. Request from the Trust Administrator's Office a list of Employer contributions made on your behalf for that period (the Employer Contribution Report is available only after November 1st);
 - a) Review the list of Employer contributions for accuracy;
 - b) Notify the Fund, on or before November 20th if there are any discrepancies. Participants may also be required to provide additional information concerning unreported Employer contributions. This information should, at a minimum, include the (i) dates of the employment for which the Employee claims the Fund should have received Employer contributions; (ii) the name of the Employer(s); and (iii) the amount which the Employee claims the Fund should have received on his/her behalf (all information that can and should be provided to the Fund through the filing of the Form); and
 - c) Provide the Fund with any additional information to aid in its collection efforts.

Participants who fail to follow the above procedures, may fail to qualify or re-qualify for benefits because they cannot substantiate any claim that additional Employer contributions should appear in that Participant's Employer contribution records.

IMPORTANT NOTE:

Failing to timely report an engagement or filing a Form with the Fund could result in not qualifying or re-qualifying for benefits. It is the Employee's responsibility to verify the accuracy of their Employers' contributions by requesting a copy of their Employer Contribution Statement from the Fund Administrator.

ANNUAL ELIGIBILITY REVIEW PROCEDURES

At the close of the each Qualifying Period (October 2nd), the Fund's collection and acceptance of Employer contributions continues through the month of October. Eligibility is usually determined by November 1st. A notice of eligibility will be sent to all Participants that have newly qualified or re-qualified at their last known mailing address via the U.S. Postal Service. Participants that have a loss of eligibility will be notified at their last known mailing address via the U.S. Postal Service.

If you have performed under a Local 47 Agreement or an AFM Agreement it is very important that you contact the Fund to advise them of your address and/or to make sure that your address information is current. You might be unaware that you are eligible for coverage due to the Fund's inability to contact you because the Fund's records have not been updated with your current contact and mailing information.

Any questions you have about the Fund's Eligibility Procedures may be directed to the Fund Administrative Office at (818) 243-0222 or (800) 759-3132.

Membership Dues Policy

Membership Dues Fees

Regular Member

Annual Dues: \$210

Semi-Annual Dues: \$110

Life Member

Annual Dues: \$110

Inactive Life Member

Annual Dues: \$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 by phone at 323.993.3116 or at afm47.org/dues

Dues Schedule

- Annual and Semi-Annual Membership Dues for Regular, Life and Inactive Life Members are due **Jan. 1** of each year. Payment must be received by **March 31** (three-month grace period) to avoid suspension. If not paid by this date, a \$75 reinstatement fee will be assessed. **Both dues and reinstatement fee must be paid by June 30 to avoid expulsion.**
- Likewise, Semi-Annual Membership Dues for Regular Members are due **July 1** and must be received by **Sept. 30** (three-month grace period) to avoid suspension. If not paid by this date, a \$75 reinstatement fee will be assessed. **Both dues and reinstatement fee must be paid by Dec. 31 to avoid expulsion.**

Please note: Inactive Life Members do not have all of the same rights as privileges as Regular and Life Members, such as the right to vote in Local elections. Please review the AFM Local 47 Bylaws for complete information.

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.

Resignation Policy

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.

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.

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



NOTICE OF AUDITIONS

New West Symphony announces auditions for:

Principal Cello

Principal Viola

1st Associate Concertmaster (2nd Chair)

Assistant Concertmaster (4th Chair)

Assistant Principal Violin 2 (2nd Chair)

Section violin

Auditions will be held on October 7, 8 and 9, 2019. Final rounds will immediately follow the preliminary rounds of respective instruments.

Mail a cover letter and a one-page resume along with \$25 refundable deposit to the following address:

**New West Symphony
Attn: Auditions Committee
2100 Thousand Oaks, Ste D
Thousand Oaks, Ca 91362**

**Resume and deposit MUST be received by September 6, 2019.
Audition repertoire will be posted on the New West Symphony website:
www.newwestsymphony.org/orchestra-positions/**

Auditions

**Los Angeles Chamber
Orchestra** announces
the following vacancies:

los angeles

chamber
Orchestra

Application Due:

AUGUST 12, 2019

a \$50 deposit will be required from all candidates at the time of application, to be refunded on the audition day.

SECTION 2ND VIOLIN (4TH & 5TH CHAIRS)

SEPTEMBER 23 & 24, 2019

online application

www.laco.org/auditions

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**

SANTA BARBARA

symphony

NIR KABARETTI, Music & Artistic Director

PRINCIPAL 2ND VIOLIN SECTION VIOLIN (6 POSITIONS)

AUGUST 29-30, 2019

PRINCIPAL TROMBONE AUGUST 30-31, 2019

Application Deadline: Thu July 18, 2019

Online Application Form

thesymphony.org/auditions

Employment will begin as soon as mutually agreeable to both the winner and the Santa Barbara Symphony. If a titled position is filled by an existing member of the Santa Barbara Symphony, a 1-year position may also be awarded at the auditions.

Auditions



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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