

AFM LOCAL 47

January 2020

Overture

online

MUSICIANS AT PLAY



Connecting youth, mentors and community through music

#BandTogether: Musicians Reach Tentative
Two-Year Deal With Film & TV Studios

Student Project Gets the AFM Treatment
at EastWest Studios

Overture

online

- Official monthly electronic magazine of the
American Federation of Musicians Local 47 -

ISSN: 2379-1322

Publisher:

AFM Local 47

3220 Winona Ave.

Burbank CA 91504

323.462.2161

www.afm47.org

Editor: Gary Lasley

Managing Editor/Layout/

Graphics: Linda A. Rapka

Advertising Manager:

Dan Walding

AFM LOCAL
47

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Photo by Tom Pease

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President John Acosta



Happy New Year! I hope 2020 brings you and your loved ones happiness, good health and much success!

I would like to take this opportunity to do a quick recap of last year and provide a snapshot of our focus for the coming year. Our administration began the new term last January having just completed an eventful 2018. After the big move to Burbank, we began in earnest to settle into our new home, organize our finances and lean into our Strategic Plan which was adopted by the membership back in 2017. A number of programs were launched.

In the realm of education and community partnerships we began working with the Verdugo Workforce Investment Board on an initiative called the Local 47 Career Pathways Program. This is a new initiative that took Local 47 into surrounding high schools and colleges, introducing the students to a career in the music industry and exposing them to the realities of being a professional musician. After a positive start in 2018, we expanded our reach into Inglewood, developing another program along the lines of a songwriting boot camp. This latest initiative, launched in partnership with the California Federation of Teachers and the Inglewood Unified School District, brought elementary and high school students from Inglewood to the world of professional music making. This program resulted in a series of fine sound recordings that these young musicians can refer back to as they explore careers in the music business.

2019 was a jam-packed year! In the Collective Bargaining sphere we negotiated over 15 Collective Bargaining Agreements with increases averaging 9% over three years. We also hosted the AFM Western Conference, conducting panels and workshops on organizing, collective bargaining, and community engagement. We established a Sexual Harassment Prevention Committee tasked to develop a new code of conduct for all Local 47 members. Also, after many years in the making working closely with our AFM leadership, we helped craft a new AFM Video Game Agreement, which in 2019 alone covered more projects than its predecessor had in the preceding four years, generating good union jobs for Local 47 musicians. 2019 was also an AFM Convention year, and Local 47 Delegates participated at every level of the proceedings, ensuring that your voice was heard and your interests were considered as our Federation established policy for the next three years.

It should be of special note that in 2019 we embarked upon an unprecedented campaign to win a fair and equitable contract in the motion picture and TV industry, with a special emphasis on improving our agreements for made-for-new-media projects. Through the #BandTogether campaign, more Local 47 members than ever have been engaged in new and exciting ways, developing leadership throughout our ranks and fortifying our union.

This past year we established the Phase 2 Building Committee, comprised of the titled officers, members of the Executive Board, community partners and rank-and-file members, assisted by a fundraising consultant to conduct a feasibility study with the singular goal of determining our ability to raise capital to complete our Multi-Purpose Room. Also in 2019, we continued our efforts to build consensus around the creation of a Music Trailer Library agreement that would help cover work in this industry under an AFM agreement.

Altogether, 2019 was a busy and successful year, strengthening our union, expanding our brand and building partnerships outside our normal sphere of influence. I want to thank my fellow officers, the Local 47 Executive Board, staff, and especially you — our membership — for your continued commitment to our union. As we head into 2020 we will continue our momentum following the path set within the Local 47 Strategic Plan, expanding on organizing, mentorship programs, negotiations and the continued modernization of our IT software and infrastructure. We will engage our membership at the workplace, at membership meetings, and through social media. We will complete our feasibility study on a capital campaign for our Multi-Purpose space and determine the best path to fulfill our promises to the membership. However, all of this work is only possible with membership input and leadership. So please step up and get involved! We have already seen that with membership leading the way, the possibilities are boundless.

In Unity,

John Acosta

Vice President Rick Baptist



Happy Holidays

I would like to start my report by talking about our Music Fund Golf Tournament that was held on Oct. 28 at the Brookside Golf course in Pasadena.

I was again honored to be the tournament chairman of this year's event. I am more than pleased to announce that after paying all the costs, our tournament raised \$18,644 for the Music Fund of Los Angeles to help our down and out musicians. This total was over \$1,400 more than last year's tourney.

I want to give kudos to the amazing team who have worked on this year's event. In no special order:

- Phil Di Nova our tournament coordinator along with Jo, his wife.
- James Garrison from PAC Fed and his fantastic team, Ann Elkin and Rocio Romero.
- Our tournament committee members and Linda Rapka, the digital genius in our office.
- Jory Potts, James Cope, Kenny Waggoner, and a very special shout out to Diane Lauerman and all of our volunteers who have been there for so many years and help in so many ways.
- A special thank you to all who donated items for the silent auction.
- Thank you to Pink's Hot Dogs, our fabulous musicians and of course my fellow titled officers, John Acosta and Gary Lasley.
- And of course, to every one of our sponsors and our musicians who participated to make this a truly wonderful day.

Negotiations Update

I would like to report on our completed Basic Theatrical and Television negotiations that occurred in November, where we sat across the table from the producers and heads of all the major film and television companies. This time it was two full days, and at the end of those grueling sessions we came away with an agreement that all our musicians around the country will be very happy with.

First of all, it is a two-year agreement with a 3% raise each year starting in May 2020 across the board. New media, which I think all of our musicians know, was a pretty lame deal as far as wages and such. I am thrilled to announce that ALL New Media going forward will be paid at our standard TV rates, including all rules and protections to our members (benefits, breaks, cancellation notices, doubles, etc.) – with the exception of residuals, which we will continue to fight for in the future.

The other huge gain was CREDITS.

We will finally will get screen credits on all motion pictures and new media, something that I and many of my fellow colleagues have been asking for since the '80s. In Round 1 of negotiations I presented, with the blessing of Ray Hair and Marc Sazer, a proposal for screen credits for our musicians. Through the next three rounds of meetings they refused to even consider our request. Why, I have no idea — it is just a gesture by the companies to acknowledge the importance of what our musicians do for THEIR film. I truly believe what finally got to them was our solidarity and belief in the actions that our organizers had set out for us to get their attention and to prove that we are not the “pushovers” that they always negotiated with. All I can say is, Bravo to all the organizers, musicians, politicians and our sister unions for their support of us throughout the campaign.

The credits, which hopefully will start in May, will read just like they do on the booklet on the CD booklet, categorized by Strings, Brass, Woodwinds and Percussion.

Again, this is a great start and I know that our Federation will continue their amazing work for all of our musicians.

In Memoriam

Just as this issue of Overture was going to press, I learned of the passing of legendary vibraphonist/ percussionist Emil Richards. Here is my favorite photo of us together. May he rest in peace.



I also want to be sure that you all are able to read the Final Note tribute to Slyde Hyde written by Life Member Chuck Findley. It is published in the digital January 2020 issue of Overture Online posted at bit.ly/overtureonline. You can also find Final Notes tributes on our website atafm47.org/press at the “Final Notes/ In Memoriam” link on the right-hand side of the page.

At this time of the year, please remember to live, laugh and love.

Rick Baptist

Secretary/Treasurer Gary Lasley



January is here and with it comes a renewed sense of optimism and excitement of what is possible in the new year ahead. Our vision for 2020 includes the culmination of a nearly three-year project to rebuild our proprietary database software, Ensemble; the implementation of the newest version of motion picture tax credit bill on July 1; and continuing the rollout of our strategic plan.

Ensemble debuted in 2005. Since then it has been updated, patched, expanded, and tweaked to the point where it resembles an old bicycle with cannibalized parts, mismatched tires, and bent handlebars. Ensemble 2.0, which we are hoping to drop next summer, will give our staff the ability to instantly access information on members, employers, contracts, work dues, payments and more. Members will see streamlined, easy to understand work dues invoices, and more interactivity, including easier options to pay online, and an option to autopay membership.

The third iteration of the California film tax credit law goes into effect on July 1. For the first time there is language that will affect musicians. Producers who commit to scoring in California will be on the fast track to having their projects approved for tax credits. That means television shows that are already produced here as well as major motion pictures filmed in other states have incentives to score here. The result is an environment that we're confident will provide increased creativity and improved opportunities for employment for Local 47 members.

The Local 47 Strategic Planning Committee was established by the Executive Board in 2017. They studied every aspect of our union and looked at ways we can be better. We created a five-year plan, to be reviewed every year, in order to move our union forward. In addition to Ensemble 2.0, we are reviewing all the ways we interact with the membership, including letters, invoices, the website, Directory, the Overture, Local 47 Beat, Gig Junction, our 47 Blog, YouTube Channel, organizing activities and more. And at this crucial crossroads, it is more crucial than ever to have your participation. Write a letter to the editor. Contribute to the suggestion box on the website. Volunteer for a committee. Come to a meeting. We need YOU to help US to create and maintain a Local 47 that works for everybody!

Here at Local 47, we're always looking for ways to cut operating expenses. As you know, we have a Death Benefit Fund that pays \$1,000 to the beneficiary of a member in good standing at the time of the member's passing. For as long as I can remember, and even before my time, we have been paying approximately \$10,000 a month to OneAmerica Life Insurance Company. That's about \$120,000 per year for an average of about 60 claims. On its face, that certainly doesn't seem very efficient. But there's always been an internal resistance to self-insuring the benefit as too risky. Last year, in an abundance of caution, the Executive Board commissioned an actuarial study by the Milliman Company to determine the feasibility of Local 47 self-insuring the Death Benefit. The result of the study was a positive recommendation with a projected savings to the Local of between \$45,000 to \$50,000 per year. Therefore I'm pleased to report that as of December 1 of 2019 we are no longer paying monthly premiums to OneAmerica. The change has been seamless. As always, to file a claim, call Benefits Coordinator Rimona Seay at 323.993.3159.

Until next time, thanks for listening. My wish is that 2020 will be a great year for you and your family and for all of us!

Warm Regards,

A handwritten signature in cursive script that reads "Gary".

Gary Lasley



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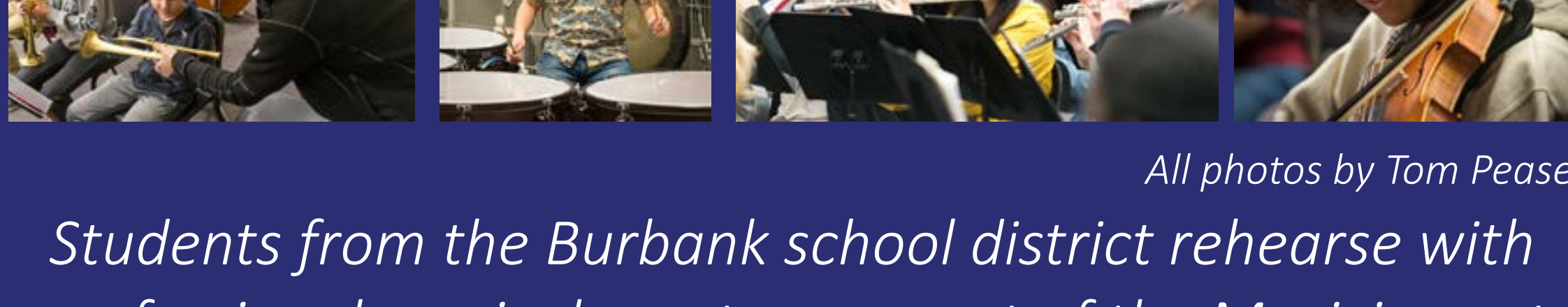
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All photos by Tom Pease

Students from the Burbank school district rehearse with professional musical mentors as part of the Musicians at Play mentorship program, February 2019.

MUSICIANS AT PLAY

Connecting youth, mentors and community through music

by Linda A. Rapka

Recognizing that music and the arts are a vital part of a young person’s overall education — and with these essential aspects of learning severely lacking in Los Angeles public schools — a determined, music-minded couple set out to make a difference.

Their vision to enrich young lives was realized in 2015 with the launch of Musicians at Play. Co-founded by April and Don Williams, the nonprofit arts and education foundation boasts a robust array of programs partnering students with Oscar-winning film composers, jazz greats and world-class Los Angeles musicians.

“The constant cuts and lack of exposure to music education in the schools is a social injustice, and the willingness of the music community to give back to the youth to foster the next generation of musicians was — and is — inspiring,” said Don Williams, who also serves as program director. “It was a very organic evolution.”

Their deep roots in the industry — Don being a classically trained timpanist and member of a multi-generational family of successful musicians including prolific film composer John Williams, and April’s experience in musical theatre career with the L.A. Civic Light Opera, establishing of “Upstairs at Vitello’s” as a major Los Angeles jazz venue, and active service on numerous music boards including the California Jazz Foundation — served as a welcoming springboard for the foundation’s quick rise.

Musicians at Play provides instrumental and vocal training to students through sequential workshops that align with California visual and performing arts standards. Core programs span Film Music, Jazz, Classical, Big Band, Vocal, Chamber Ensemble and Orchestra that include professional development workshops, student performances, master classes, panel discussions, community concerts, and an afterschool youth orchestra program which reach 4,500 children, parents, teachers and community members each year.

“The students that I worked with through the Musicians at Play Foundation in March left feeling so inspired by the music that we as educators were coaching them on,” said flutist Catherine Baker. “Students hear so many of us playing in concerts or in film scores, and this program really allows them to have an immersive experience that the arts are not only alive and well, but thriving. They benefited in ways that will go further than just their instrument, but in their professional and personal lives with skills that are so commonly achieved by the arts like perseverance, discipline and responsibility.”

Musicians at Play is made up of entertainment and music professionals inclusive of a board, staff and volunteers, artists, filmmakers, composers, educators, and historians who each make significant contributions to the diversity of the Los Angeles music scene. Celebrated conductor, bassoonist and educator Anthony Parnter serves as artistic director and conductor for the organization. As part of the Film Music program, the Los Angeles musicians who record for popular film composers including as John Williams and Michael Giacchino are the primary mentors who work with students.



Artistic director and conductor Anthony Parnter and composer Michael Giacchino with Peggy Flynn, Arts and Career Technical Education coordinator for the Burbank Unified School District.

“Students are more interested and engaged in school in all academics and music education,” said managing director Cindy Pease. “Each year the participation grows and the students’ skills have blossomed. Many high school graduates continue on with private lessons with our AFM mentor musicians and have gotten accepted into coveted schools continuing on as music majors.”

In addition to serving students through one-on-one mentoring, the foundation promotes awareness of Los Angeles’ diverse musical heritage to the public at large through its live performances. The concerts aim to strengthen and build diverse communities, highlight the musical heritage of Los Angeles, and also raise funds for the organization’s music mentorship programs and to benefit selected community nonprofit partners that serve vulnerable and disadvantaged people across Los Angeles.

President and co-founder April Williams notes that everyone involved is committed to giving back to the community and working together to present the composers, musicians, and vocalists who make L.A. the international music capital it is today.

“We always rely on our wonderful volunteers for all of our events: public professional concerts, school concerts,” she said. “Our board of directors is always welcoming in folks with their individual talents to help spur us along. We are looking for additions to our education committee as we expect expansion to additional school districts in 2020. The success of our program is always because of the amazing brilliant musicians involved. We are very grateful. And of course all musicians are paid for their services!”

Helping to fill the musical void in underserved schools and communities, Musicians at Play creates diverse community partnerships in order to inspire careers, establish social bonds, and celebrate culture. Partnering organizations include AFM Local 47, Music Fund of Los Angeles, California Arts Council, Los Angeles County Arts & Culture, Disney, Burbank Unified School District, AFM & SAG-AFTRA Intellectual Property Rights Distribution Fund, Pacific Federal, Keep Arts in Schools, the Broad Stage, Materia Collective, the Alex Theatre, and the Moss Theater. Those interested in participating are welcome to contact April Williams at april@musiciansatplay.org.

In January 2015, Musicians at Play officially partnered with AFM Local 47 by signing onto a collective bargaining agreement and looks forward to expanding its already impressive reach in 2020. Upcoming community performances include two concerts in Burbank: the Third Annual Music is Instrumental Benefit Concert, “A Far Off Place,” at John Burroughs High School on Jan. 11, and “The Scoring ’20s: Five-Year Anniversary Event,” honoring Burbank Unified School District arts educator Peggy Flynn and music director Anthony Parnter, at Nickelodeon Animation Studios on April 4. For tickets and more information, visit musiciansatplay.org.



Photo by Frank Schaefer

Musicians Reach Tentative Deal With Film and TV Studios

After more than two years of tough negotiations, musicians have reached a tentative agreement with major film and television studios that includes many substantive improvements and no significant concessions — yet still does not include residuals for work on made-for-streaming films and episodic TV shows.

Members of the American Federation of Musicians have been negotiating a new contract with major studios including Disney, CBS, MGM, Paramount, NBCUniversal, Sony and Warner Brothers, and the newly proposed contract features several major improvements for musicians. For the first time in history, musicians will receive screen credits when they perform on theatrical and streamed film scores. Also for the first time, the proposed deal establishes fair wages and conditions for high-budget shows made for streaming platforms.

Economic improvements include an increase in musician residual payments for shows rented and purchased online, as well as 3% per year wage increases. Musicians successfully resisted attempts by the studios to impose unjustified concessions, including those that would allow studios to score more TV shows and films abroad.

While these unprecedented achievements are significant wins for musicians, their biggest demand — residuals for work in new media — was not included in the final offer by the Alliance of Motion Picture and Television Producers. The studios continue to refuse industry-standard residuals for new media projects, and musicians have made it clear that this is still a priority and that they will continue to fight for this basic standard.

“The campaign for fairness in our contract with the studios, particularly on the issue of compensation and residuals for content made for streaming, has energized not only our film and television musicians in Los Angeles, New York and Nashville, but musicians throughout the country,” said Ray Hair, president of the American Federation of Musicians of the United States and Canada. “The tentative agreement, if ratified, will be viewed as a short-term truce.”

Earlier this year, musicians across the country launched the grassroots #BandTogether campaign, holding rallies, staging informational leaflets, and leading other public actions to raise awareness about the significant impact new media residuals will have on their ability to earn a living in the industry.

“As musicians, we want to focus on performing at the highest level, but more and more of us are realizing that we need to also pay attention to the words in our contracts,” said AFM Local 802 member Joanna Maurer, a violinist who performs with the Metropolitan Orchestra in New York. “In Los Angeles, New York, Nashville, and beyond, musicians are waking up to the ways that the studios take advantage of our work and our artistic talent, and we won’t rest until we win residuals in new media.”

The proposed agreement is subject to a ratification vote by members of the bargaining unit, and if approved will cover a period of two years expiring Nov. 14, 2021. But until residuals for new media are achieved, musicians have no plans on backing down.

“While we’ve made meaningful progress on how we are recognized and treated when we perform scoring sessions for theatrical and long form new media productions, our musicians’ concerted activity will continue as the backdrop to our ongoing efforts to obtain fair residual terms whenever we are engaged to score content made for streaming,” Hair said.

“As long as corporations have unlimited powers, we will always have to stay organized and fight as a bloc,” said Los Angeles violinist Mei Chang. “Organizing means to listen to all the voices in our community so we can cultivate solidarity among ourselves, always building toward future negotiations. It has been a beautiful process to experience my colleagues outside the confines of a studio or rehearsal room and know them as people. And it was as people that we brainstormed, agreed and disagreed at times, and organized together. I now feel that sustained activism and organizing are not only inherent in our job description, but they are necessary for our survival.”

The role of union organizing is as vital as ever as musicians head into Live Television negotiations in 2020.

“I joined the campaign as just a musician in discontent. I continue the fight as a citizen and worker,” Chang said. “Our next goal is to enlarge the circle of musicians who are willing to share their skills and ideas.”

>> *Get involved! Sign up to learn more*

@ [BandTogetherAFM.org](https://www.bandtogetherafm.org) [BandTogetherAFM.org](https://www.bandtogetherafm.org)

General Membership Meeting

Monday | Jan 27 | 7:30pm

Rehearsal Room 7
3220 Winona Ave. Burbank CA 91504

Musicians' Club Annual Meeting to Immediately Follow Membership Meeting



Open to members in good standing

Food & light refreshments will be served

On the agenda
(subject to change):

- Presentation of 50-year Pins
- Presentation by the LA County Federation of Labor
 - Officer Reports
 - Old and New Business

Please join us for our next General Membership Meeting on Monday, Jan. 27 for a special presentation by the Los Angeles County Federation of Labor, where we will hear about the special report on Amazon released by Economic RoundTable. Called “Too Big to Govern: Public Balance Sheet for the World’s Largest Company,” the report’s findings show the significant negative impact Amazon has on working people and our communities.

Annual Meeting of the Musicians’ Club of Los Angeles to immediately follow Membership Meeting.

Open to AFM Local 47 members in good standing.

Food & light refreshments will be served.

Please review meeting policies [here](#).



Office Closures

Jan. 1 - New Year’s Day

Jan. 20 - Martin Luther King Jr. Day

Feb. 17 - Presidents Day

General Membership Meetings

Rehearsal Room 7, 7:30 p.m.

Jan. 27 | April 27 | July 27

Musicians’ Club Annual Meeting

Rehearsal Room 7

Jan. 27, Immediately Following General

Membership Meeting

Executive Board Meetings

Conference Room

Tuesdays, 10 a.m.

New Member Orientation

Conference Room

Third Thursdays, 2 p.m.

View our full calendar

@ afm47.org/calendar

NEWS BRIEFS

Wage Scale Update

Live Wage Scales have been updated effective Jan. 1, 2020. The new Wage Scale book will be published in February and available by request from the Live Performance Department. An advance digital copy of the 2020 book is available in the Members Section at afm47.org. The AFM has made available Music Prep scales for copyists preparing parts for musical theater, which are also available in the members section of our website. There are no changes to Music Prep for Live Engagements scales for 2020 except for an expected update to the IRS mileage reimbursement rate set forth in Section 15, Section F, which at press time was not yet announced.

Fall Membership Meeting Recap

Thirty-two members attended the General Membership meeting on Oct. 28, 2019. Though we did not reach a quorum, the officers reported on the finances of the Local, current negotiations in progress, and current events. Members of the Contract Action Team gave an update on past and upcoming activities in support of the motion picture negotiations, and the Wage Scale committee made a presentation and answered questions. Please join us at our next meeting on Monday, Jan. 27 (see details above).

2019 ILCA Awards

We are thrilled to have once again been honored by the International Labor Communications Association with several awards as part of the 2019 labor media contest. This year we received First Place for general excellence, Overture Online App; Third Place for general excellence, 47 Blog; Honorable Mention for general excellence, Overture magazine and Local 47 Beat; Honorable Mention for best writing, Local 47 Beat; and Honorable Mention for best cover, Overture Magazine.

New Jingles/Commercials Scale Summary

The AFM Commercial Announcements Agreement Wage Summary has been updated effective Dec. 5, 2019 through March 31, 2020. The new document may be viewed at afm47.org/jingles.html.

2020 Member Directory

Our 2020 Member Directory will be available by mid-February. One complimentary book is made available to Local 47 members in good standing upon request. To request your copy please fill out the online form at afm47.org/directory and we will mail you your book as soon as they become available.

Labor 411 BBQ

On Oct. 21 we were happy to spread the word about our nonprofit Music Fund of Los Angeles with a booth at the annual Labor 411 BBQ. The event was attended by hundreds of union members preceding the celebratory inauguration of new LA Federation of Labor President Ron Herrera.

MusiCares Hearing Clinic Serves Members

On Nov. 18, 37 members received custom hearing protection at the Musicians Hearing Clinic at Local 47 sponsored by MusiCares. Audiologist Dr. Jenna Paley performed the individual ear impressions while MusiCares, as part of the foundation’s mission, covered all of the associated costs for eligible members who registered to qualify. Both MusiCares and Local 47 are hopeful to present more events in the future.

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AFM47.ORG/REPORT



Photo by Dan Goldwasser

My Harp Will Go On

Just 17 when she first backed Liberace, Gayle Levant has been heard on countless films and is a reassuring studio presence for everyone from Barbra Streisand to Lana Del Rey

by Sarah Woolley

In 1965, Cary Grant flew across the Las Vegas desert to dine with a mermaid. It was the opening night for a restaurant named Dome of the Sea, and Grant and his fellow guests were welcomed by a young blonde playing a golden harp as she sailed a seashell boat through a pool of water.

There is indeed magic in the strings of Gayle Levant's harp, but it has reached far beyond her brief stint as a mermaid and into a 60-year career. Her harp opens every episode of "The Simpsons," one of several hundred scores she has worked on including Titanic, Lost and Grease. She has played alongside Judy Garland, spent 22 years in the orchestra for the Academy Awards, and worked on records with Frank Sinatra, Paul McCartney, Joni Mitchell, the Carpenters, Michael Jackson, Lady Gaga and more. When a legend needs a harpist, it is Levant they call.

"She plays what you want in a way you never knew you wanted," says multi-platinum symphonic pop singer Josh Groban. "She brings a mastery, and outside-the-box creativity, that elevates every session. She's also an incredible improviser and some songs have been crafted around her playing."

The woman that Nat King Cole nicknamed "Little Bit" is now 77 and lives in Los Angeles with her husband John Richards, a retired Hollywood sound engineer. "I really am singing through my fingers," she says, audibly smiling. "If you breathe in love and play from your heart, you feel satisfaction."

I first contacted Levant when I wondered who was playing the harp in Lana Del Rey's recent song "Doin' Time" – a moment that wakes a sleeping, 50-foot-tall Del Rey in the video. It turns out that Levant has the same Californian heart that beats under Del Rey's latest record. Brought up in LA, her talent was first spotted when she was three years old and overheard her father – a concertmaster violinist to several LA studios – practicing at home. When Levant ran to tell her mother that "Daddy played a wrong note!" her parents quickly arranged her first lessons.

"My aspirations were not to be a symphony harpist, but to be a studio recording harpist," says Levant, who fell in love with the instrument after mastering the piano. "The wonderful thing about doing studio work is it's always fresh and new." She spent her teenage years driving around Hollywood with her six-foot harp on the back seat and recorded her first commercial aged 17. In 1961, she got a phone call that Liberace needed a harpist. "Lee loves beautiful dresses," said Liberace's musical director Gordon Robinson. "Do you have any formal gowns?" Levant showed up with half a dozen and bagged the job.

The work started to stack up, including sessions with Ray Charles. "Listening to a playback, he says: 'Oh mama, let me hear that harp.' I thought I was gonna pass out." Pitch-perfect notes are still a must, but Levant has a rarer quality that keeps her phone ringing. "When I go into the studio, it's all about my heart," she says. "How can I help? How can I make it better?"

At a 1963 Liberace show in Las Vegas, "he had a protégé that he was introducing and this girl came on the stage in a long, very simple grey dress," says Levant. "She opened up her mouth and sang Happy Days Are Here Again. And that was it." It was Levant's first impression of Barbra Streisand. Since 1969, she has worked on all of Streisand's recording projects. During one session, Levant remembers that "Barbra was trying to get a certain feel from the rhythm section. Everybody took a break because she wasn't hearing what she wanted. I went over to her and I said: 'Barb, can I play something for you?' I went over to play the Fender Rhodes [electric piano] and I said: 'Is that the feel you're looking for?' She looked at me, threw her hands up and said: 'Why does it take a woman to understand me?'"

Streisand is just one artist who recorded in the studio that Levant opened in 1979 with composer Charles Fox and her former husband, music arranger Artie Butler. Soundtracks recorded within the walls of Evergreen Studios include "Beauty and the Beast," "Platoon," and perhaps most fittingly for Levant, "The Little Mermaid."

In the eyes of Groban, however, Levant isn't a mermaid, but his orchestra's very own guardian angel. "Gayle has played on almost every album I've ever done because it's never just a gig to her," he tells me. "But beyond that, she was one of my first friends in a very intimidating world. I'll never forget her kindness to me, that smile and hug and welcoming, when I was scared to death in those first orchestra sessions. It never gets less intimidating but if I peer over to the corner and see Gayle sitting there, I know there's love."

Levant can't imagine working any other way. "I try to share my heart with everybody, whether they need me as a friend or they just want me musically," she says. "I'm just living in gratitude. I'd love for future generations, when they look back on their lives, to have their hearts so full."

- This article originally appeared in The Guardian ([theguardian.com](https://www.theguardian.com)) and is reprinted here with permission from the publisher.



Photos by Linda A. Rapka

Student Project Gets the AFM Treatment

On Nov. 25, 2019, Musicians Institute student Hu Yi recorded a 14-piece AFM Local 47 string section at EastWest Studios.

Currently a bachelor student studying piano performance and composition, this was Hu's first experience recording his own original compositions with a live ensemble. As part of his screen-scoring master degree application, he re-scored two scenes from the film "The Shape of Water" and the video game "Zelda: Breath of the Wild."

Adam Fligsten, a composer and one of Hu's instructors at Musicians Institute, and the producer of the session, urged Yi to record under the AFM Demonstration Agreement.

"Yi wrote some really incredible music," Adam said. "He's a student at MI, but he doesn't get the normal experience that we get when students are part of the orchestra, because that's a different program. He wanted real instruments and a real orchestra."

Adam enlisted contractor Stephanie O'Keefe to put together the orchestra. Kunal Makhey, himself an MI alum, was brought on to conduct and provide orchestration.

"Working on this project with such amazingly talented musicians was both a joy and an honor," Makhey said. "Most of the time I am working on music within the four walls of my room, so it was a lot of fun to conduct the piece I orchestrated and see Yi's music come to life."

"I was so impressed with the effort Yi made to make certain that the date would be done under contract, and that the musicians would be compensated fairly," O'Keefe said. "Thanks to Yi, Adam, and Local 47 for making this work. And, of course, the wonderful musicians, who gave 110%, ensuring that Yi's first experience would be a memorable one."

"I was actually pretty nervous," Hu said about participating in his first professional recording session. "But every player sounds really, really good. So I'm very glad."

Hu's ultimate goal is to become a virtual media composer for video games and movies. He also hopes to one day perform a concert of his own original music.





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Photos by Lucius Gallo & Linda A. Rapka

Hooray for Hollywood!

Music Fund of Los Angeles swings another success with 18th Annual Fall Golf Classic

Musicians, sponsors and friends enjoyed a day and night classic Hollywood-themed fun at the Music Fund of Los Angeles 18th annual golf tournament at Pasadena’s Brookside course on Oct. 28, 2019.

It was a beautiful Southern California day for golf, and attendees to our “Hooray for Hollywood” event were greeted by warm sunshine, complimentary food and drink from the world-famous Pink’s Hot Dogs truck, and live musical entertainment from the Hodads.

The party continued into the evening at the banquet with more live music, a hosted bar and dinner banquet, silent auction, raffle drawing, and awards ceremony. Attendees bid on a wide selection of enticing silent auction items including an exclusive stay at a private Big Bear cabin, Robby Krieger signed photo, LA Philharmonic concert tickets, a signed original script to “One Flew Over the Cuckoo’s Nest,” Morongo Casino vouchers, and musical scores signed by major film composers including the films “Captain Marvel,” “Star Wars,” “Toy Story,” “Spider-Man,” “The Naked Gun” and “Ghostbusters.”

During dinner, Tournament Coordinator Philip Di Nova and Vice President Rick Baptist presented prizes and award trophies to the tournament winners. We hope all who attended enjoyed your day on the links, and that you’ll tell your friends what a great time you had!

It is with sincere gratitude that we thank our sponsors who made this event possible: “Oscar” sponsor Pacific Federal, LLC; “Emmy” sponsor Marc and Eva Stern Foundation; “Grammy” sponsors Eide Bailly LLP/Bernard Kotkin & Co., LLP; Bush Gottlieb, McCormick Construction, and SAG-AFTRA Federal Credit Union; “Golden Globe” sponsors Blue Shield of California, Film Musicians Secondary Markets Fund, International Union of Operating Engineers Local 501, and United Concordia Dental; and our many returning hole and in-kind sponsors. Please view the complete list and photos from the tournament [here](#).

We also wish to acknowledge the many fantastic volunteers who worked tirelessly to ensure that Tournament Day ran smoothly. We are extremely grateful for everyone’s hard work.

The Music Fund of Los Angeles is a 501(c)3 charitable organization to provide financial assistance to musicians who are unable to work due to sudden illness, poverty or other distress; provide scholarships to students of music; and sponsor youth music programs and live music events throughout Los Angeles. The annual golf tournament is the Fund’s biggest fundraiser of the year. We hope you will plan to join us at our 2020 event in the fall!



Preparing for Big Concerts vs. Important Auditions

by Dr. Don Greene

Greetings to the musicians of Local 47! I am excited to share this first column for the Overture. As a peak performance psychologist, I work with people who want to perform their best under pressure. If you wish for me to address any specific topics in this column, please email me at don.greene@winningonstage.com. I look forward to sharing some of my ideas and hearing about your professional experiences.

Concerts and auditions should be approached very differently. They require their own unique preparation, mindset, strategy, focus, and commitment. A few weeks before an important audition, things begin changing, which is stressful in and of itself. Your daily schedule shifts as you put in time on the excerpts. If the audition is not local, you need to make arrangements for travel and lodging. The week before an audition, you will feel the extra pressure of having limited preparation time. You may get fixated on the pieces that are not totally ready. Worrying about those things before an audition may cause insomnia, as will thinking about the extra money, energy, and time that you've been spending.

On the other hand, the week before a concert is much less stressful than an out-of-town audition. Even if the concert has an exposed entrance or long solo, you'll be performing it on familiar ground and operating from your home base. During the week before, you'll be sleeping in your own bed and have access to your own kitchen, TV, and computer. There's no place like home.

Performing an audition on the road is stressful. There's packing, getting to the airport, managing your luggage and instrument, getting to the hotel, finding a place to practice, eating, adjusting for jet lag or altitude, and waking up in a different place, all by yourself. In the morning, you will probably experience an adrenaline rush, with a racing heart and rampage of thoughts about the audition, with lots of unknowns in the meantime.

When you arrive at the audition site and check in, you need to find out the time that you are supposed to start, what the list will be, where you can warm up, where the green room is, when you are allowed to go in there, how long might you be in the green room, how much notice will the proctor give you, and where are the bathrooms located? When you're waiting at the audition, it feels immensely different than waiting before a performance.

At concerts and operas, musicians perform for large audiences that are mostly appreciative, respectful, and quiet (other than coughing and candy wrappers). The performances last from one to three hours. If you make a mistake or two during that time it's rarely a big deal. At most auditions, the panel may not seem very appreciative, and might make noise or seem distracted while you perform.

At auditions, the listeners will be actively judging and critically evaluating everything that you do. They will be noting any reason to dismiss you as soon as they have justification. Numerous qualified candidates need to be screened before they're done. If you get off to a bad start, you could be there less than a minute before you hear the dreaded words, "Thank you. Next."

If you approach an audition with the same mindset as a concert, you are setting yourself up to hear those words. A professional audition is not like performing under a conductor and interacting with an ensemble when you have time to get into the flow of the music. It's very different at an audition, where you are required to perform a series of self-initiated short excerpts, that may be radically different from one another, or actually repeat an excerpt with technical or stylistic changes if requested by the panel.

Another major difference between a performance and an audition is how the adrenaline affects you. This hormone will likely be surging through your nervous system by the time you reach the green room. It will be much more than you're accustomed to at regular performances. The adrenaline can be released just by thinking about the possible consequences of the audition.

The difference in the adrenaline levels is related to outcomes. With performance, there is no winning or losing, only degrees of competence. Unless you have a disaster, there are no real consequences for one less than stellar performance. At auditions, you only get that one shot: you either win the audition and sign the contract, or you do not.

Every audition is a competition, pure and simple, and needs to be treated as such. The other candidates are there for only one reason: to win the competition. They also spent considerable time, money, and energy on the audition, without any compensation, or guarantee of success. Only one competitor wins. I encourage my clients to train for auditions the way athletes train for important competition.

In the 2016 Games in Rio, the athletes whom I trained reached the Olympic podium with 14 medals, including five gold. Since then, over 50 musicians that have trained with me won positions in major orchestras around the world. Learn more about this proven training technique in my next article!

- Dr. Don Greene, a peak performance psychologist, has taught his comprehensive approach to peak performance mastery at the Juilliard School, Colburn School, New World Symphony, Perlman Music Program, and the U.S. Olympic Training Center among many others. During his 35-year career, he has coached more than 1,000 performers to win professional auditions and has guided countless solo performers to successful careers. Dr. Greene has authored 10 books including "Audition Success," "Fight Your Fear & Win," "Performance Success," and most recently "College Prep for Musicians." In 2017, Dr. Greene was named a TED Educator after co-writing the TED-Ed talk "How to practice effectively...for just about anything" with Local 47 member Annie Bosler. The video went viral and received over 25 million views across Facebook and YouTube. For more information, visit winningonstage.com and collegepreperformmusicians.com.

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Jan 23	9:00AM/Rio Hondo Elementary	Downey Symphony	Mark Artusio	5
Jan 27	8:50AM/Alameda Elementary	Downey Symphony	Mark Artusio	5
Jan 30	9:15AM/Carpenter Elementary	Downey Symphony	Mark Artusio	5

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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.

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Amazon's SoCal Warehouse Operations Cost the Public \$790 Million Every Year

For every \$1 in wages paid by Amazon, warehouse workers receive 24 cents in public assistance benefits

Households in the Los Angeles metro region paid \$7.2 billion for packages from Amazon last year. Less publicly visible was more than \$790 million paid out in public subsidies and uncompensated public costs that supported Amazon's profitability.

Every day, ships, trucks, trains, and airplanes bring an estimated 21,500 diesel truck loads of merchandise to 21 Amazon warehouses in the four-county region. An estimated 18,600 workers are employed at these Amazon warehouses. The impact of these logistics operations in the Los Angeles-Orange-Riverside-San Bernardino-county region are scrutinized in a new report by the Economic Roundtable, Too Big to Govern.

Amazon's warehouses have been welcomed as a source of jobs and economic growth by poorer, job-hungry communities. Local cities and the state have provided an estimated \$30 million to subsidize construction of Amazon's warehouses. With no better local alternatives, workers struggle to hang on to jobs that many say are repetitive, exhausting and stressful.

Arthur Medrano, who worked as an unloader/thrower at a Rialto warehouse, said, "All they care about is how you can make them money. They increase your productivity requirements out of nowhere and expect you to reach them without an issue. It's extreme hard work with constant job insecurity and low pay. I couldn't afford to rent my own place when I worked there and I know others faced the same issues."

The typical Amazon warehouse worker had total annual earnings in 2017 of \$20,585. For every dollar in wages paid by Amazon, warehouse workers receive an estimated 24 cents in public assistance benefits to meet essential needs. The average annual amount of public benefits per worker is \$5,245. The biggest component is publicly subsidized health insurance.

As a consequence of having low wages and insufficient incomes to afford adequate homes for their families, 57% of Amazon warehouse workers live in housing that is overcrowded and substandard. Housing records provide direct and indirect evidence of significant homelessness among warehouse workers.

"There is growing activism among low-wage workers like Amazon's warehouse employees. There is also growing public outrage that the nation's largest and most profitable private employers are not paying workers enough to cover their workers' basic living expenses," said Peter Dreier, professor of political science at Occidental College.

Public Records Act requests were sent to 39 public jurisdictions where Amazon facilities are located. Nineteen jurisdictions said they had no records related to Amazon. Thirteen had minimal permit records, and seven had completed environmental impact reports. No impacts on the environment, traffic or human well-being were identified that warranted stopping a project.

Often job creation was identified as the reason for proceeding with a project.

Environmental costs include global warming impacts from 620,000 metric tons of CO2 emissions a year from Amazon's cargo flights into and out of local airports, and 15 billion ton-miles of diesel truck travel a year hauling cargo from sea ports to warehouses and releasing harmful emissions into low-income communities along freeway corridors.

Ongoing annual public costs for Amazon's warehouse and shipping operations in the LA Metro region include:

- \$45 million annually for climate change impacts from cargo aircraft flights
- \$98 million annually in public assistance for warehouse workers
- \$647 million annually in uncompensated public costs for noise, road wear, accidents, and harmful emissions. warehouse trucking

"Amazon is now a dominant force in shaping communities where its logistics operations are located and its workers live. More complete oversight is needed to assess the risk and impacts of Amazon's operations and to ensure that local costs are paid," said Daniel Flaming, Economic Round Table President.

The report makes nine recommendations for Amazon to step up to achieve equity in communities supporting Amazon's logistics operations. Key recommendations include:

- Paying warehouse workers and delivery drivers a minimum of \$20 an hour
- Providing comprehensive affordable health insurance
- Allowing work breaks that let warehouse workers drink enough water, use bathrooms and eat mid-shift
- Investing in building affordable housing for warehouse workers
- Deploying zero emission trucks and delivery vehicles to reduce Amazon's carbon footprint

About Economic Roundtable:

The Economic Roundtable is a nonprofit urban research organization based in Los Angeles that carries out large-scale data analyses to identify actionable solutions to social, economic and environmental problems. To learn more, please visit economicrtrt.org.

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.



ASMAC, AWFC Team Up for Panel Discussion With Women Composers

On Dec. 5, 2019, AFM Local 47 President John Acosta was delighted to attend an event co-hosted by the American Society of Music Arrangers and Composers (ASMAC) and the Alliance for Women Film Composers (AWFC) titled “Beyond the Notes: The Business of Relationships.” The panel discussion featured several composers including AWFC President Starr Parodi, Elizabeth Finch, Miriam Cutler, Jill D’agnenica, and Fay Hauser. Stay tuned to future events from ASMAC and AWFC at asmac.org and theawfc.com.

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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](#).



In Memoriam

Paul Barrere

Life Member. Guitar

7/3/1948 - 10/26/2019

Survived by spouse

Howlett P. Smith

Life Member. Piano

2/28/1933 - 11/24/2019

Survived by spouse &
daughter

Eugene W. Connell

Life Member. Viola

4/30/1928 - 11/19/2019

Survived by spouse &
daughter

Emil Radocchia (Richards)

Life Member. Vibraphone/
Percussion

9/2/1932 - 12/15/2019

Survived by spouse,
daughter & grandchildren

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.



Slyde Hyde

Life Member. Trombone

7/4/1936 – 7/15/2019

by Chuck Findley

We have lost a fantastic person and musician loved by everyone.

Slyde was my brother-in-law and husband of my wife Zelee's sister Yolee, and father to their son Josh.

Slyde was always a pleasure to work with musically, and his humor was known by everyone.

When Slyde would come into a date, he could make anyone who was nervous in anyway feel very comfortable and relaxed.

I knew Slyde for 50 years, and it's been a real treasure being his long time friend and family. His resume included Frank Sinatra, Madonna, the Wrecking Crew, Steely Dan, the Beach Boys, etc. etc.

He also did too many TV shows to mention.

Slyde had perfect pitch which made him fit in any situation.

He won the most valuable player award from NARAS on Tenor Trombone, Tuba, Bass Trombone, and Double Brass. Slyde then was honored with the Emeritus award. Slyde traveled and was known and loved all over the world.

He was one of the first tenor trombone players with Lew McCreary that doubled on bass trombone as well that was looked down upon back in the '60s and '70s.

I'm going to miss my friend.

I know he is making the band in Heaven very happy.

Love you my Brother.
Chuck Findley



Emil Richards

Life Member. Vibraphone/Percussion
9/2/1932 – 12/15/2019

by Stu Goldberg, Life Member

It is with great sadness that I write this remembrance of mallet virtuoso and exotic percussion innovator Emil Richards.

Emil was a rare and unique character — master musician, ethno-musicologist, odd meter specialist, studio maven, Jazz improviser, raconteur and one of the greatest hangs ever. He knew everyone in the music and film biz worth knowing on a first name basis and often shared choice personal anecdotes with wry humor and his patented perfect timing.

Emil was particularly generous to me — in 1985 when I moved my family back to LA, Emil very kindly took me under his wing, introducing me to composers and contractors, offering his invaluable support so I could find a foothold in the L.A. session scene. He also invited me to perform in clubs with him as a member of his jazz quartet with the great Joe Porcaro, fantastic memories!

Thanks Emil for your many gifts to me and to all of us. You will be sorely missed. Condolences to his family.

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.

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Thank You for LA Business Tax Assistance

Dear Secretary/Treasurer Gary Lasley,

This is just a note to thank you for your help with my dilemma a few weeks ago with the City of L.A.'s Business License Department, who were ready to declare me "out of compliance" for having been an independent contractor for decades without a Business Tax Registration Certificate (BTAC)!

I can't tell you how impressed and relieved I was by the way you responded to my message, calling me immediately and sending backup emails, thoroughly explaining the Union's standing with the City's Business Tax predators, brought about in years past by Serena Kay Williams and others. It was good to find out about the Creative Artist Exemption with the corresponding \$300,000 allowance.

You were exemplary in your response to my plight, Gary, as was Rick Baptist and his amazing executive secretary, Marisol Rhodes.

Just had to thank you folks one more time for BEING THERE the way you were. There was a problem and you showed up! Let's hear it for the Grown Ups.

With much appreciation
David Black, Life Member

Editor's Note: Thank you to Life Member David Black for the kind words and inspiration to update an article from our October 2016 issue about the Los Angeles Business Tax. Learn more about it [here](#).

Seeking Members of Original Sylvester Hot Band

Looking for any members of the original Sylvester Hot Band for film project. Please contact Mark at 323-683-7268.

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](#).

LA Business Tax: What You Need to Know

If you are defined as a "creative artist" under the Los Angeles Municipal Code, you might be eligible for the Business Tax Exemption provision.

Under the Small Business Exemption, no tax is required of creative artists whose total annual taxable and non-taxable gross receipts attributable to creative

activities do not exceed \$300,000. "Creative activities" mean those actions performed by the artist for entertainment and/or aesthetic purposes, including assistants or professional trainees. The creative activities exemption is only available to registered businesses, and not new businesses.

The exemption is available as of Jan. 1 during the business tax renewal period. A qualifying new business that started between Jan. 1, 2010 and Dec. 31, 2015 is eligible for an exemption of the business tax for up to the first three years of operation. Businesses must file in a timely manner in order to receive the exemption. Following are some frequently asked questions about this exemption:

The exemption for creative artists took effect on July 1, 2005. I am an artist covered by the exemption. Do I have to file and pay City business taxes on taxable income for prior years?

Yes, if you never paid the tax, the City has the right to collect business taxes as far back as eight years from the date of registration. (Note: Small businesses with total global/worldwide gross receipts of less than \$50,000 in 2005 and \$100,000 in 2006 and forward are eligible to apply for an exemption. Businesses must file a renewal in a timely manner in order to receive the exemption.)

I am an existing business registered with the Office of Finance. How do I apply for the creative artist exemption?

All annual business taxes are due January 1 and delinquent on March 1. You must file renewals prior to March 1. If your global/worldwide gross receipts for creative activities do not exceed \$300,000, you may claim the exemption at the time that the business tax renewal is filed.

Where do I apply for the exemption?

You must be registered in order to qualify for an exemption. If you already registered, you may request the exemption on the renewal form at finance.lacity.org. If you are not registered, you must call or visit one of the branch offices so you may receive assistance in obtaining a Business Tax Registration Certificate. You must also report and pay any applicable taxes for the last three years.

Can I qualify for both the small business and creative artist exemption at the same time?

No. You cannot simultaneously apply for the general small business exemption and the creative artist exemption, unless each business is a separate entity. Taxpayers who have gross receipts derived from the creative artist category or are eligible for the small business exemption should claim the exemption that is most beneficial to them.

I live in Los Angeles but do much of my work in another city. Am I subject to the tax?

Many creative artists have a home office in Los Angeles but do much of their work outside of Los Angeles. If you do business both in and out of L.A., you can apportion the out-of-City gross receipts.

I am currently unemployed but earned income in the prior year. Do I pay taxes?

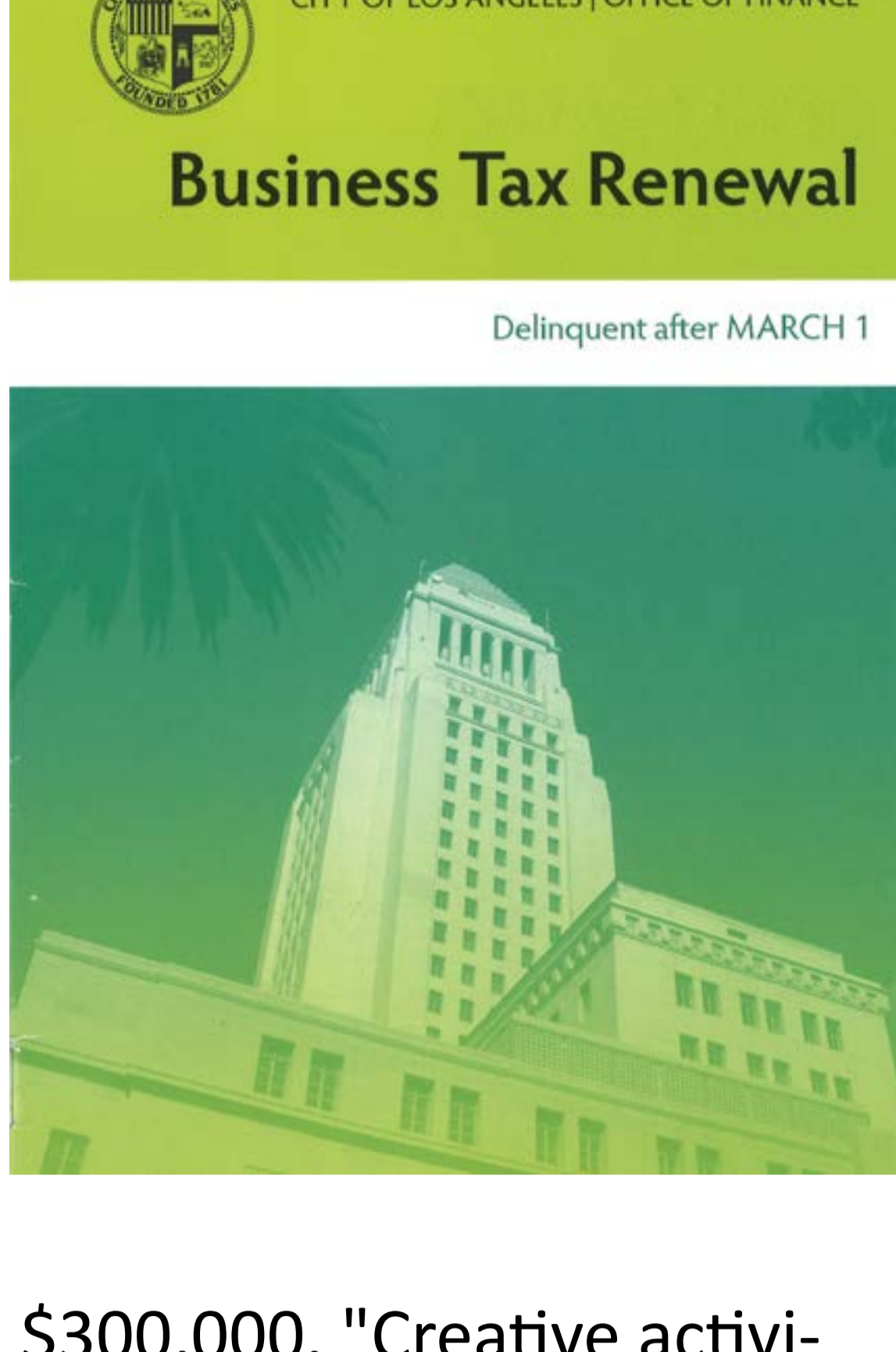
You need to file a business tax renewal prior to March 1 if you intend to engage in business in the City during the current year. If you earned less than \$300,000 in creative activities during the prior year, you should request a creative artist exemption when you file your business tax renewal. You must not cancel your Business Tax Registration Certificate if you intend to engage in business. If the Business Tax Registration Certificate is canceled and you ultimately engage in business during the current year, you will be subject to any tax due and applicable late charges.

If I receive residuals or royalties from Performance Rights Organizations (such as ASCAP or BMI) for work I performed as a creative artist in 1979, how are they taxed?

It depends on many factors:

- If you are no longer engaged in business or retired and you receive only a check for residuals or royalties, they are not subject to tax.
- If you are engaged in business, but in a different tax classification than that from which the residuals/royalties were earned, you are not subject to tax for those residuals/royalties.
- If the services you performed in 1979 were as a W2 employee, you were considered not engaged in business, thus the residuals/royalties are not subject to tax.
- If you remain actively engaged in business and the residuals/royalties earned in 1979 were for services performed entirely outside the City, and you take no home office deductions on your Federal and State tax returns, and perform no administrative functions in the City, the residuals/royalties are not included in your tax measure.
- Residuals/royalties received as compensation for services performed within the City by a person paid on a 1099 are taxable if the person is still engaged in business.
- If you performed services both in and outside the City, the residuals/royalties are subject to apportionment. (Note: In the situation where a creative artist is actively engaged in business, the residuals/royalties still count toward the \$300,000 creative artist exemption threshold whether they are included in a person's tax measure or not.)

For answers to more frequently asked questions and for additional information, visit the Los Angeles Office of Finance website: finance.lacity.org/entertainment-creative-talent-faq



Professional Musicians & Employer's
Health & Welfare Fund



Eligibility Rule Relating to Ownership of a Contributing Employer Entity

In 2012, the Board of Trustees (the “Board”) of the Professional Musicians, Local 47 and Employers’ Health & Welfare Fund (the “Fund”), adopted a rule allowing individual musicians, who are employed by their own corporate or other entity, to make a health and welfare contribution to the Fund on their behalf as an employee of their corporation/other entity if certain conditions are met. Below is a reprint of the rule that the Fund implemented in 2012 and has subsequently amended:

“This rule applies when contributions are remitted to the Fund (A) on behalf of an Employee/Participant who, or whose relative(s), directly or indirectly own(s) ten percent (10%) or more of the equity of or other ownership stake in the contributing employer entity, or (B) where the contributing employer is a non-profit entity, as defined under Internal Revenue Code, for which the Employee/Participant is an officer, board member or director (or serves in another similar capacity of such non-profit). When the Employee/Participant falls into either of the above classes, employer contributions for the Employee/Participant remitted by an entity meeting the above definitions shall not count toward the Participant’s qualification for eligibility to enroll in the Fund’s benefit plans, unless there is sufficient documentation establishing that (A) the Employer obtained the revenue from third parties for the covered engagement and (B) which, in all cases, is sufficient to cover the prevailing base scale, as set forth in the applicable collective bargaining agreement or contract, and the total amount of contributions due to the Fund.”

The rule is designed to prohibit contributions that cannot be substantiated by documentation showing that a third party had contracted with and paid the employer an amount adequate to cover scale wage and benefits for all musicians performing covered services at the engagement. The Fund has adopted this rule in order to ensure that all employer contributions it receives are legitimate and are generated from the actual performance of covered employment.

This does NOT mean that if you are an owner you cannot have contributions applied to your eligibility, it only means that additional documentation must be kept to show that there was a third party purchaser and the purchaser paid an amount sufficient to cover scale wages and benefits.

If you have any questions, please do not hesitate to call the Administrative office at (818) 243-0222.

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.*

IS YOUR BENEFICIARY CARD CURRENT?

Your beneficiary card designates the recipient of the Local 47 \$1,000 death benefit. If you need to change your beneficiary, update beneficiary information, or if you just can't remember who you have listed, please contact our Benefits Department for a new card:

(323) 993-3159 | benefits@afm47.org

Please note: The Local 47 Death Benefit is not payable to a beneficiary if the member was suspended, expelled or had resigned at the time of passing.

If you have any change of beneficiary or contact info updates, be sure to also to report them to:

AFM Pension Fund (AFM-EPF) – (800) 833-8065

Film Musicians Secondary Markets Fund – (818) 755-7777

Sound Recording Special Payments Fund: (212) 310-9100

AFM & SAG-AFTRA Intellectual Property Rights Fund: 818-255-7985

Notice Re: Supreme Court Beck Decision

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

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

Sections 8(a)(3) and 8(b)(2) of the National Labor Relations Act permit unions in non-right-to-work states to enter into collective bargaining agreements with employers that require employees, as a condition of employment, either to join the union (and thereby enjoy the full rights and benefits of membership) or to pay fees to the union (and thereby satisfy a financial obligation to the union without enjoying the full rights and benefits of membership). That requirement serves the legitimate purpose of ensuring that each employee who benefits from union representation pays a fair share of the cost of that representation.

Whereas employees have the right to join and support a labor union, or refuse to join a union, only members enjoy valuable benefits and rights. Such membership benefits include the right to attend and participate in membership meetings, participate in formulation of union policy, nominate and vote for union office, run for union office, participate in negotiations, vote for new collective bargaining agreements, vote for strikes, use of the Studio 47 and other valuable benefits.

Employees who chose to not be members of the Union pay dues and/or fees, but they do not enjoy any of the rights and privileges of membership. Non-members may object to paying dues and, therefore, pay an agency fee based on Union expenditures that reasonably related to representational activities including collective bargaining, contract negotiations, and grievance adjustment and related activities. Non-members who choose to object must do so in writing. Such a request must be in writing, and it must include the employee's full name and address. The request must be sent to: Secretary/Treasurer, AFM Local 47, 3220 Winona Ave. Burbank CA 91504. The request is valid until withdrawn by the employee.

Non-members who submit an objection shall receive information regarding how the Union calculates representational expenditures and have their dues reduced by the percentage of non-representational expenditures. This reduction in dues will commence on the first day of the month following the receipt of the objection. Work dues are calculated at between 3% - 5.1% of gross wages depending on the contract type. We estimate that objectors will be required to pay about 87.63% of work dues. Membership dues, are currently \$210. We estimate that objectors will be required to pay about 87.63% of membership dues, which is \$184.02.

HOLLYWOOD BOWL ORCHESTRA

Thomas Wilkins, Principal Conductor

**Announces Auditions for the Following Vacancies:
PRINCIPAL FRENCH HORN, ASSOCIATE PRINCIPAL FRENCH HORN,
PRINCIPAL BASS, and PRINCIPAL BASSOON**

Résumés due JAN 24, 2020 · Auditions FEB 17-19, 2020 in Los Angeles

For audition repertoire and further information, please email a PDF of your one-page résumé to Tina Kane, Auditions Coordinator, at **HBOAuditions@gmail.com**. Please include an email address and phone number on your résumé; correspondence will take place primarily by email. The Hollywood Bowl Orchestra's 2018/19 per-service Base Scale was \$282.58 for performances and \$184.48 for rehearsals. In each of the three most recent summer seasons, the Orchestra has averaged approximately 26 services.

hollywoodbowl.com/hbo

The Hollywood Bowl Orchestra and Audition Committee reserve the right to dismiss immediately any candidate not meeting the highest professional standards at these auditions. The Hollywood Bowl Orchestra is a project of the Los Angeles Philharmonic Association, which is an equal opportunity employer.



Auditions



Auditions

Assistant Concertmaster

Section Violin I (2 positions)

Section Violin II (2 positions)

Monday, January 27, 2020

Assistant Principal Viola

Tuesday, January 28, 2020

Positions begin in the 2020/21 season

Application and resume deadline for all auditions:

Friday, January 17 @ 5:00 pm PST

For more information, or to apply online,

visit www.SacPhilOpera.org/auditions

38 services annually for titled chairs

Assistant Concertmaster: \$172.24 per service

Assistant Principal: \$151.57 per service

Section: \$137.79 per service

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

Resumes will be screened, and candidates sent repertoire and other details
after review and acceptance of their application

Auditions



Announces auditions for the following positions:

**Assistant Principal Bass (Chair 2)
and Section Bass (Chairs 4, 5, and 6)**

Audition dates for all seats:

Wednesday, March 4 – Friday, March 6, 2020

The preliminary round starts Wednesday, March 4
The schedule of subsequent rounds immediately following
preliminaries will be determined at auditions.

Auditions will be held in Long Beach, CA

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

auds@longbeachsymphony.org

Please specify Bass Auditions in the subject line.

Resumés must be received by Friday February 7, 2020.

A refundable \$50 deposit check will be required.

Deposits must be postmarked by Friday February 14, 2020.

NO EXCEPTIONS.

Additional details emailed upon receipt of resumé.

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

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

2019-20 Base Scale: Rehearsal \$146/Performance \$184

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

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

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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*For information on posting auditions, please visit
afm47.org/auditions.html*