

L
i
v
e

2019

WAGE SCALES
and
RULES AND REGULATIONS



Table of Contents
for
Live Performance Wage Scales

Benefits & Premiums applicable to all Live Performances 1

REHEARSALS

WS#101 – Rehearsals 5

CASUAL ENGAGEMENTS

WS#102 – Dance / Miscellaneous 6

WS#103 – Short Daytime 7

WS#116 – Lounges and Nightclubs..... 22

SHOWS and CONCERTS

WS#104 – Shows 8

WS#105 – Classical Concerts 9

WS#108 – Jazz Concerts..... 12

WS#109 – Concert Bands 13

WS#111 – Outdoor Performances 16

WS#113 – Youth / School Concerts 17

WS#117 – Visual Media Concerts 23

THEATRICAL and OPERA

WS#106 – Grand Opera, Operetta & Ballet..... 10

WS#107 – All Other Opera & Ballet 11

WS#114 – Theatrical Productions 18-20

MISCELLANEOUS SCALES

WS#110 – Sporting Events 14-15

WS#112 – Religious & Funeral Services..... 17

WS#115 – National Political Conventions 21

Rules & Regulations
Applicable to
LIVE ENGAGEMENTS

1. Applicability & Modifications 24
2. Non-Discrimination 24
3. Minimum Rates 24
4. Cancellations & Substitutions 24
5. Leaders / Contractors 25
6. Reporting 25
7. Cash Bonds 25
8. Payment 26
9. Doubling 26-27
10. Recording 27
11. Use of Recorded Music 27
12. Health & Safety 27

List of Major Venues 28
Round Trip Mileage Chart 29-30

AFM LOCAL 47
WAGE SCALES FOR LIVE ENGAGEMENTS
effective January 1, 2019

BENEFITS & PREMIUMS
applicable to ALL live engagements

PENSION: Employers shall contribute **12.1% of Scale Wages**, which includes all required additional contributions, to the American Federation of Musicians and Employers' Pension Fund (the "Fund") on behalf of each musician employed. To view governing Fund documents and Rehabilitation Plan, including an explanation of how pension contribution payments affect future benefit amounts, visit <https://afm-epf.org/Portals/2/AFMDocuments/RehabPlan6-27-16.pdf>

HEALTH & WELFARE: Employers shall contribute **12% of Scale Wages** to the Professional Musicians, Local 47 and Employers' Health & Welfare Fund on behalf of each musician employed.

DOUBLING: Doubling premiums shall apply (see Section 9, pages 26 & 27), except where noted as an exception.

SIDEMUSICIAN: Sidemusician's Scale (referred to herein as "Base Scale") shall include all applicable premium pay rates, based on musician's position.

LEADER: Leader's Scale shall vary with the number of musicians engaged. Leader's Scale shall be the following percentages of Sidemusician's Scale (referred to herein as "**Base Scale**"):

# of musicians	Classical & Youth Engagements*	All Other
1-12	150%	150%
13-30	300%	200%
31-60	400%	250%
over 60	500%	

*Specifically, those covered by WS#105, WS#106, WS#107 and WS#113

CONTRACTOR: Contractor's Scale shall vary with the number of musicians engaged. Contractor's Scale shall be the following percentages of Base Scale:

# of musicians		Classical & Youth	All Other
1-12 (optional)	Playing	300%	200%
	Non-Playing	200%	150%
13-30 (required)	Playing	300%	200%
	Non-playing	200%	150%
31-60 (required)	Playing	400%	250%
	Non-playing	300%	200%
Over 60 (required)	Playing	500%	250%
	Non-playing	400%	200%

SOUNDCHECKS: A soundcheck shall begin no earlier than 90 minutes prior to the scheduled start time of the performance, and shall not exceed one hour.

CONTINUOUS MUSIC: Intermission time as set forth shall be required unless the musicians have been advised prior to the engagement that the engagement involves *continuous music*, in which case the musicians shall be paid a premium of 25%. Each hour of continuous music must include a non-cumulative five-minute intermission.

TIMESPREAD: When the working day from time called to time dismissed is more than 8 hours but not more than 10 hours, an additional \$24.00 shall be paid; for more than 10 hours but not more than 12 hours, an additional \$29.00 shall be paid; for more than 12 hours, an additional \$41.00 shall be paid.

CONSECUTIVE DAYS: On any engagement of more than six consecutive days (including both rehearsals and performances), services on the 7th consecutive day of each week shall be paid at 150% of the regular rate. No musician may be laid off, disengaged, or required to send a substitute to avoid payment of this premium, and any mutually-agreed substitute working such seventh day shall receive this premium. Any musician engaged to perform an engagement which is to run more than six consecutive days shall not be required to work less than seven consecutive days unless the entire band or orchestra is given the same day off.

NEW YEAR'S EVE: Double scale shall apply on all engagements which take place on New Year's Eve.

CATALINA ISLAND: Scale for engagements at Catalina Island shall be 150% of the regular Scale, and all musicians must receive round-trip transportation and meal/lodging allowances.

STROLLING: Unless a musician or group is engaged for strolling only, strolling on an engagement in excess of 20 minutes shall require the payment of \$24.00 additional scale.

ROOM CHANGES: A musician required to move from one room to another during an engagement must be advised of this requirement prior to the engagement. A premium of \$24.00 shall be paid for each room change, and the time required for room changes shall not be counted against intermission time.

COSTUMES: A musician required to wear any special costume other than normal casual wear, tuxedos, suits, or comparable attire for women shall be paid an additional \$24.00 per performance.

MAKE-UP: A musician required to wear costume make-up shall be paid an additional \$24.00 per performance.

MUSIC PREP: Orchestrators and copyists shall be paid for same in accordance with the current orchestrators and copyists Wage Scale list.

LIBRARIAN: Please refer to Page 7, Section 13 of the *Music Prep Wage Scales and Rules and Regulations*, unless otherwise noted in the wage scale classification.

LIBRARY RENTAL: A sidemusician who furnishes a library for use on an engagement shall be paid a rental fee of not less than 50% of Base Scale.

PARKING: Where parking is not provided, musicians shall be reimbursed for parking fees. Parking shall be near the place of engagement.

MILEAGE: A musician required to use a personal auto for transportation to an engagement 60 or more round-trip miles from the Local 47 office shall be paid at the standard rate published by the Internal Revenue Service at the time of the engagement—currently **58.0¢/mile**. See Round-Trip Mileage Chart, pages 29-30.

CARTAGE: Except as otherwise provided, cartage shall be paid at current rates for heavy instruments shipped by common carrier. Cartage fees for musician-transported instruments shall be paid in accordance with the following:

<u>\$105.00</u>	<u>\$60.00</u>	<u>\$35.00</u>	<u>\$18.00</u>
complete P.A. system	harp drum set	portable keyboard instruments (amp included) set of congas vibes marimba xylophone chimes each timpani concert bass drum orchestra bells individual amplifier contra-bass sax bass sax	cello string bass only contra bassoon contra-bass clarinet baritone sax bass trombone tuba accordion

PER DIEM: When not provided, allowances for meals and lodging on out-of-town engagements shall be paid as follows:

Breakfast	\$16.00
Lunch	\$20.00
Dinner	\$35.00
Room	\$130.00

TRAVEL TIME: On all engagements involving ground transportation of 60 or more round-trip miles from the Local 47 office, each musician shall receive additional payment for travel time in accordance with the following schedule:

60-75 miles	\$15.00	175-199 miles	\$31.00
76-99 miles	\$18.00	200-224 miles	\$34.00
100-124 miles	\$21.00	225-249 miles	\$37.00
125-149 miles	\$25.00	250-274 miles	\$40.00
150-174 miles	\$28.00	275-299 miles	\$43.00
Each Additional 25 miles		\$9.00	

AIR TRAVEL: For air transportation, each musician shall receive an additional payment for travel time at 50% of the amount for ground transportation plus \$20.00 travel time each way to and from the airport and reimbursement for airport parking.

All musicians, when engaged, shall be informed of the applicable wage scale and benefit contributions for that engagement.

Leaders / Contractors Scale rates as applicable unless otherwise specified (WS#101 through WS#116)

WS#101—Rehearsals

Rehearsals must be conducted in support of an actual and bona fide musical engagement. The Professional Musicians, Local 47 and Employers' Health & Welfare Fund (the "Fund") reserves the right to not accept and/or reject contributions in the event the Fund determines that a rehearsal was not in support of or connected to a bona fide musical engagement.

Intermissions: There shall be 20 minutes of intermission during the Minimum Call (beginning no later than 75 minutes after starting time), plus 5 additional minutes for each half hour of overtime.

Ending Time: Except as otherwise provided, any Rehearsal time occurring within one hour prior to the start of a performance shall require a premium payment of \$30.00 in addition to the regular rate.

Dress Rehearsals: When a Rehearsal is run in show sequence with show intermissions, Performance Scale shall apply.

Soundchecks: See page 2.

Cartage: Cartage shall apply only to a rehearsal that takes place on a different day or at a different location from the performance.

Doubling: There shall be an additional Scale of 25% of Base Scale for the first double and an additional 10% for each additional double.

Catalina Island: See page 2.

WS#101-A—General Rehearsals

Applicable to all rehearsals **except** those for Grand Opera, Operetta, Ballet, and Theatrical Productions or for Pre-Production. Wage Scale #101-A may not be used in preparation for performance in a Major Venue without the prior permission of the Executive Board.

Minimum Call		2½ hours
Base Scale		\$159.00
Overtime	Up to One Hour	\$40.00 / half hour
	After the First Hour	\$60.00 / half hour
Soundcheck Up to One Hour		\$100.00

WS#101-B—Rehearsals in Major Venues

Applicable to all rehearsals **except** those for Grand Opera, Operetta, Ballet, Symphony/Pops Orchestras, and Theatrical Productions or for Pre-Production. *(See List on Page 28)*

Minimum Call		2½ hours
Base Scale		\$200.00
Overtime	Up to One Hour	\$49.00 / half hour
	After the First Hour	\$60.00 / half hour
Soundcheck Up to One Hour		\$124.00

WS#101-C—Pre-Production Rehearsals

Applies to rehearsal pianists and other pre-production musicians as well as to accompanists for auditions.
For Theatrical Pre-Production Rehearsals refer to WS#114.

Minimum Call	2 hours
Base Scale	\$172.00
Overtime	\$54.00 / half hour
Time beyond 8-hour timespread	\$64.00 / half hour
Time between midnight and 8:00 a.m.	\$107.00 / half hour

Intermissions: Intermission time shall total 15 minutes for each hour of the engagement after the first.

Leaders: Leader’s scale shall *not* apply to pre-production rehearsals.

WS#102—Dance/Miscellaneous Engagements

Applicable to all performances for which no other specific classification has been established.

	Friday/Saturday/Sunday Night*	All Others
Minimum Call	4 hours	3 hours
Base Scale	\$227.00	\$178.00
Overtime	\$43.00 / half hour	

**A “Night” engagement is any engagement starting after 5:30 p.m.*

Intermissions: Intermission time shall total of 15 minutes for each hour of the engagement.

Doubling: Doubling premiums shall *not* apply.

Cartage: See page 3.

Pre-Performance: A musician called to perform alone immediately prior to an engagement shall receive Leader’s scale for such additional time with a one-half hour minimum. If more than one musician is called, one shall receive Leader’s scale.

Late Night: A premium of \$30.00 shall apply on engagement starting between 10:01 p.m. and midnight.

New Year’s Eve: Scale for New Year’s Eve engagements shall be double Friday/Saturday/Sunday Night Scale.

Catalina Island: See page 2.

WS#103—Short Daytime Engagements

Applicable to Cocktail Hours, Tea Dances, Fashion Shows, Style Shows, Background Music, Market or Store Openings, Senior Citizen Events, and similar engagements taking place between 8:00 a.m. and 8:00 p.m.

Minimum Call	2½ hours
Base Scale	\$161.00
Overtime	Not Allowed
<i>For engagements of more than 2½ hours or for those starting earlier than 8:00 a.m. or ending later than 8:00 p.m., WS#102 shall apply.</i>	

- Intermissions:** Intermission time shall total 15 minutes for each hour of the engagement.
- Doubling:** Doubling premiums shall *not* apply.
- Cartage:** See page 3.
- Catalina Island:** See page 2.

WS#104—Shows

Applicable to Variety Shows, Industrial Shows, Ice Shows, Horse Shows, Circuses, Aquacades, Carnivals, Pageants, Fairs, Rodeos, and similar engagements, including those where dancing occurs in connection with the show.

HEADLINER ACTS WITH ORCHESTRA USE WS#105-A.

- Intermissions:** There shall be 20 minutes of intermission on all shows of more than 1 hour.
- Doubling:** There shall be an additional Scale of 25% of Base Scale for the first double and an additional 10% for each additional double.
- Cartage:** See page 3.
- Soundchecks:** See page 2.
- Premium Positions:** When 12 or more musicians are employed, Scale for the following positions shall be the stated percentage of Base Scale:
- | | |
|---------------|---------------------|
| <u>150%</u> | <u>125%</u> |
| Concertmaster | 1st chair Cello |
| | 1st chair Trumpet |
| | 1st chair Trombone |
| | 1st chair Horn |
| | 1st chair Woodwind |
| | Rhythm-section Bass |
| | Set Drummer |
- Catalina Island:** See page 2.

WS#104-A—Shows in Major Venues

(See List on Page 28)

Minimum Call	3 hours
Base Scale	\$292.00
Overtime	\$69.00 / half hour
Soundcheck Up to One Hour	\$124.00

WS#104-B—All Other Shows

Minimum Call	3 hours
Base Scale	\$229.00
Overtime	\$55.00 / half hour
Soundcheck Up to One Hour	\$100.00

WS#105—Classical Concerts

Applicable to Symphony Orchestras, Community Orchestras, Chamber Orchestras, Pops Orchestras, Symphonic Jazz Orchestras, Oratorios, Cantatas, Chamber Music, Solo Recitals, and similar engagements. Not applicable to Visual Media Concerts (use WS#117).

- Intermissions:** There shall be 20 minutes of intermission during each concert.
- Doubling:** There shall be an additional Scale of 25% of Base Scale for the first double and an additional 10% for each additional double.
- Cartage:** See page 3.
- Soundchecks:** See page 2.
- Librarian:** Scale for a non-playing Librarian shall be the same as Base Scale. Scale for a playing Librarian shall be 150% of Base Scale.
- Premium Positions:** When 12 or more musicians are employed, Scale for the following positions shall be the stated percentage of Base Scale:

<u>200%</u>	<u>150%</u>	<u>150%</u>	<u>125%</u>
Concertmaster	2nd chair 1st Violin	1st chair Horn	3rd chair 1st Violin
Guest Artist	1st chair 2nd Violin	1st chair Trumpet	2nd chair 2nd Violin
	1st chair Viola	1st chair Trombone	2nd chair Viola
	1st chair Cello	1st chair Tuba	2nd chair Cello
	1st chair Bass	1st chair Timpani	2nd chair Bass
	1st chair Flute	1st chair Percussion	
	1st chair Oboe	1st chair Trap Drums	
	1st chair Clarinet	1st chair Harp	
	1st chair Bassoon	1st chair Keyboard	
	1st chair Saxophone		

Catalina Island: See page 2.

WS#105-A—Symphony/Pops Orchestras in Major Venues

(See List on Page 28)

	Rehearsal	Performance
Minimum Call	2½ hours	2½ hours
Base Scale	\$208.00	\$314.00
Overtime	\$52.00 / half hour	\$78.00 / half hour
Soundcheck Up to One Hour		\$124.00

WS#105-B—All Other Classical Performances

(For rehearsals use Wage Scale #101-A)

	Admission Charged	No Admission Charged
Minimum Call	2½ hours	2½ hours
Base Scale	\$219.00	\$183.00
Overtime	\$55.00 / half hour	\$46.00 / half hour
Soundcheck Up to One Hour		\$100.00

WS#106—Grand Opera, Operetta, & Ballet in Major Venues

	Performances & Dress Rehearsals		Regular Rehearsals
	Grand Opera	Operetta/Ballet	
Minimum Call	3½ hours	3 hours	2½ hours
Base Scale	\$332.00	\$306.00	\$208.00
Overtime	\$59.00 / half hour		\$52.00 / half hour

Intermissions: There shall be 20 minutes of intermission during the Minimum Call (beginning no later than 75 minutes after starting time), plus 5 additional minutes for each half hour of overtime.

Minimums: For all Ballets and Opera, regardless of venue, the minimum number of musicians shall be 31. The Executive Board may grant adjustments to this minimum for special circumstances, e.g., works the original scoring of which expressly calls for fewer musicians than the minimums.

Doubling: There shall be an additional Scale of 25% of Base Scale for the first double and an additional 10% for each additional double.

Cartage: See page 3.

Premium Positions: When 12 or more musicians are employed, Scale for the following positions shall be the stated percentage of Base Scale:

<u>200%</u>	<u>150%</u>	<u>150%</u>	<u>125%</u>
Concertmaster	2nd chair 1st Violin	1st chair Horn	3rd chair 1st Violin
Guest Artist	1st chair 2nd Violin	1st chair Trumpet	2nd chair 2nd Violin
	1st chair Viola	1st chair Trombone	2nd chair Viola
	1st chair Cello	1st chair Tuba	2nd chair Cello
	1st chair Bass	1st chair Timpani	2nd chair Bass
	1st chair Flute	1st chair Percussion	
	1st chair Oboe	1st chair Trap Drums	
	1st chair Clarinet	1st chair Harp	
	1st chair Bassoon	1st chair Keyboard	
	1st chair Saxophone		

Librarian: Scale for a non-playing Librarian shall be the same as Base Scale. Scale for a playing Librarian shall be 150% of Base Scale.

Moves: A musician required to move from one location in the theater to another shall receive an additional \$34.00.

Catalina Island: See page 2.

WS#107—All Other Opera & Ballet

- Intermissions:** There shall be 20 minutes of intermission during each concert.
- Doubling:** There shall be an additional Scale of 25% of Base Scale for the first double and an additional 10% for each additional double.
- Cartage:** See page 3.
- Premium Positions:** When 12 or more musicians are employed, Scale for the following positions shall be the stated percentage of Base Scale:

<u>200%</u>	<u>150%</u>	<u>150%</u>	<u>125%</u>
Concertmaster	2nd chair 1st Violin	1st chair Horn	3rd chair 1st Violin
Guest Artist	1st chair 2nd Violin	1st chair Trumpet	2nd chair 2nd Violin
	1st chair Viola	1st chair Trombone	2nd chair Viola
	1st chair Cello	1st chair Tuba	2nd chair Cello
	1st chair Bass	1st chair Timpani	2nd chair Bass
	1st chair Flute	1st chair Percussion	
	1st chair Oboe	1st chair Trap Drums	
	1st chair Clarinet	1st chair Harp	
	1st chair Bassoon	1st chair Keyboard	
	1st chair Saxophone		

- Librarian:** Scale for a non-playing Librarian shall be the same as Base Scale. Scale for a playing Librarian shall be 150% of Base Scale.
- Rehearsals:** For rehearsals use WS#101-A.
- Catalina Island:** See page 2.

WS#107-A—Special Opera Performances

	Children's Opera	Unstaged Opera
Minimum Call	2 hours	3 hours
Base Scale	\$183.00	\$227.00
Overtime	\$57.00 / half hour	\$47.00 / half hour

WS#107-B—Ballet in Non-Major Venues

	Performance	
Minimum Call	2 hours	3 hours
Base Scale	\$183.00	\$227.00
Overtime	\$57.00 / half hour	\$47.00 / half hour

WS#108—Jazz Concerts

*(For Symphonic Jazz Orchestras, i.e., with full string sections, use WS#105;
For all concerts requiring rehearsal, use WS#104-A and W#101-B.)*

- Intermissions:** There shall be 15 minutes of intermission during each concert.
- Doubling:** There shall be an additional Scale of 25% of Base Scale for the first double and an additional 10% for each additional double.
- Cartage:** See page 3.
- Soundchecks:** See page 2.
- Catalina Island:** See page 2.

WS#108-A—Performances in Major Venues Including Jazz Festivals

(See List on Page 28)

Minimum Call	2 hours
Base Scale	\$256.00
Overtime	\$80.00 / half hour

WS#108-B—Performances at Jazz Festivals

Applicable only to Jazz Events featuring no fewer than ten distinct Performing Units playing sequentially in a generally unified location with which there are at least two performance sites being used.

Minimum/Maximum Call	Each Set limited to 1 hour
Base Scale	\$122.00
Overtime	Not Allowed (Use WS#108-C)

WS#108-C—All Other Performances

Minimum Call	2 hours
Base Scale	\$172.00
Guest Soloist	\$213.00
Overtime	\$54.00 / half hour
Soundcheck Up to One Hour	\$100.00

WS#109—Concert Bands

- Intermissions:** There shall be 15 minutes of intermission during each concert.
- Doubling:** There shall be an additional Scale of 25% of Base Scale for the first double and an additional 10% for each additional double.
- Cartage:** See page 3.
- Librarian:** Scale for a non-playing Librarian shall be the same as Base Scale. Scale for a playing Librarian shall be 150% of Base Scale.
- Premium Positions:** When 12 or more musicians are employed, Scale for the following positions shall be the stated percentage of Base Scale:

<u>200%</u>	<u>150%</u>	<u>150%</u>
1st chair Clarinet	1st chair Flute	1st chair Euphonium
	1st chair Oboe	1st chair Tuba
	1st chair Bassoon	1st chair Timpani
	1st chair Saxophone	1st chair Percussion
	1st chair Horn	1st chair String Bass
	1st chair Cornet	1st chair Harp
	1st chair Trombone	1st chair Keyboard

Catalina Island: See page 2.

WS#109-A—Performances in Major Venues

(See List on Page 28)

Minimum Call	3 hours
Base Scale	\$256.00
Overtime	\$62.00 / half hour

WS#109-B—All Other Performances

Minimum Call	2 hours
Base Scale	\$160.00
Guest Soloist	\$213.00
Overtime	\$50.00 / half hour

WS#110—Sporting Events

- Intermissions:** On *all* engagements, intermission time shall total 15 minutes for each hour of the engagement.
- Catalina Island:** See page 2.

WS#110-A—Buglers

Applies to race tracks, horse shows, or similar venues.

Minimum Call	7 hours
Base Scale	\$340.00
Overtime	\$36.00 / half hour

- Premium Days:** An additional 50% shall apply on New Year's Day, Presidents' Day, Memorial Day, Independence Day, and Columbus Day, and an additional \$60.00 on each Saturday/Sunday following previous weekdays worked.
- Leaders:** Leader's scale shall *not* apply.

WS#110-B—Other Solo Performers

Applies to musicians (e.g., organists) performing alone for a sporting event at the Sports Arena, Staples Center, or such other venues as the Executive Board may determine.

Minimum Call	5 hours
Base Scale	\$391.00
Overtime	\$59.00 / half hour

- Leaders:** Leader's scale shall *not* apply.

WS#110-C—All Other Sporting Events

Minimum Call	4 hours
Base Scale	\$327.00
Overtime	\$61.00 / half hour

- Doubling:** There shall be an additional Scale of 25% of Base Scale for the first double and an additional 10% for each additional double.
- Cartage:** See page 3.

WS#110-D—Interactive Media Sporting Events

Applicable to competitive video gaming (e-sports/cybersport) events, tournaments, and competitions.

	Rehearsal	Performance
Minimum Call	2½ hours	3 hours
Base Scale	\$176.00	\$245.00
Overtime	\$44.00 / half hour	\$51.00 / half hour
Soundcheck Up to One Hour		\$100.00

Intermissions: There shall be 20 minutes of intermission on all shows of more than 1 hour.

Doubling: There shall be an additional Scale of 25% of Base Scale for the first double and an additional 10% for each additional double.

Cartage: See page 3.

Soundchecks: See page 2.

Premium Positions: When 12 or more musicians are employed, Scale for the following positions shall be the stated percentage of Base Scale:

<u>150%</u>	<u>125%</u>	<u>125%</u>	<u>110%</u>
Concertmaster	2nd chair 1st Violin 1st chair 2nd Violin 1st chair Viola 1st chair Cello 1st chair Bass 1st chair Flute 1st chair Oboe 1st chair Clarinet 1st chair Bassoon 1st chair Saxophone	1st chair Horn 1st chair Trumpet 1st chair Trombone 1st chair Tuba 1st chair Timpani 1st chair Percussion 1st chair Trap Drums 1st chair Harp 1st chair Keyboard	3rd chair 1st Violin 2nd chair 2nd Violin 2nd chair Viola 2nd chair Cello 2nd chair Bass

WS#111—Outdoor Performances

Other than those covered by WS#105 through WS#110.

Catalina Island: See page 2.

WS#111-A—Street Festivals

Minimum Call	2 hours
Base Scale	\$146.00
Guest Soloist	\$213.00
Overtime	\$46.00 / half hour

Intermissions: There shall be 15 minutes of intermission during each performance.

Doubling: There shall be an additional Scale of 25% of Base Scale for the first double and an additional 10% for each additional double.

Cartage: See page 3.

WS#111-B—Parades

	Tournament of Roses	All Other
Minimum Call	5 hours	3 hours
Base Scale	\$269.00	\$177.00
Overtime	\$41.00 / half hour	\$36.00 / half hour

Doubling: Doubling premiums shall *not* apply.

Cartage: See page 3.

Minimums: A minimum of 16 musicians shall apply unless the musicians ride a vehicle and are not required to march at any time.

WS#112—Religious & Funeral Services

Minimum Call	2 hours
Base Scale	\$172.00
Overtime	\$54.00 / half hour

- Leaders:** Leader's scale shall *not* apply.
- Doubling:** Doubling premiums shall *not* apply.
- Cartage:** See page 3.
- Catalina Island:** See page 2.

WS#113—Youth/School Concerts

Applicable only to concerts ending by 6:00 p.m. with no admission.

	Maximum Time	Base Scale
Single 50-min. Concert	50 minutes	\$149.00
Two 50-min. Concerts/1 Location	2½ hours	\$193.00
Three 35-min. Concerts/1 Location		
Three 50-min. Concerts/1 Location	3 hours	\$254.00

- Doubling:** There shall be an additional Scale of 25% of Base Scale for the first double and an additional 10% for each additional double.
- Cartage:** See page 3.
- Catalina Island:** See page 2.

WS#114—Theatrical Productions

Legitimate Staged Attraction with Libretto and Score

The following provisions shall apply to all Theatrical Productions:

- Minimums:** The minimum number of musicians to be used for each production shall be one musician for each 100 seats or major fraction thereof made available for public seating by the configuration of the theater. The Executive Board may grant adjustments to this minimum for special circumstances, e.g. self-contained shows or for shows the original scoring of which expressly calls for fewer musicians than the minimum.
- Dress Rehearsals:** When a Rehearsal is run in show sequence with show intermissions, Performance Scale shall apply.
- Pre-Production Rehearsals:** Scale for pre-production musicians shall be based on rehearsal scales for WS#114-A through E, 3-hour minimum call with additional time calculated in half-hour segments, not to exceed 6 hours on any one service.
- Intermissions:** There shall be 20 minutes of intermission during each show of more than 1 hour.
- Doubling:** There shall be an additional Scale of 25% of Base Scale for the first double and an additional 10% for each additional double.
- Cartage:** See page 3.
- Librarian:** Scale for a non-playing Librarian shall be the same as Base Scale. Scale for a playing Librarian shall be 150% of base scale.
- Premium Positions:** Whenever musicians are employed (*except for 99-Seat Theaters, WS#114-E*), Scale for the following positions shall be the stated percentage of Base Scale:

150%
Concertmaster
(when applicable)

125%
1st chair Cello
1st chair Trumpet
1st chair Trombone
1st chair Horn
1st chair Woodwind
1st chair Keyboard
Rhythm-section Bass
Set Drummer

- Moves:** A musician required to move from one location in the theater to another shall receive an additional \$29.00 per service as required.
- Memorization:** A musician required to memorize music shall be paid an additional \$30.00 per service as required.
- Choreography/Staging:** A musician required rehearsal/performance of choreography/staging shall be paid an additional \$30.00 per service as required.
- Soundchecks:** Refer to WS#101-A & B.
- Catalina Island:** See page 2.

WS#114-A—Major Theaters

Theaters with 1,500 or more seats.

	Performance	Rehearsal
3-hour Minimum Call	\$297.00	\$213.00
Each 15 minutes of Overtime	\$31.00	\$23.00

WS#114-B—Large Theaters

Theaters with 1,000 through 1,499 seats.

	Performance	Rehearsal
3-hour Minimum Call	\$213.00	\$163.00
Each 15 minutes of Overtime	\$23.00	\$18.00

WS#114-C—Mid-Size Theaters

Theaters with 400 through 999 seats.

	Performance	Rehearsal
3-hour Minimum Call	\$193.00	\$163.00
Each 15 minutes of Overtime	\$21.00	\$18.00

WS#114-D—Small Theaters

Theaters with 100 through 399 seats.

	Performance	Rehearsal
3-hour Minimum Call	\$158.00	\$123.00
Each 15 minutes of Overtime	\$17.00	\$14.00

**WS#114-A – Major Theaters, WS#114-B – Large Theaters,
WS#114-C – Mid-Size Theaters, and WS#114-D – Small Theaters only:**

- Contractor:** A non-playing Contractor shall receive 200% of Base Scale. Playing Contractor shall receive Base Scale, including all applicable premium pay rates based on musicians' position, plus an additional 100% of that Base Scale.
- Conductor:** The Conductor shall receive 200% of Base Scale.

WS#114-E—99-Seat Theaters

Theaters with fewer than 100 seats.

	Performance	Rehearsal
3-hour Minimum Call	\$123.00	\$123.00
Each 15 minutes of Overtime	\$14.00	\$14.00

WS#115—National Political Conventions

Minimum Call	7 hours
Base Scale	\$607.00
Overtime	\$66.00 / half hour

- Intermissions:** Intermission time shall total 15 minutes for each playing hour of the engagement, *plus* a meal break of *1 full hour*.
- Doubling:** There shall be an additional Scale of 25% of Base Scale for the first double and an additional 10% for each additional double.
- Cartage:** See page 3.
- Catalina Island:** See page 2.

WS#116—Lounges and Nightclubs

- Intermissions:** Intermission time shall total 15 minutes for each hour of the engagement.
- Doubling:** Doubling premiums shall *not* apply.
- Cartage:** Cartage fees shall *not* apply.
- Catalina Island:** See page 2.

WS#116-A—Hotel Lounges

Minimum Call	4 hours
Base Scale	\$139.00
Overtime	\$26.00 / half hour

- Leaders:** Leader's Scale for Hotel Lounges shall be 150% of Base Scale.

WS#116-B—Nightclubs

Minimum Call	4 hours
Base Scale	\$92.00
Overtime	\$18.00 / half hour

- Leaders:** Leader's Scale shall *not* apply to Nightclub Engagements, except when a rehearsal is needed for the engagement.

WS#117—Visual Media Concerts

Applicable to orchestras performing music to picture including, but not limited to: full motion pictures, film clips, video game clips, and any other music synced to picture.

- Intermissions:** There shall be 20 minutes of intermission during each concert.
- Doubling:** There shall be an additional Scale of 25% of Base Scale for the first double and an additional 10% for each additional double.
- Cartage:** See page 3.
- Soundchecks:** See page 2.
- Librarian:** Scale for a non-playing Librarian shall be the same as Base Scale. Scale for a playing Librarian shall be 150% of Base Scale.
- Premium Positions:** When 12 or more musicians are employed, Scale for the following positions shall be the stated percentage of Base Scale:

<u>150%</u> Concertmaster	<u>125%</u> 2nd chair 1st Violin 1st chair 2nd Violin 1st chair Viola 1st chair Cello 1st chair Bass 1st chair Flute 1st chair Oboe 1st chair Clarinet 1st chair Bassoon 1st chair Saxophone	<u>125%</u> 1st chair Horn 1st chair Trumpet 1st chair Trombone 1st chair Tuba 1st chair Timpani 1st chair Percussion 1st chair Trap Drums 1st chair Harp 1st chair Keyboard	<u>110%</u> 3rd chair 1st Violin 2nd chair 2nd Violin 2nd chair Viola 2nd chair Cello 2nd chair Bass
------------------------------	--	---	---

Catalina Island: See page 2.

WS#117-A—Visual Media Concerts in Major Venues

(For rehearsals, use WS#101-B)

Minimum Call	3 hours
Base Scale	\$303.00
Overtime	\$63.00 / half hour
Soundcheck up to One Hour	\$124.00

WS#117-B—Visual Media Concerts in Non-Major Venues

(For rehearsals, use WS#101-A)

Minimum Call	3 hours
Base Scale	\$225.00
Overtime	\$47.00 / half hour
Soundcheck up to One Hour	\$100.00

RULES & REGULATIONS applicable to LIVE ENGAGEMENTS

Section 1 Applicability and Modifications

To the extent that they are not modified or specifically counteracted by the terms of a collective bargaining agreement between Local 47 and an employer, the Wage Scales (including any applicable Benefits and Premiums set forth on pages 1-4) promulgated through this publication— together with these Rules and Regulations—shall apply to all live engagements in the Local 47 jurisdiction contracted subsequent to January 1, 2009. They shall continue in effect until revised by Local 47 in whole or in part, the Local reserving the right to make such revision at any time.

Section 2 Non-Discrimination

There shall be no discrimination against any musician on the basis of race, religion, sex, age, national origin, ethnic background, sexual orientation, political affiliation, union activities, or physical or mental disability.

Section 3 Minimum Rates

The wage scales and conditions set forth herein, including all employers paid fringe benefits not prohibited by law, are the minimum amounts for which members may render musical services. Nothing herein, however, shall be construed as prohibiting any member from obtaining higher wages or better conditions from an employer or Contractor. Tips shall not be construed as constituting any portion of the wages due, and must be divided equally among all musicians on the engagement. The hours of an engagement, including any additional time, must be consecutive.

Section 4 Cancellations and Substitutions

A member once engaged shall not be disengaged except by mutual consent. A musician accepting an engagement must personally fulfill said engagement unless the Contractor or Employer agrees to the sending of a substitute. A musician may, however, send a substitute without prior notice in the case of illness or accident providing the musician has made reasonable attempts to notify the Contractor or Employer and has not been able to do so.

Section 5 *Leaders/Contractors*

Every engagement must have a Leader who must be present throughout the entire engagement. On engagements of fewer than 13 musicians, the Leader may act as the Contractor, or a separate Contractor may be employed. On engagements of 13 or more musicians a separate Contractor must be employed and be present through the entire engagement. The Contractor, or Leader acting as Contractor, shall be responsible for the following:

- 1) Enforcing proper intermissions and other working conditions;
- 2) Furnishing the correct number of musicians contracted;
- 3) Collecting all monies due musicians for the engagement (unless paid directly) and distributing the same to the musicians less any applicable withholdings for taxes and work dues;
- 4) Correctly informing musicians at the time they are engaged of the nature of the service(s) to be performed, the place(s), date(s), time(s), and minimum duration of the engagement(s), and the amount to be paid;
- 5) Filing all required notice forms, contracts, and reports (including those of any orchestrators or copyists engaged) with Local 47.

Section 6 *Reporting*

Contractors shall report all engagements in advance to the Local 47 office, and shall file a contract and/or steward report for all engagements on a form approved by the Local. Last-minute engagements may be phoned in to the Local during office hours or the information left on the voice mail of the **after-hours number (323-993-3156)** and confirmed the following day. The information to be reported shall include the type of engagement, the place, date(s), and hours of the engagement, the name of the Leader and/or Contractor, and the number of musicians to be employed.

Section 7 *Cash Bonds*

The Executive Board may require a cash bond on any engagement. Such cash bond in the form of certified check, cashier's check, money order, or currency must be deposited with a copy of the contract at least seven days prior to the start of the engagement. The bond shall be held in escrow until payment is made to the musicians engaged. The amount of the bond shall be sufficient to cover the total wages for the engagement (including premiums, over scale, and anticipated overtime) plus Pension and Health & Welfare contributions. A Contractor failing to secure a cash bond when so ordered by the Executive Board shall be held personally responsible to the musicians engaged for the payment of their wages and benefits.

Section 8

Payment

Payment of wages shall be made not later than 15 working days following the engagement. Wages not paid within this time period shall be subject to liquidated damages of 5% of the amount due plus an additional 5% for each additional 15-day period that the payments are late. Payment of work dues and of fringe benefits shall be made not later than the 15th day of the month following the month of the engagement. Work Dues, Pension Contributions, and Health & Welfare Contributions not paid within this time period shall be subject to liquidated damages of 20% of the amount due plus an additional 20% for each additional month the payments are late. An extension of these time limits for good cause may be approved by the Executive Board.

Section 9

Doubling

When a score requires the playing of a second/additional instrument it shall be construed as doubling. When a piece calls for a required range, sound, or effect that may be produced/performed on a different instrument (e.g. non-standard B-flat/C trumpet, descant horn, basset horn, trombone with F-attachment, pedal board) it shall be construed as doubling. The scale for the first double shall be an extra 25% of base scale. The scale for additional doubles shall be an extra 10% of base scale.

For an instrument which stimulates the sound of bass (e.g. cordovox, electronic accordion, or keyboard bass) there shall be an additional scale of 30% of base scale.

The following combinations shall *not* be considered doubles:

Clarinets: A and B-flat clarinets, unless the score specially calls for the use of both instruments.

Trumpets: B-flat and C trumpets, unless the score specially calls for the use of both instruments.

PERCUSSION DOUBLING

Percussion instruments shall be considered in categories, and the playing of instruments within a single category shall not be regarded as a double. The categories shall be:

- 1) Drum Set, including cowbell and woodblock
- 2) Timpani
- 3) Chimes
- 4) Vibraphone

5) Mallet Keyboards other than chimes or vibraphone, including orchestra bells, marimba, and xylophone.

6) Accessory Percussion (except when included as part of a drum set), including anvil, bass drum, bamboo wind chimes, bell plate, bird whistles, boat whistlers, brass wind chimes, gong, jingle sticks, piatti cymbals, pop gun, ratchet, ship's bell, slap-stick, sleigh bells, slide whistle, snare drum, tabor, tambourine, tam tam, temple blocks, tom tom, triangle, washboard, woodblock.

7) Latin Instruments, including a-go-go bells, bongos, cabasa, castanets, cencerro (Latin cowbell), chocalho (shaker) claves, Congo drums, cuica, guiro (scratcher), jawbone (quijada), maracas, maraca sticks, pandeiro, puelli sticks, reco reco, sand blocks, timbales, vibraslap.

Each additional percussion instrument not included in the above categories, e.g., boo bams, steel drums, tabla, or cimbalom, and shall constitute a double. Doubling for electronic percussion instruments shall be calculated based on the instruments for which the electronics are substituted.

Section 10 ***Recording***

No performance or rehearsal shall be recorded, reproduced, or transmitted from the place of the engagement, in any manner or by any means whatsoever, in the absence of a specific written agreement with or approved in writing by the American Federation of Musicians relating to and permitting such recording, reproduction, or transmission. This prohibition shall not be subject to any procedure of arbitration and the American Federation of Musicians may enforce this prohibition in any court of competent jurisdiction.

Section 11 ***Use of Recorded Music***

Members shall not be requested or required, without prior permission of the American Federation of Musicians or Local 47's Executive Board, to furnish musical services on any engagement where recorded music or any type of mechanical music is simultaneously used to provide background or accompaniment for a live performance.

Section 12 ***Health and Safety***

All places in which members are to rehearse or perform shall be required to meet the applicable guidelines for health and safety established by the United States Occupational Safety and Health Administration. At no time shall any member be asked to perform under any conditions that constitute a hazard to the musician's health or to his/her musical instrument(s) or equipment, e.g., in direct sunlight.

List of Major Venues

For the purpose of determining the applicability of *WS#104-A*, *WS#105-A*, *WS#108-A*, or *WS#109-A*, any hall of 1,500 or more seats shall be classified as a *Major Venue* (unless subdivided into areas of not more than 50% of the total seating capacity). Examples of Major Venues are:

**Ace Hotel, The Theatre at
Ahmanson Theatre
Descanso Gardens
Dodger Stadium
Dolby Theatre
Dorothy Chandler Pavilion
The Forum
Fred Kavli Theatre / Thousand Oaks Civic Arts Plaza
Galen Center / USC
Greek Theatre
Hollywood Bowl
Indian Wells Tennis Garden
Los Angeles Arboretum
Los Angeles Convention Center
Los Angeles Memorial Coliseum
Microsoft Theatre
The Novo by Microsoft (formerly Club Nokia)
Oxnard Performing Arts Center
Pantages Theatre
Pasadena Civic Auditorium
Pauley Pavilion / UCLA
Rose Bowl
Royce Hall / UCLA
Saban Theatre
San Manuel Amphitheater
Santa Anita Park
Shrine Auditorium
The Soraya (Younes and Soraya Nazarian Center for the
Performing Arts) formerly Valley Performing Arts Center
Staples Center
StubHub Center
Walt Disney Concert Hall
Warner Center
Wilshire Ebell Theatre**

Round-Trip Mileage Chart

Acton	79	Costa Mesa	110
Anaheim	79	Death Valley Junction	531
Apple Valley	195	Del Mar	231
Arrowhead Springs	139	Desert Hot Springs	244
Azusa	59	Diamond Bar	81
Baker	365	Dinuba	372
Bakersfield	199	Disneyland	80
Barstow	241	Edwards Air Force Base	176
Beaumont	183	El Cajon	280
Belmont Shores	83	Fillmore	87
Berkeley (via Oakland)	724	Fontana	119
Berkeley (via San Leandro)	728	Fort Ord	584
Big Bear	217	Fresno	414
Bishop	508	Fullerton	79
Blythe	475	Gilman Hot Springs	182
Borrego Springs	325	Glendora	65
Brawley	424	Gorman	109
Camarillo	99	Hemet	195
Camp Pendleton	195	Highland Springs	185
Camp Roberts	412	Huntington Beach	101
Camp San Luis Obispo	385	Imperial	441
Canyon Country	45	Indio	281
Capistrano	136	Laguna Beach	127
Carlsbad	200	La Jolla	251
Carmel	620	Lake Arrowhead	171
Castaic	56	Lake Ellsinore	161
Chino	93	Lake Hughes	102
Claremont	83	Lake Tahoe (Sacramento)	980
Colton	137	Lake Tahoe (Bishop)	860
Corona	117	Lancaster	115

La Verne	78	Running Springs	171
Lompoc	293	Sacramento	744
Long Beach	76	Salton Sea	354
March Field	153	San Bernardino	133
Mojave	165	San Clemente	150
Monrovia	48	San Diego	267
Murietta	183	San Dimas Canyon	87
Newhall	39	San Francisco (via inland)	738
Newport Beach	114	San Francisco (via coast)	851
Norco	121	San Jacinto	190
Oceanside	193	San Jose	656
Ojai	138	San Luis Obispo	373
Ontario	97	San Miguel	404
Oxnard	119	San Pedro	75
Palmdale	100	Santa Ana	92
Palm Desert	271	Santa Barbara	185
Palm Springs	239	Santa Clarita	41
Palo Alto	687	Saugus	41
Palos Verdes	90	Seal Beach	83
Pear blossom	115	Solvang	251
Pismo Beach	342	Squaw Valley	415
Placentia	87	Upland	95
Pomona	82	Valencia	51
Port Hueneme	123	Vallejo	743
Quartz Hill	115	Val Verde	57
Redlands	152	Valyermo	124
Reno (via Lone Pine)	919	Ventura	127
Reno (via Sacramento)	1011	Victorville	180
Riverside	140	Visalia	353
Rolling Hills	81	Wrightwood	160

**P
r
e
p**

2019

**WAGE SCALES
and
RULES AND REGULATIONS**



Table of Contents
for
Music Prep Wage Scales

Section	Page
1. Applicability & Modifications	1
2. Definitions.....	1
3. General Rules.....	2
4. Invoices	2
5. Benefits	3
6. Arrangers.....	3
7. Orchestrators	3-4
8. Supervising Orchestrators.....	4
9. Copyists.....	4-6
10. Supervising Copyists.....	6
11. Editors	7
12. Proofreaders	7
13. Librarians	7
14. Premium Time	7
15. Transportation, Travel, and Per Diem.....	8-9
16. New Use.....	9

Wage Scales, Rules and Regulations Applicable to Music Preparation for Live Engagements

Section 1 Applicability and Modifications

These Scales, together with these Rules and Regulations, shall apply to all music preparation (i.e., work done by Arrangers, Orchestrators, Copyists, Editors, Proofreaders and non-playing Librarians, collectively referred to herein as “Preparers,”) under Local 47 jurisdiction and contracted subsequent to January 1, 2005, to the extent that these scales, rules and regulations are not modified or counteracted by the terms of a collective bargaining agreement between Local 47 and an employer. They shall continue in effect until revised by Local 47 in whole or in part, the Local reserving the right to make such revision at any time. The Local shall also have the right to establish scales for any music preparation work not falling within the classifications set forth herein.

Section 2 Definitions

- A. **Arranging** shall be defined as the creative work of altering or adding to a composition or sketch through harmonization, development, paraphrasing, rhythmic or melodic enhancement, and/or revoicing so that the final product fully represents the melodic, harmonic, and rhythm structure and requires no changes or additions.
- B. **Orchestrating** shall be defined as the assignment, by writing in the form of an orchestra score, the various voices of an already written composition complete in form (i.e., one in which the composition fully represents the melodic, harmonic, and rhythmic structure) without changing or addition to the melodies, counter-melodies, harmonies and rhythms.
- C. **Copying** shall be defined as the reproduction, in whole or in part, of a fully completed and orchestrated arrangement, including the extraction of parts from a score or a sketch and/or transposition, but not involving any alteration or expansion of the arrangement or any part thereof.
- D. **Editing** shall be defined as alteration of an fully completed and orchestrated arrangement through cuts, repeats, and/or altering the sequence of parts of the score so as to reduce or expand the time of performance.
- E. **Proofreading** shall be defined as the visual review of a completed score or part to identify and mark any possible errors.
- F. **Library work** shall be defined as the oversight of completed musical scores and parts, including the gathering, marking, and distribution of parts, research, cataloging, and storage.

Section 3 General Rules

- A. Prior to performing any work on a project, a Preparer shall ascertain that the party contracting for the work has previously executed a Purchaser Agreement in a form approved by Local 47 covering the work or shall obtain such an executed Purchaser Agreement from the party. In the latter case, the Preparer shall be responsible for filing a copy of the Purchaser Agreement with the Local 47 office.
- B. No Preparer shall render services to any party on the Unfair List of the American Federation of Musicians or of Local 47.
- C. No Preparer shall render any music preparation service on contingency.
- D. No Preparer shall take credit, directly or indirectly, for any work done by another Preparer.
- E. Any Preparer who provides services in more than one classification of preparation work (e.g., arranging *and* orchestrating, or copying *and* proofreading) shall receive the full applicable scale for each classification of service performed.
- F. Any Preparer engaged to conduct, contract, or perform as an instrumentalist shall receive the full applicable scale for such service in addition to the scales for music preparation work.
- G. Page rates notwithstanding, the *minimum* compensation for any music preparation work other than Proofreading shall be 3 hours at the applicable time rate.
- H. The scales and conditions set forth herein, including all employers paid fringe benefits, are the minimum amounts for which Preparers may render services. Nothing herein, however, shall be construed as prohibiting any Preparer from obtaining higher wages or better conditions.
- I. The employer shall furnish or reimburse the Preparer at prevailing prices for all paper, supplies, reproduction costs, and pick-up or messenger services.

Section 4 Invoices

- A. All music preparation work shall be billed on invoice forms provided by or approved by the Local 47 office.
- B. A copy of each completed invoice shall be submitted to the Local not later than two weeks following the completion of the work.

Section 5 Benefits

- A. For all music preparation work, a contribution of **12.1% of Scale Wages** shall be made to the American Federation of Musicians and Employers' Pension Fund. To view governing Fund documents and Rehabilitation Plan, including an explanation of how pension contribution payments affect future benefit amounts, visit <https://afm-epf.org/Portals/2/AFMDocuments/RehabPlan6-27-16.pdf>
- B. For all music preparation work, a contribution of **12% of Scale Wages**—up to a maximum of \$144.00 per invoice—shall be made to Professional Musicians, Local 47 and Employers' Health & Welfare Fund.

Section 6 Arrangers

- A. In view of the highly individual creative skills involved in arranging, the scale for arranging shall be established by each individual arranger for the work done by that arranger.
- B. The scale established by an arranger must not be less than the page rates set forth below for orchestrators for the same product.

Section 7 Orchestrators

- A. Orchestrators shall be responsible for creating a *complete score for extraction*, in which all parts appear exactly as they are to be copied, with the allowable exceptions of *come sopra* and/or *colla parte* passages, i.e., passages consisting of previously written music incorporated into the score by reference.
- B. Whenever practical, the basic scale for orchestrators shall be the following *page rates*:

ORCHESTRATION	
4 bar page, 10 lines or less	\$27.80
Each additional line	\$1.80
VOCAL SCORING	
4 bar page, 4 voices or less	\$15.50
Each additional line	\$1.80
SKETCHING	
4-bar page by Orchestrator	\$25.25
4-bar page by Rehearsal Pianist	\$18.35

- C. In calculating page rates, the following shall apply:
- 1) No page shall contain more than four bars;
 - 2) A *come sopra* shall be counted as if the part were set forth in full;
 - 3) A pick-up shall be counted as a full measure;
 - 4) Double-staff and *divisi* parts shall be counted as two parts;
 - 5) No repeat or *dal Segno* shall be allowed which does not appear in the original arrangement;
 - 6) The last page shall be computed on a half-page basis.
- D. In situations where page rates are impractical, e.g., takedowns, transcriptions, adjustments, alterations, or additions, the basic scale shall be a *time rate* of \$45.00/hour with a minimum call of 3 hours.

Section 8 Supervising Orchestrators

- A. In any case when an Orchestrator is required, in addition to his/her function as Orchestrator. To perform administrative or supervisory duties (e.g., assigning work to and conferring with other Orchestrators, or negotiating and conferring with the Conductor, Contractor, and/or Copyist), that Orchestrator shall be designated a *Supervising Orchestrator*. The Supervising Orchestrator must personally do more of the orchestration on the project than any other single Orchestrator.
- B. Only a Supervising Orchestrator shall be responsible for distributing and collecting work, supervising and/or giving instructions with regard to assignments, and any other supervisory duties required in preparation of the music for performance, and no other Orchestrators shall be required to assume these functions without additional compensation.
- C. Scale for a Supervising Orchestrator shall be an additional 25% of the total scale for all orchestration done under his/her supervision, including that done personally by the Supervising Orchestrator.

Section 9 Copyists

- A. Whenever practical, the basic scale for copyists shall be the following page rates. Rates in the first column shall apply to making a single copy that is not intended for duplication. Rates in the second column shall apply to master copies made for duplication by mechanical or electronic means. Should music copied originally under the single copy rate be later used as a master for duplication, additional compensation shall be due in the amount

of the difference between the rates in the two columns:

	Single Part	Master Part
SINGLE-STAFF PARTS		
Single line	\$6.15	\$12.30
Single line, transposed	\$9.25	\$18.50
Divisi or chorded	\$10.25	\$20.50
Divisi or chorded, transposed	\$15.60	\$31.20
Single line cued (symphonic)	\$9.25	\$18.50
MULTI-STAVED PARTS		
Harp, organ, guitar, piano, etc.	\$10.25	\$20.50
<i>Plus</i> Melody (vocal) cue	\$11.25	\$22.50
Master rhythm part		\$28.95
ADDITION OF CHORD SYMBOLS		
Single staff	\$2.80	\$5.60
Multiple staves	\$1.60	\$3.20
ADDITION OF ELECTRONIC SYMBOLS		
Single staff	\$4.80	\$9.60
Multiple staves	\$2.45	\$4.90
VOCAL PARTS		
Choir—1 set lyrics		\$22.10
Lead sheet—1 set lyrics		\$21.30
Song copy—3 staves, 1 set lyrics		\$30.50
Additional lyrics, English—per set	\$4.20	\$8.40
Additional lyrics, Foreign—per set	\$8.65	\$17.30
Single voice line—1 set lyrics	\$10.85	\$21.70
CONDUCTOR PARTS		
8 Staves (pro-rated)		\$19.15
<i>plus</i> lyric		\$22.35
9 Staves (pro-rated)		\$21.30
<i>plus</i> lyric		\$25.40
10 Staves (pro-rated)		\$23.85
<i>plus</i> lyric		\$28.25
12 Staves (pro-rated)		\$29.80
<i>plus</i> lyric		\$34.20
Harmonically complete from sketch		\$40.30

Harmonically complete from score	\$40.30
----------------------------------	---------

- B. In calculating page rates, the following shall apply:
- 1) When reasonably possible, parts shall contain an average of 4 bars per staff. Two staves of the first page (or any following pages, when necessary) shall be used for titles or other written items;
 - 2) Page rates shall always be computed on the basis of 10-staff paper, regardless of the staff paper actually being used;
 - 3) Page rates shall be computed on the basis of full-pages and half-pages, except that the first page shall always be counted as a full page.
- C. Except when a charge for transposition is incorporated into the page rate, the scale for transposing shall be 150% of the basic scale.
- D. The scale for copying a performance part for a soloist shall be double the basic scale.
- E. The scale for copying from a sketch (i.e., when a staff contains 3 or more lines) shall be 150% of the basic scale.
- F. The scale for *special routine*, i.e., copying a part from more than one original source (e.g., two or more scores or orchestral parts), shall be 150% of the basic scale.
- G. The scale for preparing a score from regular parts shall be 75% of the orchestration rate for scoring same
- H. The scale for extracting and voicing a sketch score from a full score shall be orchestration scale plus copying scale
- I. In situations where page rates are impractical, the basic scale shall be a time rate of \$35.00/hour with a minimum call of 3 hours.

Section 10 Supervising Copyists

- A. For all projects requiring the services of more than one copyist, one of the copyists shall be designated as a *Supervising Copyist*. The Supervising Copyist shall be responsible for performing all administrative or supervisory duties that may develop in copying the music for the project.
- B. Only a Supervising Copyist shall be responsible for distributing and collecting work, supervising and/or giving instructions with regard to assignments, and any other supervisory duties required in copying the music for performance, and no other Copyist shall be required to assume these functions without additional compensation.
- C. Scale for a Supervising Copyist shall be an additional 25% of the total scale for all orchestration done under his/her supervision, including that done personally by the Supervising Copyist.

Section 11 Editors

- A. The basic scale for Editors shall be a time rate of \$45.00/hour with a minimum call of 3 hours.

Section 12 Proofreaders

- A. The basic scale of Proofreaders shall be a time rate of \$45.00/hour.
- B. There shall be no minimum call for Proofreaders.

Section 13 Librarians

- A. The basic scale for non-playing Librarians shall be \$110.00 for a minimum call of 3 hours. The basic scale for overtime shall be \$45.00/hour.
- B. Playing Librarians shall receive the aforementioned Librarians' time rate in addition to the applicable sidemusician scale for such live engagement, unless otherwise noted in the wage scale classification.

Section 14 Premium Time

- A. The scale for all work done between the hours of 6:00 p.m. and 12:00 p.m., Monday through Friday, shall be 150% of the otherwise applicable scale.
- B. The scale for all work done between the hours of 6:00 p.m. and 12:00 p.m. on Saturday, between the hours of 12:01 a.m. and 9:00 a.m., Monday through Saturday, at any time on Sunday, or at any time on New Year's Day, President's Day, Memorial Day, Independence Day, Labor Day, Thanksgiving Day, or Christmas Day shall be double the otherwise applicable scale.
- C. Work commencing within a period of time in which premium time scale is required as set forth *supra* in the Section shall continue to be subject to that premium time scale until dismissal. The same premium time scale shall continue in effect until an 8-hour break has elapsed between the time of dismissal and the Preparer's next call time for the project.
- D. The scale for any services required after 8 hours in any given day or after 40 hours in any given week shall be 150% of the otherwise applicable scale.

Section 15

Transportation, Travel, and Per Diem

- A. Whenever a Preparer is required to travel from one place of business to another (local or out-of-town) to receive or deliver work, to attend performances or rehearsals, etc., the scale for the time spent traveling shall be the Preparer's applicable time rate.
- B. The scale for all work done out-of-town or en route shall be 125% of the otherwise applicable scale.
- C. For all out-of-town work, Arrangers and Orchestrators shall be guaranteed a minimum of \$356.00 per calendar day (non-cumulative) in wages plus \$219.00 per diem for personal expenses. Copyists shall be guaranteed a minimum of \$235.00 per calendar day (non-cumulative) in wages plus \$219.00 per diem for personal expenses.
- D. For all out-of-town calls there must be the money equivalent of a 2-day minimum guarantee.
- E. For all out-of-town calls there must be a 12-hour notice of dismissal from engagement. If the time of actual dismissal should fall after 9:00 a.m. on any day, the minimum guarantee and per diem shall be paid for that day. Notice of dismissal may be given only by the Supervising Orchestrator, the Supervising Copyist, or directly by the employer.
- F. For all out-of-town calls Preparers shall be provided with round trip transportation. Incurred travel expenses shall be reimbursed from point of departure to point of out-of-town employment and return to Los Angeles. Air transportation shall be economy class on regularly scheduled airlines. Rail transportation shall be first class. Rental cars shall be provided by the employer when the above forms of transportation do not suffice, or the Preparer shall be reimbursed for travel by personal car at the standard rate published by the Internal Revenue Service at the time of the engagement – currently **58.0¢/mile**.
- G. For all engagements beyond the limits of greater Los Angeles, additional compensation—in the amount of \$11.00 for the first 25 miles or less and \$10.00 for each additional 25 miles or fraction thereof—shall be paid to each Preparer each way in addition to all wages, transportation and travel expenses, and per diem allowance.
- H. For the purpose of computing mileage on out-of-town calls, travel by train shall be computed from the station from which the train leaves Los Angeles, and travel by commercial airlines shall be computed from Los Angeles to the airline terminal in the city of destination plus any additional applicable mileage in the event that the engagement is in an adjacent town.

- I. Where parking is not provided, musicians shall be reimbursed for parking fees. Parking shall be near the place of engagement.

Section 16

New Use

- A. If any arrangements, orchestration or part (or any portion thereof) resulting from music preparation services previously made for a use other than those covered by these Wage Scales, Rules and Regulations are subsequently used by a purchaser or with the authorization of the purchaser for a purpose covered by these Wage Scales, Rules and Regulations, a *new use* payment shall be made to all Preparers who rendered such original services at the rate applicable to the new use provided by these Wage Scales, Rules and Regulations.
- B. If any arrangement, orchestration or part (or any portion thereof) resulting from music preparation services covered by these Wage Scales, Rules and Regulations is used by a purchaser or with the authorization of the purchaser for a purpose not covered herein, a *new use* payment shall be made to all Preparers who rendered such original services at the rate specified under the agreement of the American Federation of Musicians or Local thereof applicable thereto.