AFM LOCAL 47

February 2025

Overture online

Local 47 Establishes New Organizing Department

Member Spotlight: Greg Phillinganes

FEBRUARY BLACK HISTORY MONTH

Overture online

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AFM LOCAL 47

Message From the Editor

Please be aware that until further notice, AFM Local 47 will not be publishing, due to cost-saving measures, a print Overture Magazine. We will continue to publish our monthly digital e-magazine, Overture Online, as well as send out our Local 47 Beat email newsletter and other email communications.

In order to better serve you, Local 47 is looking at every possible way to cut costs and save on administrative expenses. One simple yet effective step all members can take to help us reduce expenses is to add your current email address to your Directory profile. This allows us to ensure that you receive timely updates from Local 47 in the most cost-effective way possible.

You may update your Directory profile with your current email and notification preferences by logging in to your online account at ensemble.afm47.org. (If you have not yet used our new system, please visit afm47.org/e2 for the new login instructions.)

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IT'S WHO WE ARE

F A B E L M A N S S H A Z A M
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B A R B I E U M O P L A N B E
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B N C I S **FMSMF** M P A C T
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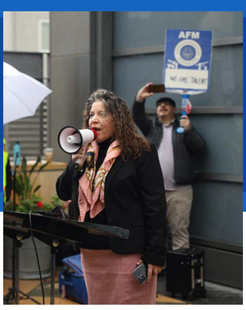
O P P E N H E I M E R N L M S
N E W A M S T E R D A M S H C
T O P G U N M A V E R I C K W

FILM MUSICIANS SECONDARY MARKETS FUND

FMSMF.ORG

President Stephanie O'Keefe



I want to personally extend my deepest concern and sympathy to the many musicians who lost their homes in the recent wildfires. The importance of home, that place of safety and respite, lies at the center of our lives. Losing one's home is tragic, sad, and utterly disorienting. My heart goes out to you.

Please know that Local 47 is working to assist you — and that we are here to speak to you personally and help you, in any way we can, during this most difficult time.

"The sound and music are 50% of the entertainment in a movie." - *George Lucas*

The history of the film business in Hollywood, beginning with the very first filmmakers and studios, is rich and varied. The early studios developed talent and created employment, as they released many films which have become classics. As the industry grew, Hollywood saw an influx of brilliant writers, actors, directors, composers, musicians, costume and set designers — creating a veritable artists' colony, all working together, as the public continued to fall in love with this new art form.

But in any discussion of the current state of affairs in Hollywood, it is crucial to note that much of what was once manufactured in the United States — automobiles, shoes, clothing, appliances, steel, tires, and electronics — is now being manufactured elsewhere, usually far more cheaply and yet of acceptable quality.

The one uniquely American product that remains in extremely high demand, both domestically and internationally, is American Film and Television.

Quite simply, the Film and Television industry, begun so many years ago in Hollywood, now creates the most valuable product manufactured in the United States.

Where do musicians fit into this scenario? According to George Lucas, front and center.

Yet we find ourselves in a period of diminishing employment, competing with offshore production, while striping and the speed of digital recording have contributed to reduced wages, even when projects are scored locally.

ALL Californians, not just those of us involved in the Entertainment Industry, should be, to quote Howard Beal in *"Network,"* "…mad as hell…" when our tax dollars are given to production companies who take any part of their production out of the state.

The economy of Southern California, in particular, is so dependent on film and television production that I would venture to say that every Southern Californian is affected when these tax incentives are abused in this manner.

The reasons for our difficulties are perhaps complex — as may be the solutions. But I feel that, together, we can and will prevail. And as we continue to develop stronger and stronger relationships with our fellow Entertainment Unions, we build not only solidarity, but the understanding that we are the true and only creators of that magical American product we call "the movies."

Toward a brighter tomorrow,

Stephanie

Vice President

Marc Sazer

First and foremost I'd like to express my and our heartsick compassion for our musical community. The cataclysmic and consuming fires have had an unprecedented tragic impact on musicians, and I'm confident that the AFM has never suffered such a massive blow at one time and in one place. The mutual support and caring we've seen from each other and from those outside L.A. has been uplifting; we particularly appreciate the extraordinary generosity of the New York Local 802 Relief Fund that donated $25,000 to our Local 47 Relief Fund. But the pain and loss are now an indelible part of all of us.

Rebuilding and recovery will take so much time, money, community and caring. The flagship industry of our region, the entertainment industry, should invest in our region's recovery by bringing our work home — **ending the scourge of runaway scoring and runaway production is a key pathway to reinvigorating our region.**

Runaway scoring represents the ultimate impediment to organizing for our musicians. Companies regularly force composers off to Prague, or Vienna or London, scoring motion pictures or streaming shows that were filmed right here at home. Musicians can't organize in the face of unchallenged runaway scoring. We are left powerless.

But we do have power. We do comprise a team of power and promise.

We have the power to demand that where our elected officials are co-producers of a project, our jobs don't run overseas. We have the power to demand that when film/TV tax credits require domestic production they also require domestic scoring.

The numbers are stark.

Looking at three sample time periods over three decades, we have lost AFM projects, AFM jobs and AFM revenues. In 2001-2003, of the top 100 theatrical films released each year, the AFM scored 207 and 93 ran away. By 2021-2023 the numbers were reversed; only 83 were AFM and 206 ran away.

Meanwhile, worldwide box office receipts for the producers have barely blinked; from 2001-2003 they were $47 billion, and in 2021-2023 (pandemic notwithstanding) $60 billion.

This is not a narrow concern for just one group of musicians. In 2011, Local 47 sent the AFM $333,705 in work dues for motion pictures. Ten years later, in 2021, 47 sent just $164,751 in motion picture work dues. This is an issue for all AFM musicians — it's about the long-term survival of our union.

Our tax credit regimes in North America are being outcompeted, and all of the entertainment unions are voicing their concerns. But far more deadly for AFM musicians — and the AFM — is that none of the billions of dollars of tax credits extended by California, New York Georgia, British Columbia, Louisiana, Ontario or anywhere else in the AFM hold producers accountable for music jobs.

Local 47 and RMA together have historically provided leadership in supporting our sister unions — in 1999 the Film & Television Action Committee (FTAC), holding fundraisers for legislators, helping put rallies together, speaking at legislative hearings and writing letters. Later, we supported the successor organization, the Entertainment Union Coalition, speaking at hearings, visiting legislators in L.A. and Sacramento, attending rallies and more. Each time legislation was nearing implementation, we were told "don't worry, thanks for all the help, but you'll have to wait for next time." Finally, in 2016-17, we mounted a campaign to win jobs for musicians. We built relationships with legislators, produced a major public rally on the steps of City Hall, and thought that we'd made progress. Our sister unions asked us to settle for a system of bonus points that they promised us would bring music scoring jobs to California. This has been a complete and total failure; all these years later, we can not identify even one musician's job that resulted.

Our team has power and promise, but it will take the whole team. As California goes into a new legislative session with Governor Newsom's tax credit increase on the agenda, we have new AFM leadership that has already begun to move the dial. President Gagliardi has stepped up, meeting with his counterpart at IATSE, participating in meetings with other union leadership and assigning staff to support us. Local 47 has hired a Director of Organizing. RMA has established a Tax Credits Committee and grown our Research Committee to support the process.

Why should we expect a different outcome this time around? What's different now? New AFM leadership that sees the vision and has the capacity is making a difference. But the biggest difference is with musicians themselves. Our musicians are filled with urgency; work is down historically. And we have a generation of musicians who now have experience with organizing, being accountable for lists as contract action teams, meeting with allies, developing communications, strategizing and moving plans. Our power flows from the top and from the bottom — neither alone can succeed, but working together as a team we can win a sea-change, demanding that our legislators hold companies responsible for our jobs. Only if a score is required to be produced domestically can we bring musicians together to organize that work.

The second major hurdle to organizing is the lack of confidence that many musicians have in the AFM's ability to and ensure that the jobs due musicians from our signatory companies happen on contract, and happen here at home. There is a widespread sense that companies regularly send work overseas or require it to be done off contract in violation of the agreement that they signed. Unfortunately, this is often the case.

The history of this mega-billion dollar entertainment industry is one of ongoing whack-a-mole between unions and the companies. The DGA, the WGA and SAG-AFTRA all maintain expansive and expensive research departments engaged in maintaining jurisdiction and pursuing cheating, along with the research necessary for organizing and keeping up with changing industry trends. They understand that the job of ensuring compliance brings great rewards, ensures stature with the companies, and is ongoing.

We find ourselves in a different situation. Our AFM system for looking at contract compliance from this industry has not structurally evolved even as the industry has changed dramatically in a variety of ways.

Going back to 2001-2003, we were dealing far more regularly with films produced in one place, scored in one place, produced more directly by the signatory companies. Many of the films I personally worked on during that period were payrolled directly by Warner Bros., Universal Pictures, Disney/Touchstone, etc. The producers frequently produced the score "in-house," hiring the composer, the contractor, the scoring stage, etc. rather than down-sourcing to score producers, contractors and other "middle-thems." Sidelining now happens all over North America, and scoring frequently takes place in multiple jurisdictions. Yet the structure we depend on to ensure contract compliance has not changed.

Much of this revolves around research. RMA has long been foundational to the research capacity of the AFM in preparing for negotiations, analyzing trends and pursuing contract compliance. More recently, under the brilliant administration of John Painting, the AFM Electronic Media Services Division has done much more in preparing statistics for negotiations. But the AFM has not played the crucial role of looking outside the building to observe what our signatory companies are doing in the real world. These are AFM collective bargaining agreements, yet the AFM has never institutionalized tracking our employers for compliance. We have not developed the in-house capacity to follow each of the companies as they exist now, and even more worrisome, it's not clear that we are vigorously following them as they reorganize, shape shift and slough us off.

And legal activism needs to follow the research. The AFM can have great success by demanding coverage and even signatory status by shell subsidiary companies, many of which are established in order to take advantage of and manipulate tax credit systems in different states and provinces, but often conveniently leave AFM coverage behind.

The AFM is unlikely to have the economic resources of some of our sister unions anytime soon. But we have the people resources. We would like to continue a conversation about how the AFM can help institutionalize a joint AFM/Local/rank-and-file research group, bringing the team together.

Our goals are the success of our musicians, our Local and our AFM. And make no mistake — our goals are shared by all of us! We have made progress in the past by working together, and that's how we will progress together to a better future.

Secretary/Treasurer
Gail Kruvand

Our hearts go out to all affected by the wildfires in early January. The Local 47 Relief Fund is providing grants to members whose homes were lost or rendered uninhabitable. If you have been impacted, please use this link to request assistance.

Our AFM offers Emergency Relief Fund assistance in addition to our local fund. Please see the information at AFM.org here.

We have gathered a number of helpful links and resources at bit.ly/47firerelief.

Many thanks to all of you who have contributed and given so generously to our Relief Fund. If you wish to make a donation you may send a check to:
Local 47 Musicians Relief Fund
3220 Winona Ave.
Burbank CA 91504

Make an online donation here.

There are so many slogans that I could quote about union solidarity but if you know you know. Musicians helping musicians is what we do!

Congratulations to all of you who participated in our union's democratic process by attending the General Membership Meeting on Monday, January 27. Your presence was instrumental in achieving the first quorum at a membership meeting since July 24, 2023. With 45 members in the meeting room and 94 members attending via Zoom, your engagement is truly valued.

We acknowledge that there were audio issues for those attending online and are committed to resolving these for future meetings. Please note the next membership meeting will take place on Monday, April 28, at 7:30 p.m. I hope to see you there!

Are you a member of three or more AFM Locals? If so, you are entitled to a multi-card rebate, per AFM bylaws. To petition the AFM for the rebate, please login to AFM.org and look for the Members Benefits section where you can download the form. Per the AFM website, no rebates will be issued until after March 1, 2025. If you require any additional documentation or assistance, please contact my office at secretary@afm47.org or by phone at 323.993.3160.

I'm so encouraged by the great turnout at our January membership meeting and your generous donations to our Relief Fund. We are indeed stronger together.

DO WE HAVE ROYALTIES FOR YOU?

More than $700 Million Distributed to Musicians & Vocalists

Royalties Distributed to Both Union & Non-Union Session Musicians & Vocalists For Their Performance on Songs Played on Satellite Radio, Non-Interactive Streaming Services, Webcasts, Other Digital Formats and International Neighboring Rights

Find Out If We Have Royalties For You

www.afmsagaftrafund.org

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

Wildfire Relief Resources for Musicians

BIT.LY/47FIRERELIEF

The recent devastating Los Angeles fires have left indelible imprint among so many of our beloved communities in the Pacific Palisades and Altadena. They have destroyed entire neighborhoods and blocks, leaving an unknown number of people without homes, many of whom are members of AFM Local 47.

Since the onset of the fires, we began compiling – and are continually updating – a running list of resources on our website. Our Wildfire Relief Resources for Musicians page contains general aid resources, special assistance for union members in need, relief specifically for musicians affected by the disaster, as well as offers from Local 47 members offering free studio/recording space and complimentary real estate property reports. Resource categories include:

Resources for Musicians:
- Musical Instrument Replacement
- Financial Assistance/Grants
- Studio/Rehearsal Space

General Resources:
- Informational Meetings
- Housing Resources
- Food Resources
- Debris Cleanup/Damage Cataloging/Health & Safety
- Mental Health Resources

Our resources page also contains information about how to apply for immediate emergency financial assistance grants from many organizations, including Local 47 and the AFM.

The Local 47 Relief Fund offers emergency financial assistance to members impacted by the recent Los Angeles wildfires who have suffered total loss of residence, or whose residence is currently uninhabitable. An enormous swell of donations has been pouring in to our Musicians Relief Fund by individuals and organizations from all over the nation, including a $25,000 donation by the Local 802 Emergency Relief Fund in New York. Thanks to the generosity of so many, our Relief Fund has so far been able to provide thousands of dollars in immediate aid to members impacted by the wildfires. We are extremely grateful to all who have donated to help Los Angeles musicians in need curing this critical time.

The AFM Emergency Relief Fund is available to AFM members who have suffered major losses as a result of natural disasters in impacted areas designated by FEMA as Federal Disaster Areas for Individual Assistance.

If you have any resources to share, please email Communications Director Linda Rapka at linda.rapka@afm47.org.

A Message From AFM Local 47 President Stephanie O'Keefe

AFM Local 47 continues to recognize Black History Month. We celebrate the contributions African Americans make to every single part of our culture.

Our Local will always work toward a more diverse and equitable society.

Black History Month 2025: African Americans, and Labor

The 2025 Black History Month theme, "African Americans, and Labor," focuses on the various and profound ways that work and working of all kinds – free and unfree, skilled, and unskilled, vocational and voluntary – intersect with the collective experiences of Black people. Indeed, work is at the very center of much of Black history and culture. Be it the traditional agricultural labor of enslaved Africans that fed Low Country colonies, debates among Black educators on the importance of vocational training, self-help strategies and entrepreneurship in Black communities, or organized labor's role in fighting both economic and social injustice, Black people's work has been transformational throughout the U.S., Africa, and the Diaspora.

Africans were brought to the Americas to be enslaved for their knowledge and serve as a workforce, which was superexploited by several European countries and then by the United States government. During enslavement, Black people labored for others, although some Black people were quasi-free and labored for themselves, but operated within a country that did not value Black life. After fighting for their freedom in the Civil War and in the country's transition from an agricultural-based economy to an industrial one, African Americans became sharecroppers, farm laborers, landowners, and then wage earners. Additionally, African Americans' contributions to the built landscape can be found in every part of the nation as they constructed and designed some of the most iconic examples of architectural heritage in the country, specifically in the South.

Over the years to combat the superexploitation of Black labor, wage discrepancies, and employment discrimination based on race, sex, and gender, Black professionals (teachers, nurses, musicians, and lawyers, etc.) occupations (steel workers, washerwomen, dock workers, sex workers, sports, arts and sciences, etc.) organized for better working conditions and compensation. Black women such as Addie Wyatt also joined ranks of union work and leadership to advocate for job security, reproductive rights, and wage increases.

2025 marks the 100-year anniversary of the creation of Brotherhood of Sleeping Car Porters and Maids by labor organizer and civil rights activist A. Philip Randolph, which was the first Black union to receive a charter in the American Federation of Labor. Martin Luther King Jr. incorporated issues outlined by Randolph's March on Washington Movement such as economic justice into the Poor People's Campaign, which he established in 1967. For King, it was a priority for Black people to be considered full citizens.

The theme, "African Americans and Labor," intends to encourage broad reflections on intersections between Black people's work and their workplaces in all their iterations and key moments, themes, and events in Black history and culture across time and space and throughout the U.S., Africa, and the Diaspora. Like religion, social justice movements, and education, studying African Americans' labor and labor struggles are important organizing foci for new interpretations and reinterpretations of the Black past, present, and future. Such new considerations and reconsiderations are even more significant as the historical forces of racial oppression gather new and renewed strength in the 21st century.

- Courtesy of asalh.org

Greg Phillinganes

KEYBOARDIST
MEMBER SINCE 1981

One of the world's most sought-after keyboard artists, AFM Local 47 Life Member Greg Phillinganes began his career in 1975 with Stevie Wonder as part of his band, Wonderlove. Since leaving Stevie in 1979, Phillinganes went on to record, perform, tour and or write with a staggering array of GRAMMY Award-winning artists.

A short list includes Quincy Jones, Eric Clapton, Burt Bacharach, Jamie Foxx, Barbra Streisand, Rod Stewart, Andrea Boccelli, Herbie Hancock, Mick Jagger, Jennifer Hudson, Babyface, David Gilmour, John Legend, Willie Nelson, Aretha Franklin, Steven Tyler, Lionel Richie, Bruno Mars, Usher, Santana, Maxwell and Ed Sheeran. Phillinganes is an ASCAP Pop Award Winner for the song "Love Will Conquer All," which he co-wrote with Lionel Richie.

Phillinganes was the music director for Richie's "Can't Slow Down" tour — his first as a solo artist — as well as Michael Jackson's "Bad" and "Dangerous" tours. He was also music director for the Jacksons' 30th Anniversary special at Madison Square Garden, Quincy Jones' VIBE television show, The 60th EMMY Awards and the first Annual GRAMMY Nominations Live Concert, along with a wide range of special events including the 1999 Super Bowl Halftime show and MUSICARES' "Person of the Year event"– both honoring Stevie Wonder. In 1991, he toured Asia with Eric Clapton and George Harrison. In 2004, Phillinganes was music director for Quincy Jones' "We Are The Future" globally televised celebration in Rome, featuring artists from the US, Europe and the Middle East.

A Grammy nominee himself, Phillinganes has been a cornerstone in hundreds of Grammy Award-winning and nominated albums, including Stevie Wonder's "Songs in the Key of Life," Quincy Jones' "Back on the Block" and Michael Jackson's "Thriller." Phillinganes was also a member of the Grammy Award-winning supergroup Toto from 2003 to 2008 and is featured on their album and live DVD entitled "Falling in Between."

As an event producer, Phillinganes' credits include the Society of Singers tributes to Elton John and Natalie Cole, the Michael Jordan Classic Golf Invitational, the U.S. Doctors for Africa "Leadership For Health" gala featuring 16 first ladies of African nations, and Quincy Jones' 75th birthday celebration filmed live in Montreux, Switzerland. He was also a producer and music director for a very special multi artist tribute to Bill Withers at Carnegie Hall. This extraordinary event also recreated his iconic "Live at Carnegie Hall" album in its entirety.

Phillinganes was featured vocally as well as a sideman with Jazz icon Herbie Hancock on his "Imagine Project" Tour 2010-2011. He was also the Music Director for the 2011 Grammy Awards, the "In Performance At The White House" Celebration of Motown and Oprah's Final "Surprise Spectacular" shows. He also completed an 18-month stint as music director for the Cirque du Soleil/Michael Jackson "Immortal" World Tour, a second "In Performance At The White House" event honoring "Women Of Soul" as well one of the "ultimate sidemen" joining Ringo Starr for the 2014 Grammys and the CBS special, "The Beatles: The Night that Changed America."

In 2014 and 2015, he was music director for Stevie Wonder's exclusive "Songs in the Key of Life – The Performance" tour and won his first Emmy Award for the CBS TV Grammy Salute of the same name. Phillinganes was also music director for the spectacular televised tribute to John Lennon, featuring artists ranging from Steven Tyler and Sheryl Crow to Willie Nelson and Chris Stapleton.

2016 began with Phillinganes as music director for the 58th Grammy Awards featuring an all-star tribute to Lionel Richie, followed by the Gershwin Prize/Library of Congress tribute to Smokey Robinson. The highlight of 2018 featured him as MD for the BET special, "Q85: A Musical Celebration of Quincy Jones.

In 2019, Greg served as music director for another MusiCares "Person of the Year" event honoring Dolly Parton, as well as opening New York's "The Shed" venue with the unprecedented "Soundtrack Of America" concert series featuring young, cutting edge artists paying tribute to their musical heroes.

2020 — a year "like no other" — began with a flurry of events for Phillinganes as Music Director: Yet another MusiCares "Person of the Year" event honoring Aerosmith; arranging/producing "America the Beautiful" for Yolanda Adams' performance at the Super Bowl; another Library opf Congress/Gershwin Prize honoring Garth Brooks on PBS; the non-televised "Keep Memory Alive" event honoring Neil Diamond featuring an exclusive mini concert-the final live performance of his career; and "A Grammy Salute to Legends" TV special presenting Grammy lifetime achievement awards to a stellar array of artists including Chicago, Isaac Hayes and Roberta Flack.

Musicians Foundation has helped nearly 1,000 musicians in California in the last decade. Today, you can help us continue making a difference.

From musicians... for musicians

MUSICIANS FOUNDATION

Est. 1914

'Tis the season of giving, and your generous donation will help a fellow musician in crisis.

Thank you!

Support at
musiciansfoundation.org/donate

Events

Next Member Mingle:
Friday, February 21

All are welcome to join us for complimentary coffee, bagels and conversation in our Captain Greg Welch Gathering Place every third Friday from 11 a.m. to noon. We look forward to seeing you there!
RSVP to: rsvp@afm47.org

LOCAL 47 EVENTS CALENDAR

Holiday Office Closures
Monday, February 17 - Presidents' Day

Next General Membership Meeting
Monday, April 28, 7:30 p.m.
Captain Greg Welch Gathering Place
afm47.org/gmm

Ongoing Events:

Executive Board Meetings
Tuesdays, 10 a.m. via Zoom
Members welcome as observers
For login info email st_sec@afm47.org

New Member Orientation
Third Fridays, 10-11 a.m.
Local 47 Executive Board Room
Required of all new members
afm47.org/orientation

Member Mingle
Third Fridays, 11 a.m. - noon
Local 47 Captain Greg Welch Gathering Place
Join us for coffee, bagels and conversation
every third Friday of the month!

View our Google Calendar online
@ afm47.org/calendar

Enriching lives through Music

MPf MUSIC PERFORMANCE FUND

Music Performance Trust Fund Gigs

Los Angeles Jazz Society
Leader: Charles Owens - 5 musicians
Feb. 3, 9 a.m. @ Abbott Elementary
Feb. 4, 9:05 a.m. @ Toland Way Elementary
Feb. 5, 9 a.m. @ Ann Elementary
Feb. 6, 9:05 a.m. @ El Dorado Ave. Elementary
Feb. 7, 9 a.m. @ 112th St. Elementary
Feb. 10, 9 a.m. @ Lowman Special Ed
Feb. 12, 9:20 a.m. @ Kester Elementary
Feb. 13, 9:20 a.m. @ Manhattan Place Elementary
Feb. 14, 8:55 a.m. @ Argon Elementary
Feb. 19, 9:20 a.m. @ 49th St. Elementary
Feb. 20, 9 a.m. @ Lawston STEAM Academy
Feb. 21, 9 a.m. @ Victory Blvd. Elementary
Feb. 26, 9 a.m. @ Westport Heights Elementary
Feb. 26, 3 p.m. @ Shenandoah Elementary
Feb. 28, 9 a.m. @ 24th St. Elementary

Los Angeles Jazz Society
Leader: Ryan Cross - 5 musicians
Feb. 3, 9:05 a.m. @ Rosemont Ave. Elementary
Feb. 5, 9 a.m. @ Hancock Park Elementary
Feb. 6, 8:55 a.m. @ Canoga Park Elementary
Feb. 7, 9:05 a.m. @ Mayberry Elementary
Feb. 12, 9 a.m. @ Monte Vista Magnet
Feb. 13, 9:05 a.m. @ 118th St. Elementary
Feb. 14, 9 a.m. @ San Fernando Elementary
Feb. 19, 9 a.m. @ Burbank Blvd. Elementary
Feb. 20, 9 a.m. @ Ranchito Elementary
Feb. 21, 9 a.m. @ 61st St. Elementary
Feb. 25, 9 a.m. @ Marshall Elementary
Feb. 26, 9 a.m. @ Nevin Ave. Elementary
Feb. 28, 9:05 a.m. @ Broadway Elementary

Los Angeles Jazz Society
Leader: Randall Willis - 5 musicians
Feb. 4, 9:10 a.m. @ Julie Korenstein Elementary
Feb. 5, 9 a.m. @ Quincy Jones Elementary
Feb. 6, 9:30 a.m. @ Fair Ave. Elementary
Feb. 7, 9 a.m. @ Estrella Elementary
Feb. 11, 9:05 a.m. @ El Oro Way Elementary
Feb. 12, 9:05 a.m. @ Michelle Obama Elementary
Feb. 13, 9 a.m. @ Judith Baca Arts Academy
Feb. 14, 9:05 a.m. @ Gates Elementary
Feb. 19, 9 a.m. @ Plainview Academic Charter
Feb. 21, 9 a.m. @ Hamlin Charter Elementary
Feb. 25, 9 a.m. @ Franklin Ave. Elementary
Feb. 26, 9 a.m. @ Mayall St. Academy
Feb. 28, 9 a.m. @ MacArthur VPA Elementary

L.A. Valley College Foundation
Leader: Cameron Wilkins - 5 musicians
Feb. 22, 1:30 p.m. @ L.A. Valley College

Orchestra Santa Monica
Leader: Carrie Holzman-Little - 58 musicians
Feb. 16, 3 p.m. @ Broad Stage

Saturday Night Bath
Leader: Howard Rich - 8 musicians
Feb. 22, 11:20 a.m. @ Angel's Gate High

The World Stage Perf. Gallery
Leader: Danny Cortez - 15 musicians
Feb. 22, 8 p.m. @ The World Stage Gallery

Are you interested in presenting a FREE and open to the public CONCERT?

For over seven decades, the Music Performance Trust Fund provides grants for free public live music events. Its mission includes contributing to the public knowledge and appreciation of music, as well as making music a part of every child's life experience.

Funds are made available by MPTF to sponsor performances for community events, outdoor park concerts, libraries, senior citizen centers and museums, as well as educational performances by a wide variety of jazz, classical, chamber, symphonic and other ensembles.

Musicians interested in applying for a grant are invited to contact our in-house MPTF Administrator. All requests will be reviewed for approval, and recommendations will be forwarded to MPTF in New York. For more information on how to apply, click here.

Our General Membership Meeting on Jan. 27, presented as a hybrid meeting, both in person and on Zoom, was attended by 139 members (45 in person, 94 online), marking our first quorum since July 2023.

Bylaws Update: Two Resolutions Adopted at January General Membership Meeting

The Executive Board submitted 2 Resolutions to amend the Bylaws to be voted upon at our January 27 meeting, both of which were approved by the membership.

The first Resolution establishes a new Organizing Department to be administered by a Director of Organizing, and received a vote total of 94 Yes, 20 No.

The second resolution institutes Work Dues payments of all Local 47 Officers (Titled Officers, Directors, Trustees and Hearing Officers) to pay Work Dues based on their salaries in these positions, and received a vote total of 102 Yes, 6 No.

Members may view the updated Bylaws by logging in to your online account at ensemble.afm47.org, selecting DOCUMENTS, and clicking the "More Members-Only Documents" ribbon. (If you have not yet logged in to our new system, please view the instructions here.)

Congratulations, Brandino!

During the meeting, AFM Local 47 Life Member and our longtime Sergeant at Arms Kevin Brandon received his 50-year pin.

The studio bass player known as "Brandino" was born in Southern California, but his musical roots go back to New Orleans. When he was 4, he met Louis Armstrong, which he feels changed the course of his life. Over the years, he toured with the Tommy Dorsey Orchestra and recorded with hundreds of artists including Aretha Franklin, Stevie Wonder, Mary J. Blige and Beyoncé.

All throughout his career, Brandino has supported those with handicaps and special needs since he was born with congenital club feet and a hip displacement. The awareness he has provided and the fundraisers he has performed at over his life have inspired and helped hundreds of children.

Live Performance / Live Music Prep Wage Scale Updates for 2025

Members may view our updated AFM Local 47 Wage Scales by logging in to your online account at ensemble.afm47.org, selecting DOCUMENTS, and clicking the link under the "Live Performance Documents and Scales" ribbon. (If you have not yet logged in to our new system, please view the instructions here.)

To request a hard copy Wage Scale book, please email live@afm47.org.

AFM LOCAL 47

Welcome New Members!

- Victoria Canal (Tinius) - Piano
- Elizabeth Cole - Vocalist
- Israel Daniel Elias Heller (aka Izzytime) - Violin
- Daseul Christina Lee - Acoustic Bass
- Dan Liu - Viola
- \m/ Mage \m/ - Composer
- Boris Markosian - Violin
- Molly Murphy - Piano

Annual and Semi-Annual Membership Dues for 2025 were due January 1. If your dues are not renewed within the three-month grace period (by March 31), your membership will be suspended and a reinstatement fee will be assessed. Don't delay — renew today!

Please note: We are now live with our new web payment system, Ensemble 2.0 (aka E2). If you have not yet logged in to your E2 account, click here to get started and to view a step-by-step visual tutorial on how make payments with the new online portal.

If you are already set up with E2, you may log in here.

STOP
SCAB
LABOR
LABOR
LABOR

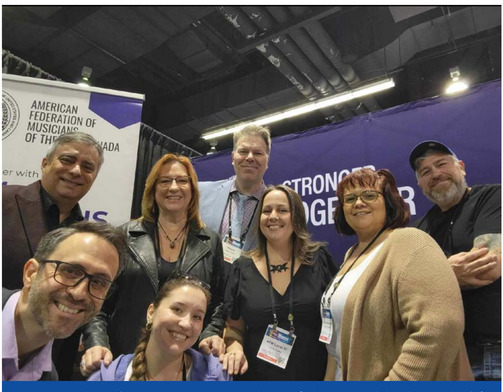
MPTF Trustee Dan Beck, AFM Local 7 Secretary/Treasurer Tammy Noreyko, AFM Local 47 Sound Recording Business Representative Jamie Vespa, AFM Local 47 Communications Director Linda Rapka, AFM International Musician Advertising Director Honore Stockley, AFM Director of Communications Antoinette Follet, AFM Director of Freelance Services Wages Argott, and AFM Local 7 President Edmund Velasco.

NAMM 2025

The American Federation of Musicians and Music Performance Trust Fund were thrilled to exhibit at this year's National Association of Music Merchants show for the second year in a row.

Representatives from AFM International, Orange County Local 7, Los Angeles AFM Local 47, and MPTF were happy to answer questions and connect with the many thousands of musicians in attendance.

Special thanks to all the AFM members who visited our booth!



A couple of NAMM attendees (pictured below, left) stopped for a quick pic with AFM Local 7 President Edmund Velasco and Secretary/Treasurer Tammy Noreyko, AFM Director of Freelance Services Wages Argott, AFM Local 47 Live Performance Business Representative Amber O'Donnell and Director of Organizing Ed Gutierrez.

AFM Local 47 Communications Director Linda Rapka with proud union member Jon Hammond of AFM Locals 47, 6 and 802.

UNION

BENEFITS CORNER

AFM LOCAL 47

Legal Help for Union Members

Get quality legal assistance at an affordable price.

UNIONPLUS

Access Discounted Legal Services for Union Families With Union Plus

The Union Plus Legal Program can help individual union families with legal advice for personal legal issues, including immigration matters. Eligible union members can explore two Union Plus Legal plans: Basic and Premium.

The Basic plan is free to access and provides free consultations and a 25% discount off normal lawyer rates on most personal legal matters, including on immigration and naturalization services. Immigration and naturalization services include green cards, U.S. citizenship, work and student visas, family-based immigration, deportation and removal defense, immigration court appeals, asylum and many immigration issues.

The Premium plan costs $24.95 per month and includes access to covered services when using a network attorney. Services include estate planning, real estate, and vehicle and traffic issues. The Immigration Assistance service covers advice and consultation, preparation of affidavits and powers of attorney, review of any immigration documents and helping the participant prepare for hearings.

Both programs require online enrollment and may connect the union member with attorneys and staff with multilingual capabilities. For more information, visit unionplus.org/legal.

Support Blue Canvas Orchestra's Fight for a Fair Contract

Big Top Chautauqua Board Stalls, Backtracks on Negotiations

Last spring, the musicians of Blue Canvas Orchestra, house band for Lake Superior Big Top Chautauqua near Bayfield, Wisconsin, organized under AFM Local 18 (Duluth, MN). The negotiations with Big Top Chautauqua board have now gone on for more than seven months without an agreement.

The Blue Canvas Orchestra musicians continue to insist on a fair contract. They haven't had a raise in decades, and now they've been kicked out of the venue they made famous and for which they're named. Their board of directors has fought tooth and nail to deny the musicians fair wages and working conditions and has stalled and backtracked on numerous proposals throughout negotiations, including a now-rescinded pay increase proposal. The board retracted their offer when they realized – after five rounds of negotiations – how little they currently pay the musicians.

"These musicians are cherished by their community, pouring their hearts into their summer performances. However, instead of providing them with the dignity of fair wages and minimum service guarantees, the board has stalled, backtracked, and hired an expensive lawyer to deny them what they've rightfully earned," said AFM International President Tino Gagliardi.

In addition to a wage increase, the musicians seek a minimum service guarantee. Even though board representatives say they don't plan to cancel the BCO, they want to guarantee only six annual performances with a minimum of three musicians per performance. They also refuse to guarantee any number of rehearsals. Historically, the 15 members of the BCO have performed approximately 20 times each year.

"This is a winnable fight. Their strategy is to wear us down, but they've underestimated us. We have the 65,000 members of the American Federation of Musicians standing with us," said Danielle Diamond Nepstad, musician negotiating committee chair. "Most importantly, we've demonstrated that we have the courage to stand up for ourselves. Given our employer's behavior and the treasure that is the Blue Canvas Orchestra, we feel certain that the public will be on our side."

Help Blue Canvas Orchestra musicians demand that the employer negotiate with transparency and earnest intentions by following the Facebook page for updates: facebook.com/groups/bcafm

Don't Delay! The 2025 Annual Business Tax Renewal is due by February 28, 2025.

Don’t Get Penalized!

File for Your L.A. Business Tax & Creative Artist Exemption by Feb. 28

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 nontaxable gross receipts attributable to creative activities do not exceed $300,000.

This exemption applies strictly to individual “creative artists” (individual, individual acting as a loan-out corporation, or individual acting through a limited liability company), when performing “creative activities” for “entertainment or aesthetic purposes.” It only applies to those receipts the creative artists earn from their creative activities and does not include income from any other source.

The exemption is available as of January 1 during the business tax renewal period. Businesses must file a renewal in a timely manner in order to receive the exemption.

The creative activities exemption is only available to registered businesses, and not new businesses. A qualifying new business that started between January 1, 2010 and December 31, 2015 is eligible for an exemption of the business tax for up to the first three years of operation. 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.

For answers to more frequently asked questions and for additional information, visit the Los Angeles Office of Finance website here.

Final Notes

In Memoriam

Barbara Durant
Life Member. Violin
3/12/1936 – 12/1/2022
Member since: 12/1/1960

Donald Heaston
Life Member. String Bass
12/11/1924 – 1/13/2025
Member since: 7/24/1944

Send your Final Notes remembrances using our online submission form at: afm47.org/overture

or you may send to:
overture@afm47.org
Local 47 Overture Online
3220 Winona Ave.
Burbank CA 91504

Got a story to tell?

AFM Local 47 welcomes submissions from our members!

Please share about your latest union recording, performance or event by sending us your story and photos using our online submission form at afm47.org/overture.

Letters to the Editor:
overture@afm47.org
3220 Winona Ave.
Burbank CA 91504

Please keep within a maximum of 400 words.
For our submission guidelines, please click here.

Annual 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, 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 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 90.5% of work dues and membership dues.

Membership Dues

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 **January 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. **Payment 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 **September 30** (three-month grace period) to avoid suspension. If not paid by this date, a $75 reinstatement fee will be assessed. **Payment must be paid by December 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.

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 submit your written request to Local 47 before your membership is suspended. Though dues are due Jan. 1 and July 1, current grace periods extend to March 31 and Sept. 30, respectively; suspensions are posted April 1 and Oct. 1.

In addition to membership dues, all other financial obligations, Local and International, must be paid prior to resignation. Your letter of resignation will be presented at the following Executive Board meeting and a written response will be mailed to you. If you wait, you will be required to pay another half year's dues and/or clearance fee.

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.

Members may download the rebate form from the international AFM website here (afm.org login required; locate the rebate form under "Miscellaneous" in the Document Library).

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.*

Do Not Work For...

The list published at afm47.org/donotworkfor.html 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 employees' 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 323.993.3181.

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

HOLLYWOOD BOWL ORCHESTRA

Thomas Wilkins, Principal Conductor

Announces auditions for:

SECOND OBOE

May 12, 2025

Visit www.hollywoodbowl.com/about/hollywood-bowl-orchestra/hollywood-bowl-orchestra-auditions for more information.

Please email a PDF copy of your one-page resume to hboauditions@laphil.org by **March 3, 2025.**

Auditions will be held in Los Angeles.
Employment to commence based upon the winner's availability and Hollywood Bowl Orchestra schedule.

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.

LONG BEACH SYMPHONY
ECKART PREU, MUSIC DIRECTOR

Cindy Costello
Chairman, Board of Directors

Kelly Ruggirello
President

Principal Bassoon Auditions

March 5th and 6th, 2025

Preliminary Round: Wednesday, March 5, 2025
Subsequent Rounds: Immediately following

Long Beach Terrace Theater
300 Ocean Blvd, Long Beach, CA

Email resume to auds@longbeachsymphony.org
by Tuesday, February 18th, 2025

Excerpts available on website 60 days in advance.
Access password provided upon receipt of resumé.

Long Beach Symphony's current season includes:
5 Classical, 5 Pops, 2 Youth, and 2 Family Concerts.

2024-2025 Base Scale: $160.09 Rehearsal / $201.20 Performance
Principal: 150% of Base Scale
Subject to Collective Bargaining Agreement

Proof of U.S. citizenship or eligibility to work in the U.S. required for employment.

ADVERTISE

WITH AFM LOCAL 47!

Overture Online App

Released monthly

The Local 47 Beat

Emailed biweekly

RESERVE TODAY

View rates, specs & publication schedules
@ afm47.org/advertise

CONTACT: advertising@afm47.org

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