

# Overture

online



## **HOT LABOR SUMMER**

**LABOR DISPUTES IN EVERY SECTOR  
HEAT UP THE SOUTHLAND**

*Musicians ramp up support for striking writers and actors*

*Report from the 102<sup>nd</sup> AFM Convention*

# Overture

online

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American Federation of Musicians Local 47 -

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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, and will continue email blasts and our Local 47 Beat email newsletter.

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.

Please update your Directory profile with your current email and notification preferences by filling out the update form at [afm47.org/directory](http://afm47.org/directory) or call 323.462.2161. Thank you!

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# President Stephanie O’Keefe



sol•i•dar•i•ty

NOUN

1. unity or agreement of feeling or action, especially among individuals with a common interest; mutual support within a group:

Many are calling this a “Hot Labor Summer” and it certainly is.

There are two major strikes in the entertainment industry — the WGA and SAG-AFTRA.

Meanwhile, thousands of hotel workers are participating in rolling strikes, as they attempt to secure an equitable contract with their employers. And a UPS strike was narrowly averted when an agreement was reached just days before deadline.

People are saying we must stick together and we must show solidarity with our fellow entertainment unions, as well as all organized labor.

But what does that really mean?

The bedrock of organized labor is solidarity – the idea that, together, workers are stronger. Certainly, it seems obvious that when an individual worker approaches management to speak about wages or working conditions, they will not be as strong as a group of workers, making the same demands. And one can see that, exponentially, an entire labor force, or, as we have in Los Angeles, almost one million unionized workers supporting each other, will be stronger still. Add to that a work stoppage, as has occurred this summer, and we see the true power of solidarity.

But how does this work for musicians? There are so many of us, and so many different contracts – how do we stick together, keep ourselves working, and keep employers from taking advantage of us? And how and why do we want to support other entertainment unions?

The answers, to me, are both simple and complex.

Music has been an essential part of every culture on Earth for all of recorded history.

But we now find ourselves in a time in which music is easier to duplicate and far more accessible than ever before.

Yet even as our creations are everywhere, available to everyone, musicians appear to be less and less important, often being offered substandard wages and working conditions, forced to go on strike, or even locked out of workplaces by our employers.

But what if we stand together? What if we recognize our power as the creators of this essential commodity and demand decent contracts and benefits, not just from some employers, but ALL employers? What if we bring into the fold the musicians who are often marginalized and forced to work off contract? Jazz musicians, treated so poorly that it is a national disgrace. Church musicians, who would qualify for healthcare, if only their employers would sign a union contract.

And what if we then turn to our fellow entertainment unions and stand with the other artists whose work brings joy and meaning to the lives of millions of people all over the world?

And what if we then join forces with the tradespeople, the teachers, the nurses, the food service and hotel workers, all organizing for the chance to have a home, support a family and live a life of dignity?

We might just change the world, one union contract at a time.

Solidarity, indeed.

Stephanie

## Vice President Marc Sazer



### 102<sup>nd</sup> AFM Convention Report

Every three years our American Federation of Musicians holds a convention, at which rules are amended, policies are set and officers are elected. This year, we did a good job of preparing for the Convention as a delegation representing our members. We held several meetings with our Local 47 Delegates, went over the Recommendations and Resolutions, gathered information from Player Conferences, and walked into the hotel in Las Vegas prepared. Your convention team was made up of President O'Keefe, Secretary/Treasurer Kruvand, me, and Delegates Bonnie Janofsky, Pam Gates and Allen Fogle. Local 47 had a strong place in the committee structure of the Convention. President O'Keefe served on the Law Committee, one of the two top-tier standing committees. Secretary/Treasurer Kruvand chaired the Measures and Benefits Committee, and I chaired the Organizing Committee, all of us giving Local 47 appropriate prominence.

The AFM Convention is a gathering of over 200 delegates from all over North America, all of whom bring their own issues and concerns to the table. Each of the Player Conferences addressed the Convention, and Los Angeles was well represented there as well. ICOSM Chair Meredith Snow spoke on behalf of ICOSM and Chris Anderson-Bazzoli, President of RMA Los Angeles, spoke for the RMA (he was joined throughout the Convention by RMA Delegates Lara Wickes and Sidney Hopson as well). Addresses were also given by Executive Director of SAG-AFTRA Duncan Crabtree-Ireland, Executive Director of the Film Musicians Secondary Markets Fund Kim Roberts Hedgpeth, Chief Executive Officer of the AFM & SAG-AFTRA Fund Stefanie Taub, and more. Bylaw resolutions submitted in advance generally give a sense of where the areas of conversation will lie, but each Convention ends up focusing on a few main themes.

This year saw a great deal of attention paid to organizing, and growing our power as a union through a commitment to organizing musicians. There were also many conversations about the needs of small locals. One theme that arose was the desire to confront issues of race and gender in how we communicate with each other and how our members' needs are expressed.

There were a number of proposals to amend AFM Bylaws in order to achieve different goals. While committees hold hearings at night (and sometimes in the morning or at lunchtime) the bulk of each day was given over to hearing committee reports about each proposal, discussing and voting on them. In all, 38 proposals were voted on at this Convention. Some are just housekeeping, like the change to allow Locals to send payments to the Federation electronically, or allow the International Executive Board to meet over Zoom. Others have more serious policy impact. An attempt to limit the oversight of the AFM President over contracts in Canada was defeated. Proposals from symphonic and theater player conferences to allow strike fund and other financial assistance to flow to musicians impacted by force majeure shutdowns, or strikes by other unions, were adopted.

When Ray Hair became President he instituted a standing Organizing Committee. In another first, he named the leaders of each player conference to serve as committee members. This year I chaired the committee, made up of delegates from Washington D.C., Seattle, RMA, ICOSM, and ROPA. We held productive and successful conversations about organizing resources, the AFM's approach, touring issues and health care, and the Fair Share for Musicians campaign.

The Fair Share for Musicians campaign was given a place on the podium throughout the Convention. Both outgoing President Hair and President-elect Tino Gagliardi spoke about the importance of the campaign. Steering committee members Chris Anderson-Bazzoli, Allen Fogle and Sidney Hopson gave a presentation about the campaign, backed by a photo montage of Local 47 members picketing with Writers Guild strikers.

A key role for the Convention is the election of officers. By now most musicians will have heard that we will have a new administration, led by President Gagliardi, Secretary-Treasurer Shirk, Vice President from Canada Willaert, Vice President Pomeroy and Executive Officers Acosta, Fortin, Kelly, Malaga and Morrison. While there were close races in some areas, President Gagliardi was elected overwhelmingly, and Shirk and Willaert were unopposed.

One of the most important elements of the Convention is the building and strengthening of relationships with representatives from around the AFM. Just as our relationships with colleagues at work are crucial to our careers, so too is it important that we as officers build bridges outside of Local 47. And just as there is a generational shift in our workplaces as musicians, there is a new, younger and more diverse generation of officers at the Convention. Getting to know many of them was not only enjoyable, but a valuable investment in the fabric of our union.

On a personal note, I have attended many AFM Conventions as an RMA delegate, with voice but no vote, over the years. As a first-time voting delegate, it was a special privilege to help represent Local 47 members at our union's triennial exercise of democracy.

## Secretary/Treasurer Gail Kruvad



Cybercrime has been on the rise for a number of years and AFM Local 47 is now among the growing number of businesses, both large and small, who have been affected. The following are some of the most frequently asked questions from musicians regarding the [data breach discovered on June 26, 2023](#).

### **1. Was my information stolen? If so, what was it?**

We have been advised to operate on the assumption that all information may be compromised. The type of information stolen varies from account to account. Please call Local 47's Data Breach Hotline at 323-201-7235 or email [47breachinfo@afm47.org](mailto:47breachinfo@afm47.org) if you have specific questions about your account.

### **2. Why do you still have my information since I haven't been a member for years?**

All AFM locals are advised to keep records for both members and non members in perpetuity. This ensures you or your beneficiary can be found should we receive any payments for you. We do our best to keep data current for this reason.

### **3. Will my pension be at risk because of this?**

The [AFM-Employers Pension Fund](#) was notified of the Local 47 data breach. We have been assured that this will have no impact on your monthly benefits or the Fund itself.

### **4. Was my credit card information stolen?**

No, your credit card information was not stolen as a result of the data breach. We utilize a hosted payment gateway that prioritizes payment security and retain no payment information on file here at Local 47.

### **5. Will this affect my distribution from the royalty and residuals funds?**

No. The [Film Musicians Secondary Markets Fund](#), [AFM & SAG-AFTRA Fund](#), and the [Sound Recording Special Payments Fund](#) have been notified of the Local 47 data breach and have assured us that there is no impact on your accounts with their funds.

### **6. Is the scam email that I received a result of the Local 47 data breach?**

It's impossible to know but email scams have been around for as long as we've been using email. A scam email is a malicious email that aims to trick recipients into giving up their sensitive information, such as bank accounts and passwords. They might offer you a wedding gig or say that they're looking for music lessons. Here are some tips to avoid becoming a victim: Never disclose sensitive or confidential information through email. Take caution before you click and avoid opening links/attachments from unknown senders. [Here's a good article](#) from the Federal Trade Commission about how to protect yourself.

### **7. I've heard that sometimes criminals file fraudulent tax returns with the IRS?**

Tax-related identity theft occurs when someone uses your stolen personal information, including your Social Security number, to file a tax return claiming a fraudulent refund. For more information [see this page](#) on the IRS website.

### **8. How can I protect myself as a result of the data breach?**

Monitor your credit and debit cards for suspicious transactions. Do the same for your bank accounts. Contact the three major credit reporting agencies to place a fraud alert or credit freeze and request a copy of your credit report. This is a free and easy way to protect yourself.

[Experian](#) 1-888-397-3742

[Equifax](#) 1-800-525-6285

[TransUnion](#) 1-800-680-7289

Cybercrime is the fastest growing criminal activity worldwide. In 2022 there were thousands of data breaches across the United States alone affecting hundreds of millions of people. At Local 47, accounts of almost 90,000 individuals were possibly compromised by the data breach which occurred last month. We worked quickly to secure and restore our operations and are now fully recovered from the attack. We take cyber security very seriously and have implemented more safeguards to protect your information. Please call us at 323-201-7235 or email [47breachinfo@afm47.org](mailto:47breachinfo@afm47.org) if you have any questions.



Photo by Linda A. Rapka

AFM Local 47 musicians and leadership turned out to the massive Unions Strike Back rally in downtown Los Angeles on May 26, where thousands of workers gathered in a massive show of solidarity to support the ongoing Writers Guild of America strike.

## Hot Labor Summer

"Los Angeles is ground zero in the fight for the middle class in America. The Los Angeles Labor Movement is setting the tone for the rest of the nation in their fight against corporate greed in the U.S." - Yvonne Wheeler, President, L.A. County Federation of Labor

In every industry, every union, workers are saying enough is enough to wages that can't pay the bills and bosses who have profited off their hard work. Transportation workers, hotel workers, writers, actors, baristas, government workers, teachers, and health-care workers are standing together in solidarity as they fight for livable wages, benefits, and fair working conditions.

As the Writers Guild of America strike continues into its third month — and now with SAG-AFTRA members striking alongside them — solidarity is flexing its power more than ever, with workers from all walks of life joining the picket lines. UNITE HERE Local 11 hotel workers in Los Angeles authorized a strike at 100 properties this summer, and SEIU LOCAL 1000 is escalating their actions for a fair contract. As of today, nearly 100,000 unionized workers are on strike in Los Angeles, with several more who could follow suit in a few days and later this year.



AFM Local 47 President Stephanie O'Keefe spoke to ABC 7 News during the UPS workers rally on July 19. Watch the clip [here](#).

UPS workers, represented by Teamsters, held a rally on July 19 in downtown Los Angeles just over a week before their contract with the shipping company was set to expire. On the heels of the action, Teamsters were successful in reaching a tentative contract with 340,000 unionized workers last month, potentially dodging calamitous strike that would have disrupted deliveries for businesses and households nationwide.

In an unprecedented and impressive show of solidarity, thousands of workers gathered for a massive rally in downtown Los Angeles on May 26 to support the ongoing Writers Guild of America strike. In addition to WGA, many other unions, including the AFM, have contracts ending this year. Union members from all industries and trades including Hollywood entertainment, tourism and hospitality, public sector, education and logistics mobilized for a display of collective solidarity, rallying shoulder to shoulder to ensure that we all get our fair share of fair pay, better benefits, and strong contracts. Read more about the event [here](#).

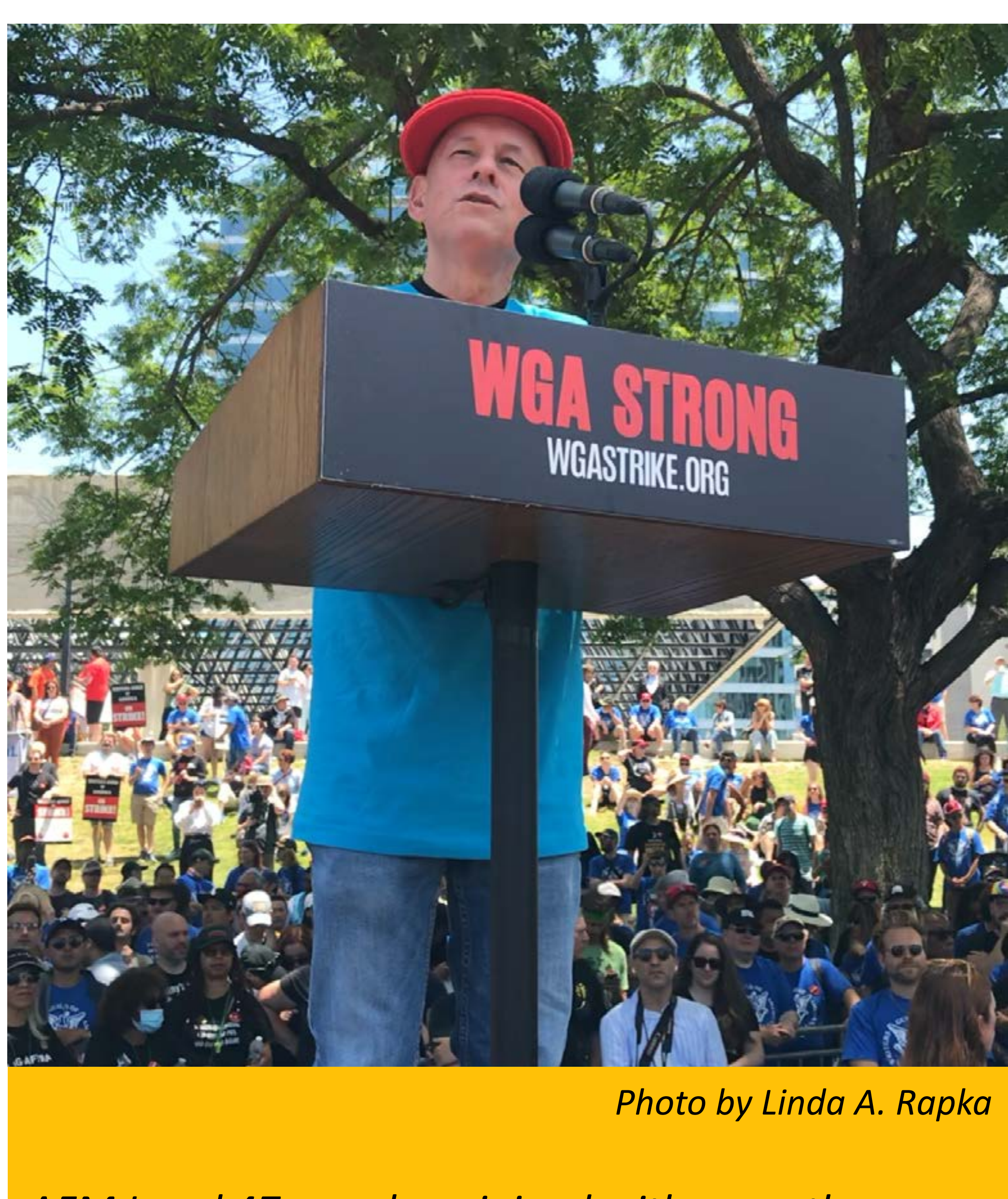


Photo by Linda A. Rapka

AFM Local 47 members joined with more than 5,000 supporters in a dazzling display of union solidarity at the WGA STRONG rally on June 21. Thousands marched from Pan Pacific Park to the La Brea Tar Pits, where an array of special guest speakers and performers voiced their overwhelming support for striking WGA members. Speaking on behalf of the American Federation of Musicians, our own Local 47 Vice President Marc Sazer took to the stage to share why musicians are in such strong support. Watch it here: [part 1](#) | [part 2](#)

Since the beginning of the WGA strike musicians from Los Angeles to New York continue to picket in solidarity out on the line in support of writers — and now actors as well — who are stuck in stalemated negotiations with the Alliance of Motion Picture and Television Produce — the same employers that the AFM will be facing to negotiate a new film and TV contract when our contract expires in November. (Learn more about the Fair Share For Musicians campaign [here](#).)

L.A. County Federation of Labor President Yvonne Wheeler shares these words with our city's union members:

"To the brave strikers, I applaud you for taking a stand and fighting for what's rightly yours. Striking workers are reminding the world that every worker deserves to live a dignified life.

"I am beyond proud of you and the entire L.A. Labor Movement. Thank you for your solidarity, we're showing the world what a UNION TOWN looks like.

"Brace yourselves, because in the coming days we are going to turn up the heat on this already sizzling Hot Labor Summer!"

## Financial Wellness If Your Industry Work is On Pause

Friday, August 4, 10–11:30 am PT

Presented by the Entertainment Community Fund, this workshop provides resources, tips and support to help entertainment industry professionals maintain financial health and well-being during periods of work stoppage. It will also provide an overview of available federal and state-based financial assistance and relief, discuss cash flow management strategies and address as many of participants' questions as possible.

[MORE INFO](#)

# DO WE HAVE ROYALTIES FOR YOU?



## More than \$650 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 Certain Music Performed on Film & Television

**Find Out If We Have Royalties For You**

[www.afmsagaaftrafund.org](http://www.afmsagaaftrafund.org)

**AFM & SAG-AFTRA**  
Intellectual Property Rights Distribution Fund

p. 818.255.7980 | f. 818.255.7985

[www.afmsagaaftrafund.org](http://www.afmsagaaftrafund.org)



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





# Dave Grohl

A member of AFM Local 47 since 2005, Dave Grohl is a 16-time Grammy-winning musician and two-time Emmy-winning director.

Dave has been one of the most beloved and respected figures on the international music scene since his recorded debut with Nirvana on 1991's generation-defining "Nevermind." He took center stage with Foo Fighters' 1995 self-titled debut, the first album in massive 12-Grammy-winning catalogue that now includes "The Colour & The Shape" (1997), "There is Nothing Left to Lose" (1999), "One by One" (2002), "In Your Honor" (2005), "Echoes, Silence, Patience & Grace" (2007), "Wasting Light" (2011), "Sonic Highways" (2014), "Concrete and Gold" (2017) and "Medicine at Midnight" (2021). His most recent album, "But Here We Are," released in April of this year, has been met with much critical acclaim, and includes the hit track "Rescued."

In 2013, Dave made his debut as a feature director/producer with the acclaimed documentary "Sound City." Named for the Van Nuys, CA studio where Nirvana recorded "Nevermind" in 1991, which would sell more than 30 million copies and transform the modern musical landscape. He also directed the eight-part HBO docuseries "Foo Fighters: Sonic Highways," which premiered in October 2014 and went on to win two of the four Emmys for which it was nominated (outstanding sound mixing for nonfiction programming and outstanding sound editing for nonfiction programming). Described by Dave as a love letter to the history of American music, "Sonic Highways" was comprised of eight one-hour episodes, each chronicling the creation of one song on Foo Fighters' "Sonic Highways" album, each written and recorded in a different American musical landmark — Austin, Chicago, Los Angeles, Nashville, New Orleans, New York, Seattle, and Washington, D.C.

Listen to the Foo Fighters on Spotify [here](#).

# MODERN COMPOSITION

EXPLORING MODERN HARMONIC CONCEPTS  
AS THEY APPLY TO FILM MUSIC

WITH DR. NORMAN LUDWIN

*Free classes exclusively for AFM Local 47 members*

THURSDAY EVENINGS  
AUGUST 3 - SEPT. 7  
4-6PM VIA ZOOM

REGISTER BY AUG 2:  
[AFM47.ORG/COMPOSITION](https://afm47.org/composition)

This series of six classes will feature examples that demonstrate styles heard in composers such as Bernard Herrmann, John Williams, Thomas Newman, and Max Richter.

The course will explore a range of theoretical concepts of modern composition and the various ways they are used in film and media composition.

Topics covered include intervals and chords, pitch in tonal and nontonal music, pantriadicism, Neo-Riemannian theory, chromatic and modal composition, minimalism, and aleatoric composition.

These free classes are being offered exclusively to AFM Local 47 members in good standing. Register by August 2: [afm47.org/composition](https://afm47.org/composition)

## About the Instructor:

Dr. Norman Ludwin is a leading specialist in orchestration and film composition. He serves as a faculty member at the UCLA Extension Film Scoring Certificate Program, the European Academy of Film Composition, and ThinkSpace Education.



His impressive orchestration credits include notable films such as "Jurassic World," "Inside Out," "Star Trek Into Darkness," "Super 8," "John Carter," and "Priest." In addition, Dr. Ludwin has contributed his talent as a double bass player to over 200 films and TV shows.

As an accomplished author, he has written 12 books on orchestration and film composition, covering subjects like "Modern Harmony," "Developing Variation," and "Film Music."

Dr. Ludwin has conducted seminars at esteemed institutions worldwide, including the Rome Sonus Factory, Madrid Conservatory of Music, Prague Conservatory of Music, Munich Hochschule, Zurich School of the Arts, and many others. He has also shared his expertise at various locations such as New York City, Los Angeles, Toronto, Chicago, Boston, Seattle, San Francisco, and Washington, D.C. sponsored by the American Federation of Musicians.

With his extensive contributions to the field, Dr. Ludwin continues to make a significant impact in the study of orchestration and film composition.

Previously focusing on orchestration, Dr. Ludwin looks forward to presenting his first composition course at AFM Local 47.

# Events



## **Next General Membership Meeting**

Monday, October 23, 7:30 p.m.

AFM Local 47 Captain Greg Welch Gathering Place  
3220 Winona Ave. Burbank CA 91504

### *Ongoing Events:*

#### **Executive Board Meetings**

Tuesdays, 10 a.m. (online via Zoom)

Members welcome as observers

#### **New Member Orientation**

Third Thursdays, 10 a.m. (online via Google Meet)

Required of all new members.

[afm47.org/orientation](http://afm47.org/orientation)

*View our full calender of events*

*@ [afm47.org/calendar](http://afm47.org/calendar)*



## AFM Local 47 Welcomes Teamsters Leader Lindsay Dougherty at July Membership Meeting

At our July 24 General Membership Meeting, we were honored to welcome esteemed Teamsters Local 399 Secretary-Treasurer and IBT Western Region Vice President Lindsay Dougherty to our union hall.

A proud second-generation Teamster and Detroit native, Lindsay began her career in the film industry more than 20 years ago, and for the last 10 years, Dougherty has fought on behalf of the rank-and-file members of Teamsters Local 399 as a business agent, lead organizer, Recording Secretary, and since 2022 as Secretary-Treasurer. She has negotiated contracts in TV, film and new media, taking on some of the world's largest corporations in the entertainment industry. She has organized many new workers, building the membership of Local 399 and winning strong wages and benefits for thousands of members in the Teamsters Motion Picture Division. Since 2022, she has also served as IBT Western Region Vice President and appointed Director of the Teamsters Motion Picture Division.

Lindsay delivered an empowered speech addressing the current labor strikes in the entertainment industry and other sectors. With WGA and SAG-AFTRA currently on strike due to breakdowns in negotiations with the Alliance of Motion Picture and Television Producers, Lindsay provided background about how the AMPTP formed, and how union solidarity will help all of us achieve our respective, and collective, goals. "These companies don't care about any of us, they care about profits... We need strategy, solidarity and a multi-union alliance," she said, remarking on our industry's current struggles in the face of new technology, inequality, and the aftermath of Covid. "Now, enough is enough. We're back to the 1940s where companies are monopolizing, and that's what we're seeing in Hollywood. But together we can overcome. It's going to take all of us together to do this. L.A. is a union town, and we have to be sure we mean it when say it."

She highlighted the importance of solidarity in building our greater movement, and pledged that Teamsters will do whatever they can to help musicians.

## Beta Testers Wanted

We are currently in the process of improving the way members interact with our website, and will soon be launching a brand new Online Members Portal. We are currently seeking beta testers to interact with the interface and help us fine-tune the user experience prior to launch. If you are interested, please send an email to [webmaster@afm47.org](mailto:webmaster@afm47.org) — thank you!

## Claim Your Money!

The musicians listed here have not responded to notices of checks in escrow at Local 47. If your name is listed or you know the whereabouts of these musicians or their beneficiaries, please contact our Finance Department: 323.993.3146, [bookkeeping@afm47.org](mailto:bookkeeping@afm47.org)

# IS YOUR BENEFICIARY CARD CURRENT?



Visit:  
[afm47.org/beneficiary](http://afm47.org/beneficiary)

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 visit [afm47.org/beneficiary](http://afm47.org/beneficiary).

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

*Please note: This benefit is not payable to a beneficiary if the member was suspended, expelled or had resigned at time of passing.*

## HELP ELIMINATE LATE PAYMENTS



The AFM and Local 47 want to make certain that musicians are being **paid on time**.

Please scan the code above or visit [bit.ly/session47](http://bit.ly/session47) when you receive a session call and let us know – anonymously – when it is to occur. Once we have that information – something not always provided to the Union – we can “start the clock” and track payments to musicians, assessing late penalties when appropriate.

If you have any questions, please contact Electronic Media Division Administrator Rebecca Gurnee at [emd@afm47.org](mailto:emd@afm47.org) or 323.993.3143.

## Members-Only Documents Online

Members may log in to the [members section at afm47.org](http://members.section.at.afm47.org) and navigate to the "Docs" page to view members-only documents including Executive Board minutes, CBAs, Local 47 Wage Scales, Bylaws, Suspended/Expelled member lists, and more.



## Go Paperless!

Sign up to receive work dues statements online @ [afm47.org/paperless](http://afm47.org/paperless)

# Organizing



## Musicians Ramp Up Support for Striking Writers and Actors

Every week since members of the Writers Guild of America went on strike in May, musicians have been turning out on the line to show our solidarity. Their goal is our goal: winning fair and livable compensation from the same huge film/TV studios we will be negotiating with later this year. Learn more about our AFM campaign at [fairshareformusicians.org](http://fairshareformusicians.org).



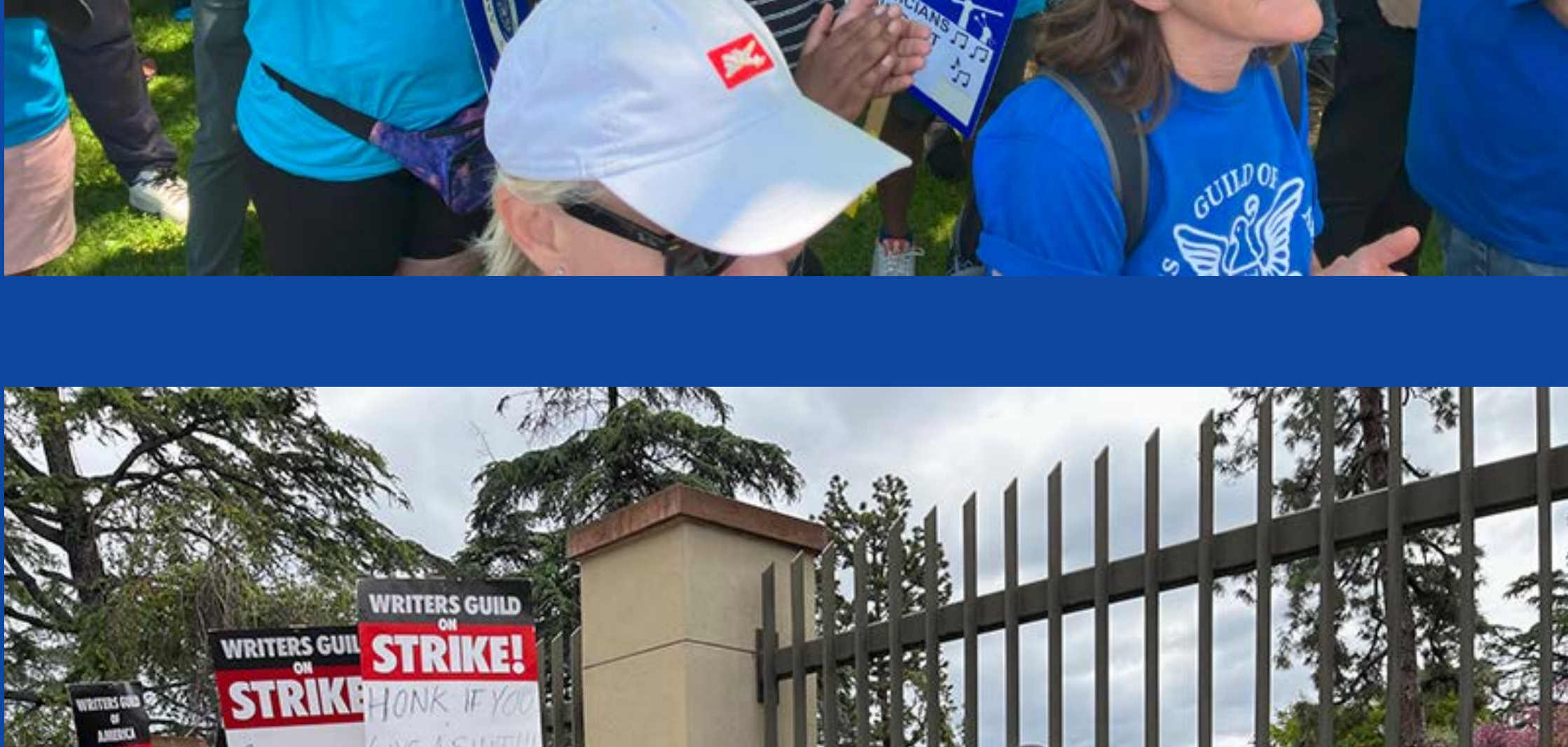
# AFM



## Musicians support WGA & SAG-AFTRA!

### TAKE ACTION!

Sign up for Local 47 Action Alerts to receive email notifications when we're out picketing with WGA and SAG-AFTRA. Visit [afm47.org/action](http://afm47.org/action) or send an email to [organizer@afm47.org](mailto:organizer@afm47.org).





*This monthly column is your one-stop-shop for information about all the benefits provided by your union membership. Got a question? [Ask us](#) to have the answer featured here.*

## HEALTH CARE BENEFITS

### PROFESSIONAL MUSICIANS LOCAL 47 AND EMPLOYERS HEALTH & WELFARE FUND

The Professional Musicians Local 47 and Employers Health & Welfare Fund is administered by PacFed Benefit Administrators. AFM Local 47 negotiates benefits on behalf of our members. The Health & Welfare Trust provides medical, dental, vision, chiropractic, acupuncture, prescription drugs and life insurance to musicians who qualify for benefits based upon contributions received on their behalf in accordance with Local 47 and AFM contracts and collective bargaining agreements.

#### Eligibility

Eligibility for enrollment in the Health & Welfare Fund is based upon contributions the Fund receives on musicians' behalf from Participating Employers. A Participating Employer, or an Employers' Payroll Designee, has entered into a Collective Bargaining Agreement (CBA) with the Union which calls for contributions to come to the Health & Welfare Fund. All contributions must come from a Participating Employer; musicians may not "self-pay" into the Health & Welfare Fund.

#### Coverage

A musician may qualify at one of three levels: Level A (\$1,500+ contribution), Level B (\$1,200-\$1,499 contribution), and Level C (\$700-\$1,199 contribution). Currently the Health & Welfare Fund has contracted with the following benefit providers: Blue Shield, Kaiser Permanente, Landmark Healthplan, Delta Dental, MES Vision underwritten by Gerber Life, and the Prudential Insurance Company of America ("Prudential Life"). To review the Summary Plan Description (SPD), please click [here](#). Any questions regarding a participant or dependent's eligibility and coverage should be directed to the Health & Welfare Fund.

#### Contact

The Health & Welfare Fund staff can help you with enrollment, coverage and HMO claims. The Health & Welfare Member Services department is available Monday through Friday, 8:30 a.m. to 5 p.m. at 1-800-753-0222 or by email at [musicians@pacfed.com](mailto:musicians@pacfed.com). Website: [pacfed-musicians.com](http://pacfed-musicians.com)

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### ENTERTAINMENT INDUSTRY FLEX PLAN

The Entertainment industry Flex Plan is an employee benefit plan which combines both Employer Contributions and Employee Contributions to fund benefits including medical, dental, vision, disability, group term life insurance, and dependent care assistance for union members working in Motion Picture and Television. The Flex Plan was established in 1985 to provide Health and related benefits for "Daily-Hire" Union employees working under Collective Bargaining Agreements in the Entertainment Industry.

#### Eligibility

The Flex Plan covers each person who is employed by an Employer who has entered into a Collective Bargaining Agreement (CBA) with a Local Union providing for Employer Contributions to the Flex Plan. If you are unsure if a specific employer participates in the Flex Plan, contact the Flex Plan. For a complete summary of benefits and information on Employer contributions and Employee contributions, view the Flex Plan Summary Plan Description (SPD).

#### Coverage

The Plan offers a flexible "cafeteria style" benefit option list in which you design your individual plan according to your needs. If you elect coverage from the Flex Plan Providers, the Flex Plan will make monthly premium payments on your behalf to the carrier(s) you select (provided your account balance is sufficient to pay all of the premiums). Please refer to the Flex Plan Summary of Benefits for descriptions and monthly costs of the coverages offered. If you do not have sufficient funds in your account to pay your premiums, the Flex Plan allows you to "self-pay" the necessary premiums for a period of 12 months.

#### Contact

Call the Flex Plan Member Services Department at 888.353.9401 (Monday through Friday) between 7:30 a.m. and 5 p.m. (PT). You may also contact the Flex Plan electronically here. Website: [flexplan.com](http://flexplan.com)

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### SELF-PAY HEALTH CARE

If a musician does not qualify for coverage under the Health & Welfare Fund or the Flex Plan, Covered California offers individuals and small businesses residing in California to purchase private health insurance coverage at federally subsidized rates. For information about coverage outside of California, visit [healthcare.gov](http://healthcare.gov). AFM Local 47 members may also contact Mark Cormany of French Cormany Insurance Services at 949.975.1155.

*A Message from AFM-EPF:*

## Learn More About Your Pension Benefit

American Federation of Musicians and Employers' Pension Fund (AFM-EPF) Trustees understand that your pension benefit is both valuable and complex for participants. As a result, a new effort to assemble some practical, easy-to-understand information is underway. You can access this information now on the [Participant Page at afm-epf.org](http://www.afm-epf.org).

AFM-EPF is committed to providing you with the knowledge and resources necessary to maximize your pension planning and benefits.

With one click to the Participants page, here's what you'll find:

### How Our Pension Plan Works

Learn more about AFM-EPF, its Trustees and your pension benefit

[What is the AFM-EPF?](#)

[Role of a Trustee](#)

[How the Plan is Governed](#)

[How the Money Flows](#)

[What the Fund Office Does](#)

[What's Happening with ARPA](#)

[Benefits of Diversification](#)



### Retirement is Down the Road

Things to consider and action to take even if retirement is years away

[Tips You Can Use Now](#)

[You Need to Designate a Beneficiary](#)

[How to Register for the Participant Portal](#)

[How the Pension Estimator Works](#)



### Life Happens

Tips and information to help you manage life's unexpected events

[You Need to Designate a Beneficiary](#)

[What to Do if You Get Divorced](#)

[How You Can Protect Your Loved Ones](#)

[How and When to Contact the Fund Office](#)



### Retirement is Around the Corner

Be prepared. Learn what you need to do before you need to do it!

[Tips for Approaching Retirement](#)

[You Need to Designate a Beneficiary](#)

[How to Register for the Participant Portal](#)

[How the Pension Estimator Works](#)

[Navigating the Application Process](#)

[Optional Forms of Payment](#)

[How to Start Your Benefits](#)



For more information visit:  
[www.afm-epf.org](http://www.afm-epf.org)



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# BEYOND LIP SERVICE

A FRAMEWORK  
FOR BRASS  
FUNDAMENTALS

BY MARISSA BENEDICT Assistant Professor of Trumpet  
University of Minnesota, Twin Cities



*Balquhider Music*

## **Beyond Lip Service: A Framework for Brass Fundamentals**

Assistant Professor of Trumpet at the University of Minnesota and Yamaha Performing Artist and Clinician, AFM Local 47 member Marissa Benedict brings 40 years of expertise to this indispensable warm-up book for the trumpet student.

With a focus on fundamentals such as long tones, breath control, lip slurs, articulations, and scales, Benedict leads the developing player through the important basic skills and daily routines required to attain a high level of performance ability. This book includes practice guidance and excerpts of exercises and studies from renowned brass pedagogues.

In addition to essential scale studies, Benedict references the time-honored method books of Kopprasch, Hering, Sachse, and Arban to create a comprehensive list of additional resources. This vital compilation will assist trumpet students in creating an efficient and effective practice regimen.

"Beyond Lip Service" is available for purchase from [Carl Fischer Music](#) and other online retailers.

### **About the Author**

Marissa Benedict's career as one of Southern California's most active freelance musicians spans more than 35 years. She has served as Principal Trumpet of the Pasadena Symphony since 2003, and in 2019 was appointed Assistant Professor of Trumpet at the University of Minnesota, Twin Cities, where she is continuing her teaching. She makes frequent trips to the L.A. area to perform with the Pasadena Symphony and other orchestras. She also is an experienced studio player and can be heard on nearly 180 motion picture soundtracks.

# Final Notes



## In Memoriam

### **Ian Bernard**

Life Member. Piano  
8/17/1930 – 11/30/2022  
Member since: 3/4/1947

### **Thomas Fulton**

Member. Baritone Saxophone  
9/9/1937 – 11/13/2022  
Member since: 1/7/1985

### **Joseph Latzer**

Life Member. Drum Set  
9/23/1925 – 12/2/2021  
Member since: 10/27/1951

Send your Final Notes remembrances using our online submission form at: [afm47.org/overture](https://afm47.org/overture)

or you may send to:

[overture@afm47.org](mailto:overture@afm47.org)

Local 47 Overture Online

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Burbank CA 91504

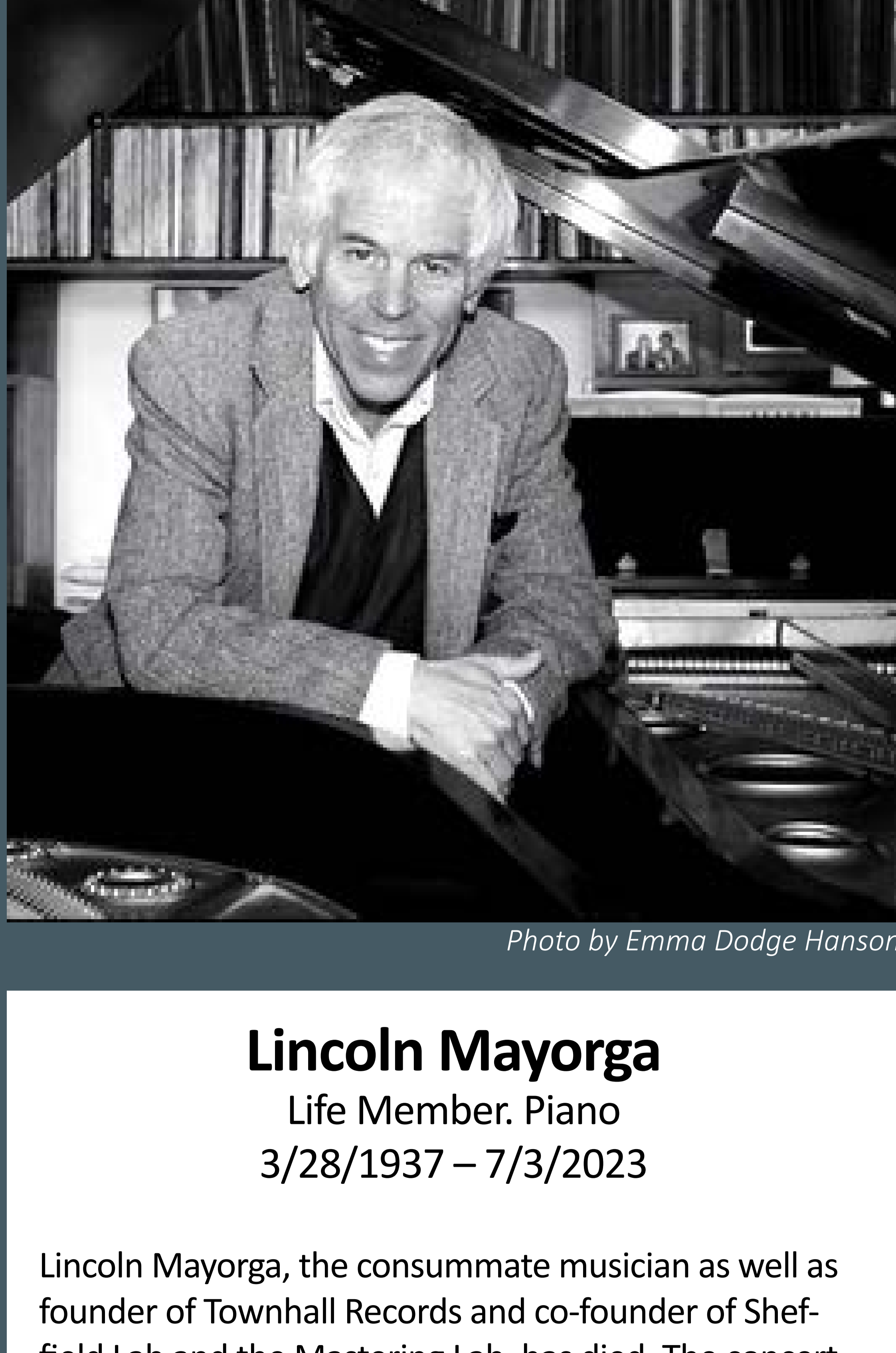


Photo by Emma Dodge Hanson

## Lincoln Mayorga

Life Member, Piano  
3/28/1937 – 7/3/2023

Lincoln Mayorga, the consummate musician as well as founder of Townhall Records and co-founder of Sheffield Lab and the Mastering Lab, has died. The concert pianist, arranger, composer, conductor, producer, and audiophile innovator was equally comfortable performing classical music on international stages and arranging and playing with popular artists in diverse venues — pop, jazz, classical, and rock 'n' roll.

Gramophone magazine said, "The eminent pianist and teacher, Karl Ulrich Schnabel, claimed few pianists could play classical and non-classical styles equally well, with one exception: the wonderfully named Lincoln Mayorga." Mayorga had studied with Schnabel, and his broad virtuosity showed up early with the friends he made in his school years in Los Angeles.

"I know of no one more warm-hearted, more joyful, and more spectacularly gifted in so many ways as Lincoln was," wrote Arnold Steinhardt, of the Guarneri String Quartet, upon hearing the news. "Lincoln Mayorga and I first met in junior high school orchestra when we were 12 years old, and have remained close friends and valued musical colleagues since then."

Bruce Belland met Mayorga at Hollywood High, where they formed the Four Preps, the "first boy band." Belland calls Mayorga an "extraordinary man" and credits him with the gold-record success of the Four Preps. "Over 13 years — every note we sang was his creation and together the five of us shared countless adventures on tour, in Studio A, at the Capitol Tower..."

Over his lifetime, Mayorga arranged music for diverse artists and often accompanied them, including Barbra Streisand, Frank Zappa, Quincy Jones, Bette Midler, Johnny Mathis, Mel Tormé, Andy Williams, Vicki Carr, Marni Nixon, and Amanda McBroom. He collaborated with renowned classical musicians including Itzhak Perlman, Michael Tilson Thomas, Gerard Schwarz, Richard Stoltzman, Arnold Steinhardt and others.

Mayorga identified foreign artists, like classical pianist Sofia Cosma, and helped them with U.S. concerts and recordings. In Cosma's case, Mayorga even produced a film of her life, "A Suitcase of Chocolate."

Mayorga and Ed Cobb of the Four Preps formed a rock n roll instrumental studio group, the Piltown Men, and their "Brontosaurus Stomp" made the Billboard Hot 100 in 1960. Mayorga and Cobb also arranged and produced the first recordings of singer Ketty Lester.

Mayorga arranged and played piano for Ketty Lester for the song Love Letters, which was high in the charts in 1962.

By 1966, Mayorga was the first staff pianist at Disney Studios, where he contributed for more than 15 years. His playing can be heard on the soundtracks of the movies "Chinatown," "The Competition," "Ragtime," "Ordinary People" and "The Rose." He composed and played for many popular television shows including "Fame," "Bonanza," "Highway to Heaven," "Little House on the Prairie" and "Dallas."

Belland said, "And of course, Lincoln made recording history with his audio innovations and pioneering studio techniques. In high school I dreamt of making a hit record so I could buy a new Corvette. Lincoln dreamt of perfecting direct to disc recording introducing fidelity and clarity never offered on disc before. And he did it — rounding Sheffield Records and bringing unprecedented quality to the recording process."

Over the decades, with his partner Doug Sax and their Mastering Lab, and Sheffield Lab, Mayorga set new standards and produced a rich, high-fidelity catalog of diverse recorded music still available.

Mayorga also engaged music to try to bring Cold War enemies closer to peace. In 1986, he led a team to the USSR to make the first recordings Americans had made there in 25 years. The Sheffield Lab three-album set with the Moscow Philharmonic Orchestra, "The Moscow Sessions," was widely and positively covered by media and made the Billboard classical charts.

After the recording sessions, the "musical summit" added a concert, with help from the American Embassy. Producer Lisa Sonne ensured the event was filmed, including an impromptu jam session when one of the Russian musicians asked Mayorga to play some American jazz (generally forbidden in the USSR). A resulting concert documentary, "Maestros in Moscow" with host Gregory Peck, was sent to the cosmonauts and astronauts on the MIR Space Station with notes from Peck and then-VP Al Gore.

Mayorga was asked to return to Moscow in 1988, this time not as producer, but as the star performer on the renowned Tchaikovsky Hall stage, premiering Gershwin works for a live concert and an album, "Rhapsody in Russia." He loved Gershwin and recorded other Gershwin albums in the U.S., as well as taking the music on the road to reach over 250 towns and cities.

For many years Mayorga toured the United States doing community concerts for Columbia Artists, talking to the audiences about his selections from Tin Pan Alley to Chopin's preludes, and often some Brahms. He was also known to ask for a telephone number from the audience, assign notes to the numbers and improvise a new piece live.

As a composer, one of his favorite pieces was his "Angel's Flight," a piano concerto inspired by both the music of cinema and the steep Angel's Flight funicular, that wowed him as a boy in downtown Los Angeles. He performed it with the Henry Mancini Institute Orchestra.

Mayorga recorded some ragtime albums with Lou Busch under the pseudonyms Al "Spider" Dugan and Brooke Pemberton. But he mostly liked being called Dad.

Mayorga leaves behind four children, Teresa Mayorga, Rachel Mayorga, Nicholas Mayorga, and Juan Carlos Mayorga, and two grandchildren Catherine and PJ.

A celebration of Lincoln Mayorga's life will be held August 19 at 2 p.m. at the Mount Cross Lutheran Church, in Camarillo, California. Mayorga enjoyed performing in that venue because of its acoustics and setting.

In lieu of flowers, the family asks that donations be made in his name to the ACLU or a favorite charity. His daughters also suggest, "To celebrate his memory, please play music, dance a silly dance, and live life with conviction."

Memories of Mayorga's influence can be read and posted at [tinyurl.com/LincolnMayorga](http://tinyurl.com/LincolnMayorga). There are also many links there to hear the music and humor of this proud Union session musician and wonderful human being.

### CONTACT INFORMATION:

Rachel Mayorga, daughter: 707-755-0095

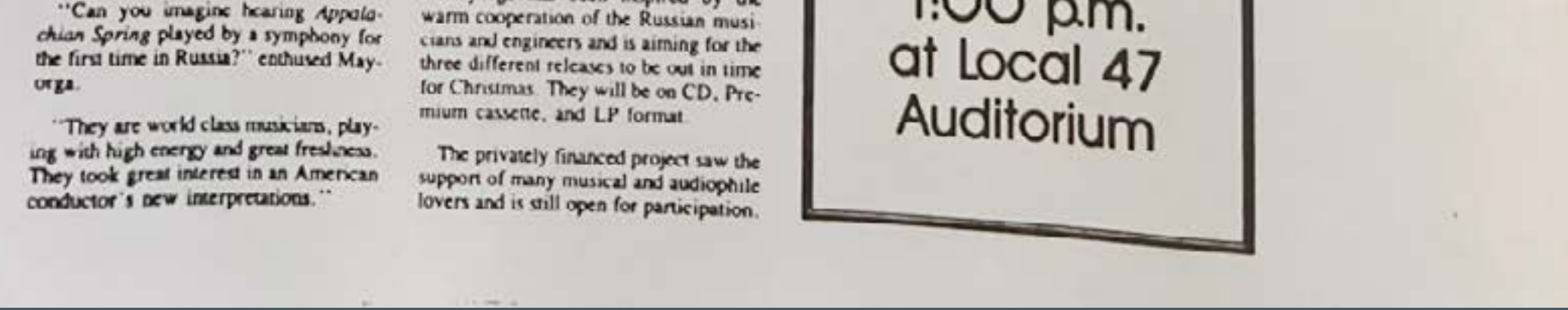
[rachelmayorga@gmail.com](mailto:rachelmayorga@gmail.com)

Teresa Mayorga, daughter: 707-289-4226 (landline)

[teresamayorga143@gmail.com](mailto:teresamayorga143@gmail.com)

Lisa Sonne, longtime friend, producer of USSR recordings and video: 818-917-7137

You can learn more about his professional innovations and accomplishments on his website [LincolnMayorga.com](http://LincolnMayorga.com), the [Wikipedia](https://en.wikipedia.org/wiki/Lincoln_Mayorga) entry about him, and the [Sheffield Lab](http://SheffieldLab.com) and [Townhall Records](http://TownhallRecords.com) websites.



## Final Notes



### **Howie Shear**

Former Member. Trumpet  
8/5/1954 – 6/27/2023

A highly respected Los Angeles trumpeter, composer, and arranger, Howie was a Van Laar Trumpets artist and endorsed Bob Reeves mouthpieces. He received a Bachelor of Music Education from Fredonia State University in 1975, a Master of Music with a major in Jazz Studies from the Eastman School of Music in 1977, and a Doctor of Musical Arts from the University of Southern California in 2002. He studied trumpet with James F. Burke, Raymond Crisara, and Carmine Caruso.

Howie toured with the Woody Herman Band as lead trumpet player and featured soloist in 1980. After the tour, he moved to Los Angeles and worked as a studio musician and soloist for the remainder of his career.

The extensive list of artists he worked with includes: the Chuck Mangione Orchestra, Tony Bennett, George Benson, Mel Torme, the Temptations, and the Spinners. He was musical arranger and lead trumpet player on Joan Rivers' "The Late Show." Howie also played many shows at the Ahmanson Theatre and at jazz festivals throughout the world.

In addition to his work as an arranger and producer of jazz recordings, Howie led his own small ensemble jazz groups. His recording "Bopliography" is considered to be the best recorded example of his jazz skills. His classical playing included brass quintets and choirs, solo church work, and solo work in the studios.

As an educator, Howie maintained an active private studio, was an instructor of jazz trumpet with California State University at Northridge, and with the Los Angeles College of Music. He was a prolific clinician, performing and presenting at many schools, conferences, and festivals. Through his publications, Howie continues to serve students of jazz worldwide.

Perhaps most notable is that he accomplished all of this while battling Tourette Syndrome. Gifts in memory of Howie can be made to [Tourette Association of America](#).

# Open Mic

share YOUR story  
*with*  
the Overture

**OPEN MIC!**



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](http://afm47.org/overture).

# Letters



**We want to hear from you!**

Send in your Letters to the Editor:

[overture@afm47.org](mailto:overture@afm47.org)

3220 Winona Ave.

Burbank CA 91504

Please keep within a maximum of 400 words.  
For full submission guidelines, please [click here](#).

## 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](http://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. **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 **Sept. 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 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.*

### 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.



## 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](mailto: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.

Members may download the rebate form from the international AFM website [here](http://afm.org) (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](http://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 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 323.993.3181.

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

# Auditions



## Auditions

### **Principal & Section Viola**

Wednesday, August 30, 2023

Sacramento, CA

### **Principal & Second Bassoon**

Thursday, August 31, 2023

Sacramento, CA

Application and resume deadline for all auditions:  
Friday, August 11, 2023 @ 5:00pm PST

For more information, or to apply online, visit

[www.SacPhilOpera.org/auditions](http://www.SacPhilOpera.org/auditions)

The SP&O is a per service orchestra with 38 service per season

Principal: \$200.00 per service 2023-2024 Season

Section: \$160.00 per service 2023-2024 Season

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

# Auditions



*The Bay Philharmonic is seeking adventurous and joyous musicians who will help us transform the arts world and beyond.*

## **AUDITIONS ARE ANNOUNCED FOR THE FOLLOWING POSITIONS:**

**PRINCIPAL OBOE: Monday, November 6, 2023**

**PRINCIPAL BASSOON:**

**DATE CHANGE: Tuesday, November 14, 2023**

**Application Deadline for both auditions: Oct. 27, 2023**

Please e-mail your one-page resume to:  
Marcella Schantz, Bay Philharmonic Personnel Manager:  
[Auditions@BayPhil.org](mailto:Auditions@BayPhil.org)

A refundable audition deposit of \$35 is required, payable to  
"Bay Philharmonic" and mailed to:  
Attn: Marcella Schantz  
P.O. Box 104  
Fremont, CA 94537

For more information, and to pay the deposit by PayPal, please visit  
[www.bayphil.org/jobs-auditions](http://www.bayphil.org/jobs-auditions)

Excerpts will be e-mailed to you upon receipt of your audition deposit.

Cancellations must be received a minimum of 48 hours before the audition time.  
Deposits will be returned at the time of the audition or by mail or PayPal credit up  
to 5 days following the audition.

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\*\*\*Please note: Only highly qualified candidates should apply.

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*For information on posting auditions, please visit  
[afm47.org/auditions.html](http://afm47.org/auditions.html)*