

Overture online

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THE BYRDS



**LA studio musicians who recorded the soundtrack of the 1960s
profiled in Denny Tedesco's feature documentary**

Live at the 87th Academy Awards

Musicians are Athletes, Too!

Overture online



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Overture Online is the official electronic monthly magazine of the American Federation of Musicians Local 47, a labor union for professional musicians located in Hollywood.

Formed by and for Los Angeles musicians over a century ago, Local 47 promotes and protects the concerns of musicians in all areas of the music business. Our jurisdiction includes all counties of Los Angeles (except the Long Beach area). With more than 7,000 members, Local 47 negotiates with employers to establish fair wages and working conditions for our members. Local 47 officers and staff enforce union contracts, assuring professional standards and treatment for our musicians.

Local 47 is affiliated with the American Federation of Musicians of the United States and Canada, the largest organization in the world representing the interests of professional musicians, which encompasses 424 Locals and represents 85,000 musicians throughout North America.

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#listenLA



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Let's Get it Started

After the Music: Financial planning for artists



President **John Acosta**

I hope this message finds you well and in good spirits! Last month was a whirlwind of negotiations, conferences, meetings and a film festival to boot. I had the pleasure of attending the Sundance Film Festival along with our VP working to expand the Local 47 brand. At Sundance over 118 films were being screened with not one under an AFM agreement. That needs to change and I am determined to help make the connection between up and coming film makers and our amazing musicians. We have begun a new round of visits with legislators around post-production, and I am happy to announce that a new bill has been introduced into the legislature. AB 1199 will be music to our collective ears. This bill will serve to strengthen what we accomplished last year with AB 1839 the Film & TV Tax credit. This amendment will ensure when a company receives a tax credit for music, 75% of the music will happen in our state. I want to thank Assemblymember Adrin Nazarian of District 46 and the members of our Political Committee for their work to get this off the ground: Clifford Tasner, Marc Sazer, Rafi Rishik, Andy Malloy, and Jon Lancelle of Local 6 San Francisco. Our work has just begun and I call on all of you to join your fellow musicians in our march to Sacramento.

One Union, One Plan

At our historic Inaugural Meeting in January over 150 members turned out to support your new administration. Historic, because for over a decade we have had Inaugural Meetings without a quorum or interest. Our last meeting was telling. Not only did we break attendance records, but several important motions were adopted without a word of opposition. First and foremost the members voted to create a Task Force to consider whether or not we as a union should match London and its contractual terms. On Feb. 28 the Task Force made a report to the membership at a Special Meeting on its findings and to make its recommendations. Among many recommendations, the Task Force recommended that the AFM implement a Combined-Use, London-style agreement for video games and interactive media, including content not currently covered under an AFM CBA. A comprehensive summary of the Task Force report can be found in the [“At the Local” section](#) in this edition of Overture.

In my first address as president, I announced a new initiative to bring our two health plans under one umbrella. As we go forward you will hear more from me about the possibility of bringing musicians who are now under the Flex Plan and those musicians attached to the Local 47 Health Plan under one health plan. Under the current system, the idea that a musician could work enough to generate contributions that technically could qualify them for health insurance, but falls short because their contributions are split, is not a sustainable model. I look forward to working with the trustees on our health plan and our rank and file members to make this change and bring our union under one plan.

Fraternally yours,
John Acosta
President



Vice President **Rick Baptist**

‘Perception’

Synonyms: impression, idea, conception, notion, thought, belief, judgment, estimation.

I attended a session on Tuesday, Feb. 17 at Fox for Bear McCreary. I thought I was going to speak to the orchestra, but Peter Rotter was nice enough to address the group, thereby allowing me to accept the kudos and not speak and possibly embarrass myself. I remained sitting on the sofa at Fox and to my surprise, Richard Kraft sat down next to me. I have known R.K. for over 30 years, seeing him at various sessions for his composers.

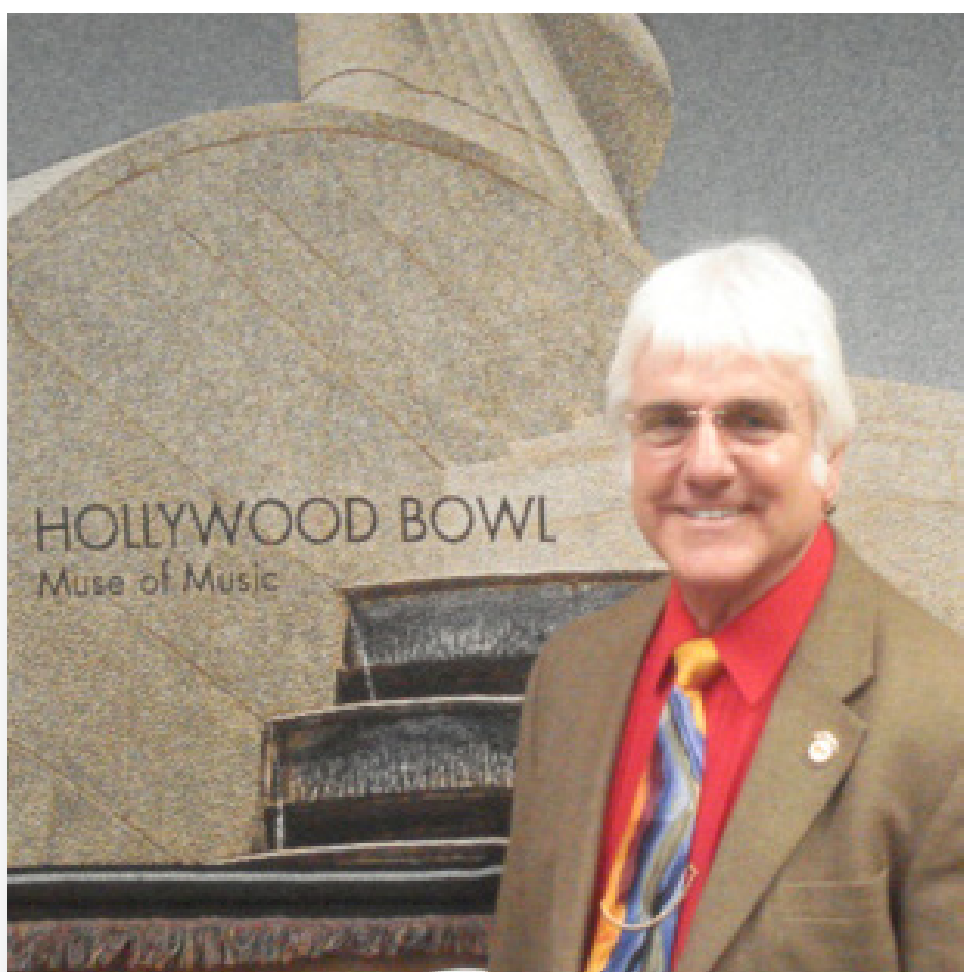
We sat and talked and laughed about some of his stories as well as my stories. After about 45 minutes I got up and left the session. I found out a few days later that some of the musicians on the call were very upset at the fact that their VP was laughing and talking to R.K. Their “perception” was that I went to the dark side and apparently was going to sell out our musicians.

First of all, I am hurt that anybody who knows me would think that. As your VP, I feel it is my responsibility to listen and speak to any and all sides of any issue directly to be most well-informed and to make a decision either way.

I realize that musicians are scared. I realize that our musicians are worried about paying bills and putting food on their tables for the family. I realize in the past that our union had failed in taking into account the slow decline over the last 10 years of our business. I want you to realize that your union officials now understand your plight and are ready and willing to be your voice for help and change.

Let us all try to bring our union into the 21 st century. We’ve already hit the iceberg; let’s try to save as many people onto the new boat and bring our community back to prosperity and create the New Golden Age of Hollywood music.

Live, laugh and love,
Rick Baptist



Secretary/Treasurer **Gary Lasley**

March is Women's History Month, so it's a perfect time to introduce you to the amazing story of Amy Beach. In the late 19th century she became the first American woman composer to gain widespread recognition as a composer of major works for orchestra. Born in 1867 in Henniker, New Hampshire, she was a prodigy who began giving public piano recitals at the age of 7. She debuted with the Boston Symphony Orchestra at 18, performing Chopin's *Concerto in F Minor*. As a composer, her "Gaelic Symphony" was performed by the Boston Symphony Orchestra on Oct. 30, 1896. It was the first performance of a symphony composed by a woman by a major American orchestra. In 1925 she founded and was the first president of the Society of American Women Composers. To learn more go to the Library of Congress at www.loc.gov/performingarts and type in Amy Beach. Here at Local 47 I'd like to celebrate our extraordinary woman composers, including Wendy Melvoin & Lisa Coleman, Eimear Noone, Lolita Ritmanis, Laura Karpman, Nan Schwartz, Deborah Lurie, Marlene Hajdu, Miriam Mayer, and Marilyn Harris.

Last week I attended a Los Angeles Opera performance of "The Ghosts of Versailles" at the Dorothy Chandler Pavilion ([see a writeup in the "Open Mic" section of this issue](#)). The sets were spectacular. There was plenty of eye candy and the voices were riveting. But it was the amazing artistry of the musicians of the orchestra that made the production a dazzling success. I'd like to congratulate my colleagues in the pit for enhancing their reputation as one of the finest opera orchestras in all the land!

The Grammy Awards Show aired on Feb. 8. I'd like to congratulate Local 47 winners Gordon Goodwin's Big Phat Band, Glen Campbell, "Weird Al" Yankovic and John Williams for having their amazing talents recognized and for their representation of Local 47. Also congratulations to the incredible Local 47 musicians who performed live during the broadcast for Music's Biggest Night!

It's "Multiple Card Rebate" time again! Every year each Local pays the AFM \$66 for each member. This is referred to as per capita. If you belong to multiple AFM Locals, you have been paying multiple per capitas to the AFM and are eligible for a refund of your per capita for each Local to which you belong in excess of two. So if you belong to three Locals you can receive \$66, four Locals \$122, etc. Just download the form in the ["Labor News" section of this issue](#) and contact Benefits Coordinator Rimona Seay at (323) 993-3159 to receive a letter confirming your membership in good standing in Local 47 in 2014.

If you haven't already done so, please don't forget to pay your annual membership dues for 2015. They are \$210 for the entire year, or \$110 for six months, \$110 for Life Membership or \$90 for Inactive Life. You can come in and pay in person. We'd love to see you! Or you can pay with a card number over the phone, or online at afm47.org. Please make your payment by March 31 in order to avoid suspension.

At its meeting on Feb. 3 the Local 47 Executive Board voted to establish a Local 47 political action fund. With voluntary contributions from members, these dollars can be used to support union friendly candidates in local and state elections and to lobby on behalf of legislation that benefits musicians. Local 47 cannot and does not use members' dues for political purposes. When paying your membership dues, please consider making a donation.

Thanks for listening! Until next time, happy practicing and happy gigging. May you be blessed by the Luck of the Irish! And I'd like to toast and salute all of the awesome women artists of Local 47.

Warmest Regards,
Gary Lasley
Secretary/Treasurer



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Unit D
Long Beach, CA 90806
(562) 912-2233

At the Local

Next General Membership Meeting

Monday, April 27, 7:30 p.m.

Local 47 Serena Kay & Earl Williams Auditorium

On the Agenda (subject to change):

- Presentation of 50-Year Pins
 - Resolutions to Amend the Bylaws
 - Final Report from Motion Picture/TV Employment Task Force
 - Officer Reports
 - Old and New Business
- Food & refreshments will be served

Dual Capacity Policy Reminder

Local 47 welcomes and encourages the participation of dual-capacity members — e.g. musicians who also perform services as agents of employers or engagers of musicians for employers — in all union meetings, subject only to the restrictions contained in the AFM policy implemented in compliance with federal law. This policy states that dual-capacity members shall be excluded from portions of Local and International union meetings open to the general membership that concern Federation CBAs and campaigns. [Click here to read the full IEB policy.](#)

Workshops & Seminars

Referral Service Meet & Greet

With Christy Crawl

Monday, March 9, 7-9 p.m.

Local 47 Serena Kay & Earl Williams Auditorium

The latest installment of our Referral Service Meet & Greet series will feature guest speaker Christy Crawl, a musical director, conductor, keyboard player, singer, and music collaborator. Free to ALL Local 47 members (you do not need to be a member of the Referral Service to attend). RSVP by noon, March 9: 323.993.3172, marisol.rhodes@promusic47.org
[Read more in the "Referral Service" section.](#)



Motion Picture/TV Employment Task Force

Special Meeting Report & Recommendations

At a Special Meeting on Feb. 28, 2015, the Motion Picture/TV Employment Task Force delivered the following recommendations:

1) Consider whether more employment would be realized by raising low-budget caps for film, TV and sound recording.

The Task Force recommends the AFM raise low-budget caps for select Federation agreements including Festival Films, Independent Recording, and Live Recording.

The Task Force encourages the AFM to exercise more flexibility in offering low-budget options to production companies, and also consider offering different rates for Classical and Non-Symphonic/Pops.

2) Assess whether a lack of enforcement by the AFM in relation to obligated product has created a loss of employment.

The Task Force determined there is significant evidence that lack of enforcement by the AFM has caused loss of employment. Further, the Task Force determined that a significant amount of revenue is due to musicians, and recommends it be collected through litigation and enforcement.

The Task Force strongly urges the AFM to:

- Hire outside counsel to assist in this enforcement and/or allow Local 47 to assume jurisdiction to facilitate in this enforcement.
- Utilize resources such as the UCLA Labor Center to research the extent of companies' liabilities to musicians.
- Partner with other entertainment unions (e.g. SAG-AFTRA, DGA, WGA) when possible to collaborate in enforcement based on common interests.
- Utilize resources available through the Mayor's office, specifically working with L.A. Film Czar Ken Ziffren, who has expressed interest in acting as a mediator.
- Consider Local 47 bringing an in-house counsel to expedite enforcement on a Local level.
- Evaluate the priorities of the existing electronic media departments of the Local and Federation to determine if enforcement needs to be prioritized.

3) Consider whether the AFM should implement a buyout agreement based on the London model.

The Task Force highly recommends the AFM International Executive Board reconsider the assumption agreement for Video Games and consider incorporating aspects of the London model for Video Games, Interactive and New Media, and other media not covered under an AFM collective bargaining agreement.

The Task Force requested additional time to investigate and deliberate on whether this option should be implemented for Motion Picture, TV, Sound Recording, etc., with a final report to be delivered at the April 27, 2015 General Membership meeting. These recommendations were approved by the membership.

Motion Picture/TV Employment Task Force:

Rick Baptist, Phil Ayling, Trevor Handy, Dylan Hart,
Greg Jamrock, Kevin Kaska, Gayle Levant,
Bill Reichenbach, Karl Vincent

If you have questions about these issues or would like to share any thoughts or comments with the Task Force, you are invited to contact Vice President Rick Baptist at 323.993.3172.

WANTED:

Past Issues of  **Overture**

\$100 EACH for April 1939,
April 1947, January and February 1948

AFM member researcher will donate these
to complete the Local 47 Archive set.

Contact: Jack Bethards
707-747-5858 or Jack@Schoenstein.com

LA MAMBO ALL-STAR ORCHESTRA

Open reading/rehearsal sessions at Local 47 every other Monday from 1–3 p.m. in Rehearsal Room 1. Instrumentation: 4 trumpet, 4 trombone, 2 alto sax, 2 tenor sax, 1 baritone sax, traps, bass, piano, congas, bongos, timbales, male and female vocalists. Genres: Latin jazz, mambo, Afro-Cubano, samba, salsa, danzón, Afro-bolero, cumbia jazz, bossa, bolera & more! Please have good reading skills; improvisational skills are a plus! Charts range from medium to advanced. Contact Bobby Chávez: (323) 774-9222, cnleg3@gmail.com

SYMPHONY 47

Local 47's orchestra, led by Maestra Éimear Noone, former conductor of the Dublin City Concert Orchestra and a regular on podiums of L.A.'s most prestigious recording studios, invites everyone to join — Union, non-Union, students, and all community members who have a love for orchestral playing. Mondays, 11 a.m. to 1 p.m. Serena Kay & Earl Williams Auditorium. Dr. Janice Foy, orchestra liaison: (818) 892-8737, info@symphony47.org

FINALE (MAC AND IBM) USERS GROUP

Meets at 7:30 p.m. the fourth Wednesday of each month. For further information contact Bonnie Janofsky at (818) 784-4466 or BRJanofsky@sbcglobal.net

L.A. PIANISTS CLUB

We meet each last Wednesday of the month from 12:30–2:30 p.m. in the Serena Kay & Earl Williams Auditorium. We have all styles, from jazz to pop to classical. We welcome and encourage all pianists to join us! Any questions, contact Jeff Lass at jefpatla@att.net

L.A. BASS CLUB

Monthly meetings, held every fourth Sunday from 2–4 p.m. at Local 47, are open to all members, students and anyone interested in performing. For more info please contact Tony Grosso: (818) 326-4323, thesolobass@gmail.com

SAMM BROWN 'FOR THE RECORD'

Longtime KPFK radio host and Local 47 member Samm Brown joins ProMusic47 Radio with his popular show that focuses exclusively on the entertainment industry. Tune in every day at 11 a.m. to live365.com/profiles/local47

Meet the Wrecking Crew!



LA studio musicians who recorded the soundtrack of the 1960s profiled in Denny Tedesco's feature documentary

By Linda A. Rapka

You may not know their names, but you know their music.

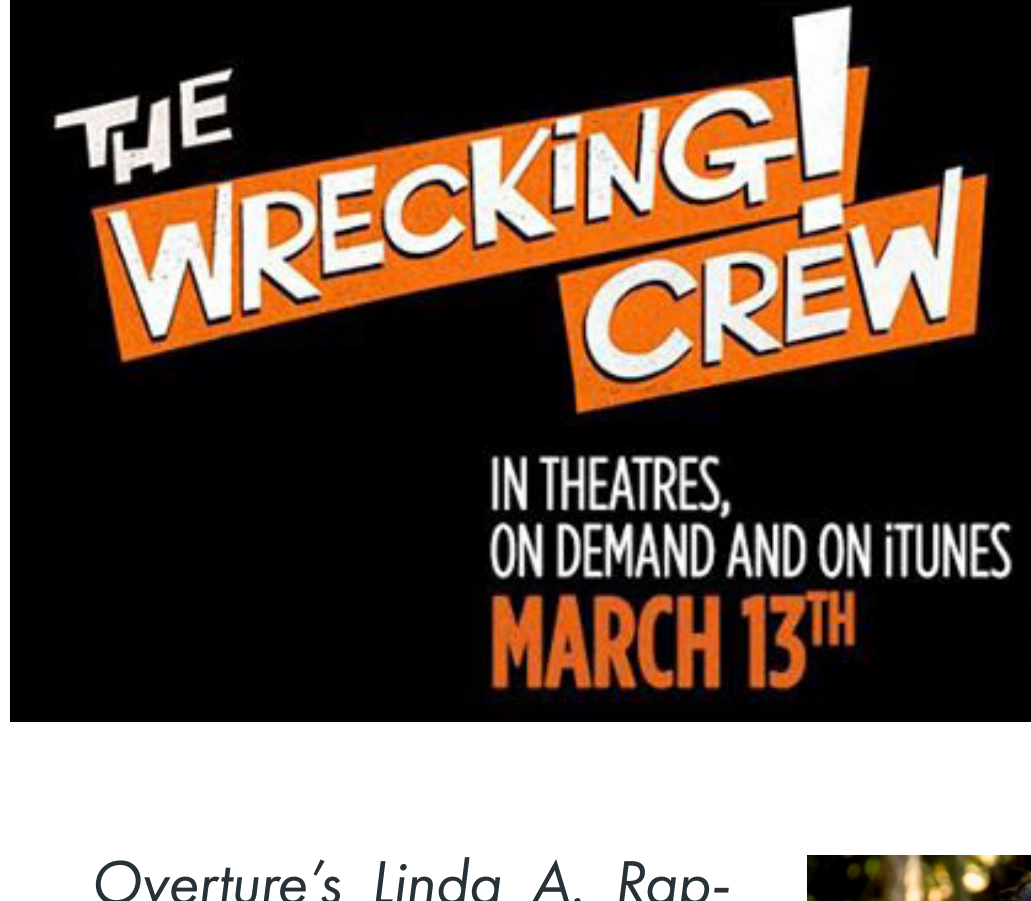
The soundtrack of the late 1950s and 1960s was largely recorded by a group of Los Angeles studio musicians known as the Wrecking Crew. The Beach Boys, Frank and Nancy Sinatra, Sonny and Cher, Jan & Dean, Elvis Presley, the Monkees, Gary Lewis and the Playboys, the Mamas & the Papas, Simon and Garfunkel, the Tijuana Brass, Ricky Nelson, Johnny Rivers, and even Alvin and the Chipmunks are but a small few of the hundreds of popular artists for whom the Crew recorded, though more often than not were left uncredited on the album sleeve.

Typically knocking out several tracks in a single three-hour session, this core group of L.A. musicians played on anything from rock tunes to TV and film scores, jazz arrangements to cartoon soundtracks, and was the group responsible for Phil Spector's famed Wall of Sound. They could churn out any style of music with unmatched skill. Hopping from studio to studio, the musicians during their heyday sometimes played up to four dates per day.

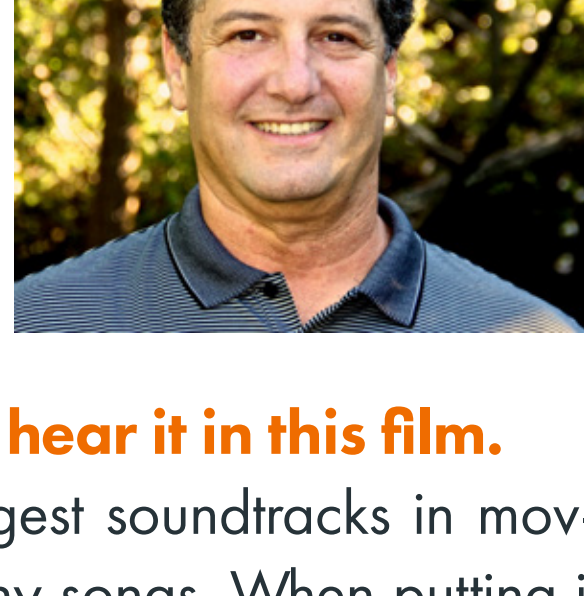
When Wrecking Crew member Tommy Tedesco, the most recorded guitarist in history, was diagnosed with a terminal illness in the late 1990s, his son Denny decided that the world needed to know the story of his father and the group of musicians who recorded the unmistakable soundtrack of the '60s. He immediately began taping interviews with his dad and other Wrecking Crew members, and what he ended up with is nothing short of incredible. Now, two decades later, Denny Tedesco's feature documentary film "The Wrecking Crew" debuts in select U.S. theaters, on demand, and on iTunes March 13.

Originally interviewed by Overture in 2008, we recently followed up with Denny about his incredible journey. [Continue to the next page for our updated interview with Denny Tedesco.](#)

Meet the Wrecking Crew!



Overture's Linda A. Rapka interviews "The Wrecking Crew" filmmaker Denny Tedesco:



If someone has a favorite song from the '60s, chances are good they'll hear it in this film.

It's probably one of the biggest soundtracks in movies because there are so many songs. When putting it together I would meet with people – I won't mention names – but someone came up with the idea that since there were so many songs, we should get "sound-alikes." I said, are you kidding?! The whole point is about the sound. These people were the sound! The other thing people would say was, "Well could you narrow it down to 20 songs?" I said no. You don't have the music, you don't have the doc, 'cause it's really about the quantity of music this group of people in Los Angeles at the time did. They went from Sinatra to the Chipmunks, from Zappa to the Beach Boys – it was all over the place. They didn't have technically "a sound." They could play with anybody.

Your journey with this documentary began in 1996, when you began conducting your initial interviews. Now, two decades later, after tireless countless film festival circuits and fundraising events, "The Wrecking Crew" documentary is finally seeing its theatrical release. Was there ever a time you felt like giving up?

I don't think there was ever a time I thought about giving up. But I was more concerned that it might never happen. There was that point in 2006 that I realized I had been working on this for 10 years and had nothing to show for it. In my life, I had quit many things: guitar, piano, sax and even accordion. So this was the project in life I wasn't going to quit on. It wasn't until 2010 when we started taking donations to help take care of the licensing, did I feel we actually could make this happen.

The biggest hurdle in releasing this film was paying the licensing fees, which was initially estimated to be \$700,000.

Let's just say the labels, publishers and the AFM helped out making sure we were able to release this film. When I went to the AFM in 2006 to discuss it, we knew we had an uphill battle with all the costs. It wasn't so much the licensing, but the reality of documentaries. Docs do not make money. They are not blockbusters. So why would a distributor want to take a chance on investing something at the time seemed like it couldn't make its money back? I personally didn't believe that, but it was hard to convince anyone. So we had to basically get to zero before someone would release the film. We had gone as far as I could go by making the film over the 12 years at that point. I had maxed out the credit cards (rule number one in Hollywood: don't use your credit cards!). I remember the initial meeting at AFM, saying, "As a director/producer, I need the best price possible from the AFM, but as a son and friend of the musicians, I want to make as much as possible for the musicians." It was a thrill to have musicians calling and asking me what that AFM check was for. It made my day.

How did you secure the rights to the music?

The record companies have been amazing. Warner Bros. was one of the companies I first met, and they said, "We're not gonna mess with you. It's not a documentary about a chicken coop. It's about our business and these people. We want this to be out there." This isn't like a kiss-and-tell book, this is a positive look at something that is not always so positive.

Your Kickstarter campaign was a huge success, becoming the third top documentary in the crowdfunding site's history to reach such a high amount (\$312,000). How was this money used to finally get the doc ready for its long-awaited theatrical release?

When we were initially looking to do Kickstarter, we had to decide how much to go for. In Kickstarter, if you don't reach your goal, you don't receive the money. So it's a scary thought. Only 1% of projects over \$100,000 make it and only 49% of all projects reach their goal.

Over the years, I was paying down the bills for the labels and the publishers. Every donation that came in, I turned around and took care of a license. It wasn't until 2013 that we knew how much the AFM bill was going to be. It was \$200,000, which I felt was very fair. Like I said, I wanted to pay this bill more than any. So we set up the Kickstarter drive and went for \$250,000 which would cover the AFM; the other \$50,000 was for the fees, rewards, and shipping. Many people thought I was nuts to go for that high of an amount. But I knew I was tired of hearing my own voice and I felt if I don't go for the whole amount, I should give up. We built an audience over the years on Facebook and an email list that was very large. But the extra money helped out tremendously. We still had \$100,000 to go in other licensing and editing costs that were looming.

How did these musicians come to be known as "The Wrecking Crew"?

It's become something of folklore almost. The legend goes they were called the Wrecking Crew 'cause the older guys, the traditional studio guys from the '40s and '50s, weren't taking the rock dates 'cause it was beneath them, so they said these guys were gonna wreck the business.

The Wrecking Crew is an unparalleled phenomenon in recording history. How did this one group of musicians come to play so many different sessions together?

When they're breaking in the early '50s and early '60s, rock 'n' roll was still in its infancy, as were recording techniques. You didn't have ProTools, DVs, CD players, computers to help you learn how to play music or even record music. In those days you had to be all in one room together as a band, together 'til the end, everybody flawless.

What inspired you to make the film?

I started the documentary when I knew my father was going to pass away, in 1995, when he was diagnosed with terminal cancer. I knew he didn't have much time and I figured we've already lost a lot of these musicians – Ray Pohlman was gone, Steve Douglas was gone. I felt if I don't record this, nobody's going to. There were so many stories I used to hear, the laughter from all these musicians. It was always fun listening to these guys. So I decided I'd put together a roundtable discussion to start things off, and in 1996 brought together Carol Kaye, Hal Blaine, my father and Plas Johnson. I was influenced by "Broadway Danny Rose," the Woody Allen movie where they sit around that coffee shop and just talk about Danny Rose. It was like you were a voyeur to this conversation, and that's what I wanted this to be. Unfortunately my father passed away before he saw anything cut.

One of the first star talents to come on board was Cher. She was 16 when she worked with these guys as a backup singer for Phil Spector's groups. She knew them as the older guys – they were all in their late 20s and 30s, and she was just a kid. Then Dick Clark gave me an interview. Then I got Julius Wechter and Lew McCrery. Julius was a great percussion player and Lew was a great trombonist. That was a rush in time because I knew Julius was sick. I didn't know Lou was sick. They both passed away about six months later.

[Continued on next page](#)

A modest sampling of the hundreds of hit songs recorded by the Wrecking Crew:

The 5th Dimension

Let the Sunshine In/
Aquarius
Stoned Soul Picnic
Up-Up and Away
One Less Bell to Answer

The Association

Windy
Never My Love

The Beach Boys

California Girls
Don't Worry Baby
Fun Fun Fun
God Only Knows
Good Vibrations
I Get Around
Sloop John B

The Byrds

Mr. Tamborine Man

Glen Campbell

By the Time I Get to
Phoenix
Gentle on My Mind
Wichita Lineman

Captain & Tennille

Love Will Keep Us
Together

The Carpenters

Close to You
We've Only Just Begun

Cher

Gypsies, Tramps and
Thieves
Half-Breed

The Chipmunks

Chipmunks Theme

Nat King Cole

Ramblin' Rose

Sam Cooke

Twistin' the Night Away
You Send Me

The Crystals

Then He Kissed Me
Da Doo Ron Ron
He's a Rebel

Bobby Day

Rockin' Robin

Defenders

Taco Wagon

Shelly Fabares

Johnny Angel

Richard Harris

MacArthur Park

Jan & Dean

Dead Man's Curve
Surf City
Little Old Lady (From
Pasadena)
Balboa Blue

Gary Lewis and the Playboys

Everybody Loves a
Clown
Sure Gonna Miss Her
This Diamond Ring

Barry McGuire

Eve of Destruction

The Mamas & the Papas

California Dreamin'
Dedicated to the One I
Love
Monday, Monday

Henry Mancini

The Pink Panther Theme

The Marketts

Out of Limits
Surfer's Stomp

Dean Martin

Everybody Loves
Somebody

Scott McKenzie

San Francisco (Be Sure
to Wear Flowers in Your
Hair)

The Monkees

Mary Mary

Chris Montez

Let's Dance

Ricky Nelson

Fools Rush In

Wayne Newton

Danke Schoen

Jack Nitzsche

The Lonely Surfer

Harry Nilsson

Everybody's Talkin'

The Partridge Family

Come on Get Happy

Elvis Presley

A Little Less
Conversation
Viva Las Vegas

Paul Revere & the Raiders

Indian Reservation

The Righteous Brothers

Unchained Melody
You've Lost That
Lovin' Feelin'

Rip Chords

Hey Little Cobra

Johnny Rivers

Poor Side of Town

Tommy Roe

Dizzy

The Ronettes

Be My Baby
I Saw Mommy
Kissing Santa Claus

Routers

Let's Go

The Sandpipers

Guantanamera

Lalo Schifrin

Mission: Impossible

Simon and Garfunkel

Mrs. Robinson

Frank Sinatra

Strangers in the Night
That's Life

Nancy Sinatra

These Boots are Made
for Walkin'
Drummer Man

Sonny and Cher

The Beat Goes On
I Got You Babe

T-Bones

No Matter What Shape
(Your Stomach's In)

Nino Tempo & April Stevens

Deep Purple

The Tijuana Brass

The Lonely Bull
Spanish Flea
Taste of Honey
Whipped Cream
Zorba the Greek

Ike and Tina Turner

River Deep
Mountain High

Ritchie Valens

Donna

Bobby Vee

The Night Has a
Thousand Eyes

The Ventures

Hawaii 5-O

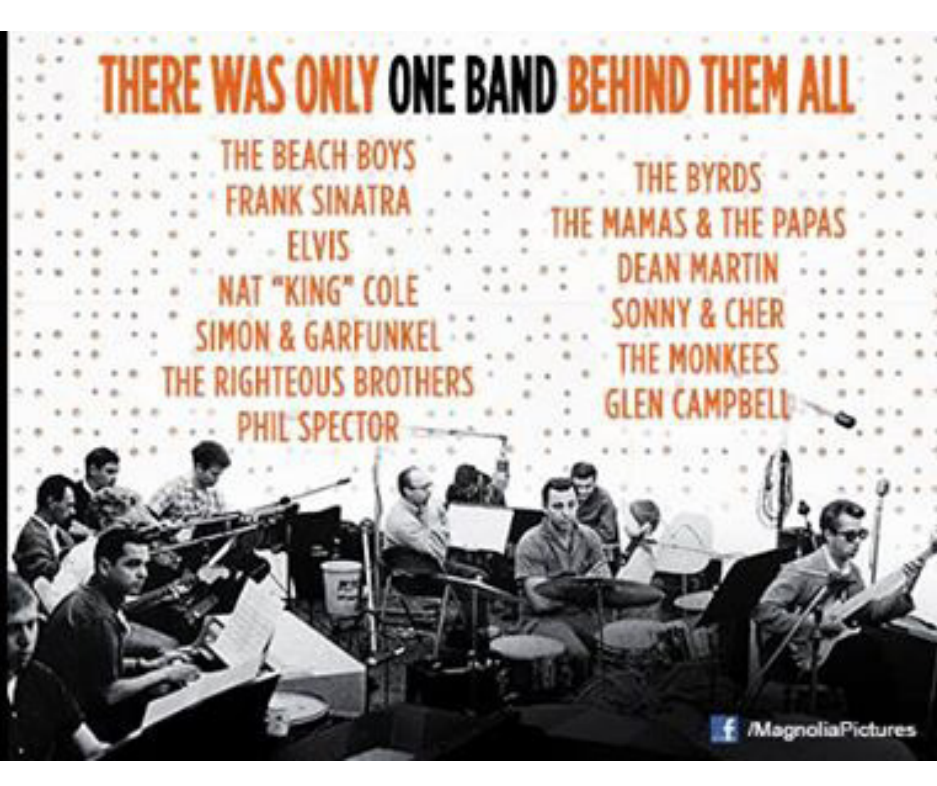
Mason Williams

Classical Gas

Roger Williams

Born Free

Meet the Wrecking Crew!



When was the main period of recording for the Crew?

It was a time period from the late '50s early '60s to almost the late '60s, where things started turning in a different direction. Group albums became popular at that time, so now you didn't want so many studio musicians on some of these albums. The highlight year for record dates was probably 1967 or '68 in that area. There were 400 dates, contracts that we could find. If you take weekends and holidays off, you must be doing three or four dates a day.

How did they feel about being largely uncredited on the several hit records they played on?

These guys didn't complain. They weren't whiners. They enjoyed what they did. They got paid for what they did. My father used to tell his students, "You pick up the guitar because you love to play guitar. You don't start because you want to make a living of it. If you get paid for it, it's a bonus. If you make a living at it, you're in a small minority – congratulations."

With documentaries like "Standing in the Shadows of Motown," it seems like there's a strong public interest in what goes on behind the scenes.

I was thrilled that it came out, but I was more thrilled that it was successful, because it's basically the same kind of behind-the-scenes story. Mine's a different slant on it, but it does show that the public is interested and wants to know. There is a curtain, and us as humans it's natural that we want to learn something new.

What was it like to be growing up, hearing all these songs on the radio and knowing that was your dad playing on most of them?

Most of the time I never knew it was my dad on the radio. These guys were doing three to four dates a day, they didn't even know they were on some of these songs! There's certain songs, like the Beach Boys where you know Hal was playing all the time, but my father wouldn't know. You figure these guys did two, three, four dates a day for a while, and sometimes the groups weren't there, it was just laying down the tracks. Don't forget, there were hundreds of hits, but there were thousands of bombs. I didn't realize the impact he and his friends were making. I don't think they had an idea of the impact of what was going to happen 40, 50 years later, the fact that people are still listening to these songs. When you go 50 years before them in 1960, you're talking 1910. Were they listening to songs from 1910? It never happened.

How was it trying to find a balance telling your father's story and the story of the Wrecking Crew as a whole?

It was a big problem. When I started the film, I was never going to focus on my father, and I surely wasn't going to be part of this. It was about this group of musicians. A friend of mine looked at our first 30-minute cut a few years ago and said, 'It's a History Channel documentary.' That killed me. But he was right. The way I made that transition was by going, Here's a story about my father and his extended family, the Wrecking Crew. Because you can't have one and not the other.

It's about having the story and not just the facts, which is what you did with this film.

I think unconsciously I was trying not to let go. I didn't want Dad to leave and this was my way of holding on.

The film itself took 12 years to complete.

If I'd finished this in two years, five years or eight years, even 10, it would not have been as good because not just what I got later, but understanding the story more. What I've noticed about the film is the fact its working on two levels. Musicians understand it from the inside. They understand what it takes to be a musician, and you've got the music lovers, who are blown away – "Wow, that's what happened?!"

It was quite the labor of love.

I used to hate that term. But it's true. I had to finance it myself. It might have taken 12 years to actually make it, but it took a lifetime to understand it.

Throughout the years since you developed the initial cut, you've been adding updates here and there. How many incarnations of the film have you done over the years?

There were a few small changes, but small changes can really make a difference. We added new graphics, 5.1 mix, and a few more interviews that included Peter Tork and Al Jardine. I found some great footage of the guys in the studio with Brian Wilson on "Good Vibrations," and saw my father in the studio with Hal, Larry, and Joe Osborn at a Mamas and Papas recording. But the big change for me was adding Leon Russell into the film, which is the cherry on top.

The big day is almost here, and the world will finally know the hidden story of "The Wrecking Crew."

This film would not be here if it wasn't for those supporters. When things got really tough mentally, it was the emails that came in that helped me keep going. At the end of the film, I took the names from the AFM contracts that we had and added them to the credits. There was nothing more satisfying than having another child of a string player coming up to me in tears at the end of a screening. She just saw her dad's name on the screen. This is her story as well. I hope the average public understands that musicians love what they do, but they also have families to support. Our dads and moms went to work like any other parent. Except my dad had a classical guitar, 12-string, mandolin, banjo, Telecaster and amp in the trunk instead of a hammer and saw.

THE WRECKING CREW & FRIENDS

Guitar

Ben Benay
Dennis Budimir
James Burton
Glen Campbell
Al Casey
David Cohen
Jerry Cole
Mike Deasy
Barney Kessel
Lou Morell
Don Peake
Bill Pitman
Howard Roberts
Billy Strange
Louie Shelton
Tommy Tedesco

Bass

Jimmy Bond
Chuck Berghofer
Carol Kaye
Larry Knechtel
Joe Osborn
Ray Pohlman
Lyle Ritz
Bob West
Arthur Wright

Piano

Al DeLory
Ray Johnson
Larry Knechtel
Lincoln Mayorga
Mike Melvoin
Don Randi
Mike Rubini
Leon Russell

Sax/Horns

Gene Cipriano
Steve Douglas
Jim Horn
Bill Green
Plas Johnson
Jackie Kelso
Jay Migliori
Nino Tempo

Trombone

Louis Blackburn
Dick "Slyde" Hyde
Lew McCreary

Trumpet

Roy Caton
Ollie Mitchell
Bill Peterson
Tony Terran

Drums/ Percussion

Hal Blaine
Frank Capp
Gary Coleman
Gene Estes
Victor Feldman
Jim Gordon
Johnny Guerin
Ed "Sharky" Hall
Milton Holland
Earl Palmer
Emil Richards
Jessie Sailes
Julius Wechter

IN THEATERS

MARCH 13

"The Wrecking Crew" documentary debuts in select U.S. theaters, on demand, and on iTunes March 13.

For outtakes, photo galleries and other fun stuff, visit wreckingcrewfilm.com

Letters to the Editor

Send your letters to
overture@promusic47.org

Motion Picture/TV Employment Task Force

Remember when you were younger and were given pictures to look at and decide which one's didn't belong?

Well, here's a list for you. It's the MOTION PICTURE/TV EMPLOYMENT TASK FORCE and its job is to find real solutions to the problems we've been experiencing in part because of the RMA's bullying and business models and refusal to move into the 21st century.

The Task force is comprised of:

new VP Rick Baptist - RMA

Gayle Levant - RMA

Karl Vincent

Kevin Kaska - RMA

Bill Reichenbach - RMA Board

Greg Jamrok - RMA

Dylan Hart and

Phil Ayling. FORMER RMA INTERNATIONAL PRESIDENT

See the problem? All but two are members of the RMA. What the kind of reform of RMA influence can we expect from a task force filled with RMA members? A few of them can be trusted to do

the right thing, others cannot, unless they are the ones who benefit above all others.

Bill Reichenbach is a current RMA Board member.

Phil Alying, former RMA International President, who talks down to anyone wanting change (Including at the last membership meeting.); reportedly had a hand in taking down of the "Age" sessions a couple of months ago; and one of the main proponents, architects and beneficiaries of the RMA's strangle hold on Local 47 and AFM; has absolutely no business being anywhere near this task force.

Any guesses who'll be the poison pill to any meaningful change out of the crowd above?

Who chose the folks on this task force? As dues paying members we have a right to know. They should also be accountable for it being stacked with loudest voices against change.

Charles Fernandez
Local 47 member

Editor's Note: The Motion Picture/TV Employment Task Force was created as the result of a motion unanimously approved by the membership at the January 2015 Inaugural Meeting. The Task Force members were appointed by the Local 47 Executive Board.



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CONTEST

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Ahmanson Theatre

Rodgers & Hammerstein's Cinderella

March 17 – April 26



Beach Cities Symphony

A Magical Evening

March 20



Chamber Orchestra of the South Bay

Tchaikovsky Competition Winner Itamar Zorman

March 8



Corona Symphony Orchestra

A Night of Classics: Mozart, Beethoven, Saint-Saens

March 16



Desert Symphony

Dancing & Romancing with Joan Hess and Kirby Ward

March 12



Golden State Pops Orchestra

A Spoonful of Sherman: A Symphonic Concert

March 15



Los Angeles Chamber Orchestra

Mozart & Prokofiev

March 14 & 15



Los Angeles Chamber Orchestra

Westside Connections 2

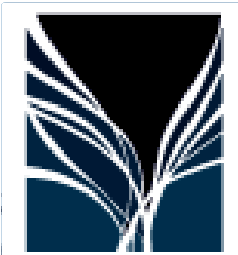
March 19



Los Angeles Chamber Orchestra

Baroque Conversations 3

March 26



Los Angeles Master Chorale

Songs of Ascent

March 8



Los Angeles Opera

The Barber of Seville

Through March 22



Los Angeles Philharmonic

Dudamel & Mahler 6

March 8



Los Angeles Philharmonic

Green Umbrella: Dudamel Conducts

March 10



Los Angeles Philharmonic

Dudamel's New World

March 12 & 13



New Valley Symphony Orchestra

With the Luminario Ballet

March 15



New West Symphony

The Planets: Sibelius & Holst

March 27-29



Pacific Shores Philharmonic

Glowing Musical Jewels: Shining Equinox

March 21



Pantages Theatre

Wicked

Through March 15



Pantages Theatre

Newsies

March 24 – April 19



Pasadena Master Chorale

The Sound of Heaven

March 21 & 22



Pasadena Symphony & POPS

Beethoven 6 'Pastorale'

March 21



Redlands Symphony

65 Years of Joy: Rodgers & Hammerstein

March 7



Santa Monica Symphony

Spring Concert

March 14



Thousand Oaks Philharmonic

Celebrity Recital: Pianist Alexander Wasserman

March 6



Topanga Symphony

Free Concert: Mozart, Holst & Goldmark

March 15



Walt Disney Concert Hall

Herbie Hancock & Chick Corea

March 21



March 4

9:00AM

Lewis Elementary

Co-Sponsor:

Downey Symphony

Leader/Contractor:

Mark Artusio

Side Musicians: 5

March 15

9:00AM

Forest Lawn - Hall of Liberty

Co-Sponsor:

New Valley Symphony Orchestra

Leader/Contractor:

Berj Garabedian

Side Musicians: 33

March 10

9:00AM

Old River Elementary

Co-Sponsor:

Downey Symphony

Leader/Contractor:

Mark Artusio

Side Musicians: 5

March 18

9:00AM

Dorothy Chandler Pavilion

Co-Sponsor:

Los Angeles Opera

Leader/Contractor:

Brady Steel

Side Musicians: 61

March 12

9:00AM

Rio San Gabriel Elementary

Co-Sponsor:

Downey Symphony

Leader/Contractor:

Mark Artusio

Side Musicians: 5

March 21

9:00AM

Ward Elementary

Co-Sponsor:

Downey Symphony

Leader/Contractor:

Mark Artusio

Side Musicians: 5

Send in Your MPTF Request for Assistance

The Recording Industries' Music Performance Trust Fund (MPTF) fiscal year ends April 30. Now is the time for potential grant applicants to send in letters requesting assistance for your group, ensemble or orchestra.

Changes to the MPTF require that all grant applicants have a Federal ID number (e.g. non-profit organization, local business, etc.) and assume all employer responsibilities; Local 47 is no longer responsible for preparing the payrolls as in years past. Applicants accepted for an MPTF grant are responsible for direct payment to all musicians, including benefits, work dues and the proper filing of union reports with Local 47. Once all the necessary paperwork and proof of payroll is submitted to Local 47, the documents will be sent to MPTF headquarters in New York. Once verified and processed, your grant check will be mailed directly from MPTF.

Application Deadline: April 1

The grant request process remains the same. Request letters should include the following: date, time, place, a description of the event, the name of the group they are requesting assistance for, the name of the leader, how many side musicians and cartage. To qualify for assistance, the event must be absolutely free and open to the public; no donations, no fundraising.

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

Each new fiscal year we seem to receive more and more requests for assistance. All requests will be reviewed for approval, and recommendations will be forwarded to MPTF in New York. Our new fiscal year begins May 1 and goes through April 30. If you have any questions, please contact Local 47 MPTF Administrator Diane Lauerman at (323) 993-3156 or diane.lauerman@promusic47.org.

All requests **MUST** be received in writing no later than **April 1**.

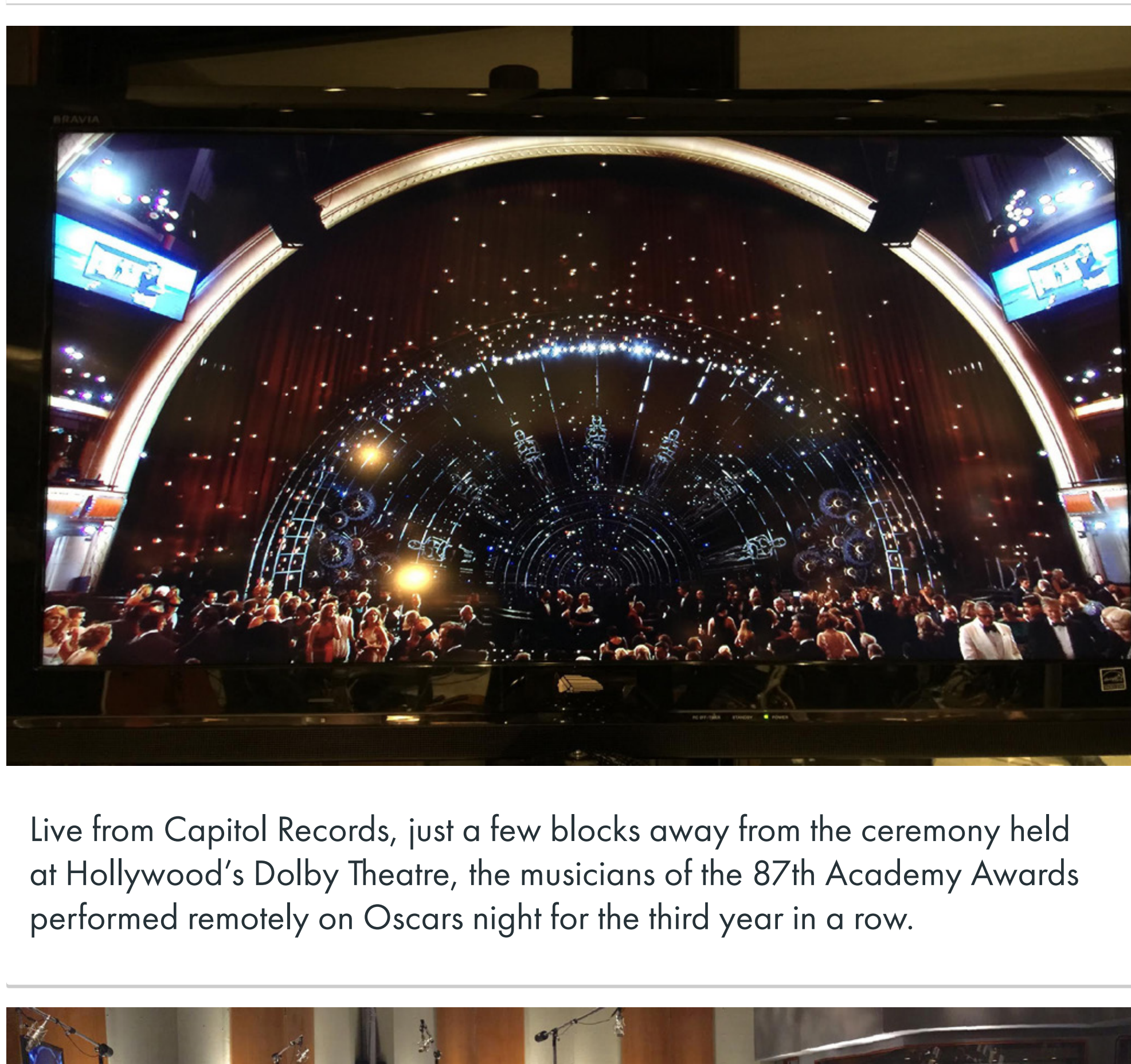
Mail requests to:

AFM Local 47 Attn: MPTF Department
817 Vine St. Hollywood CA 90038

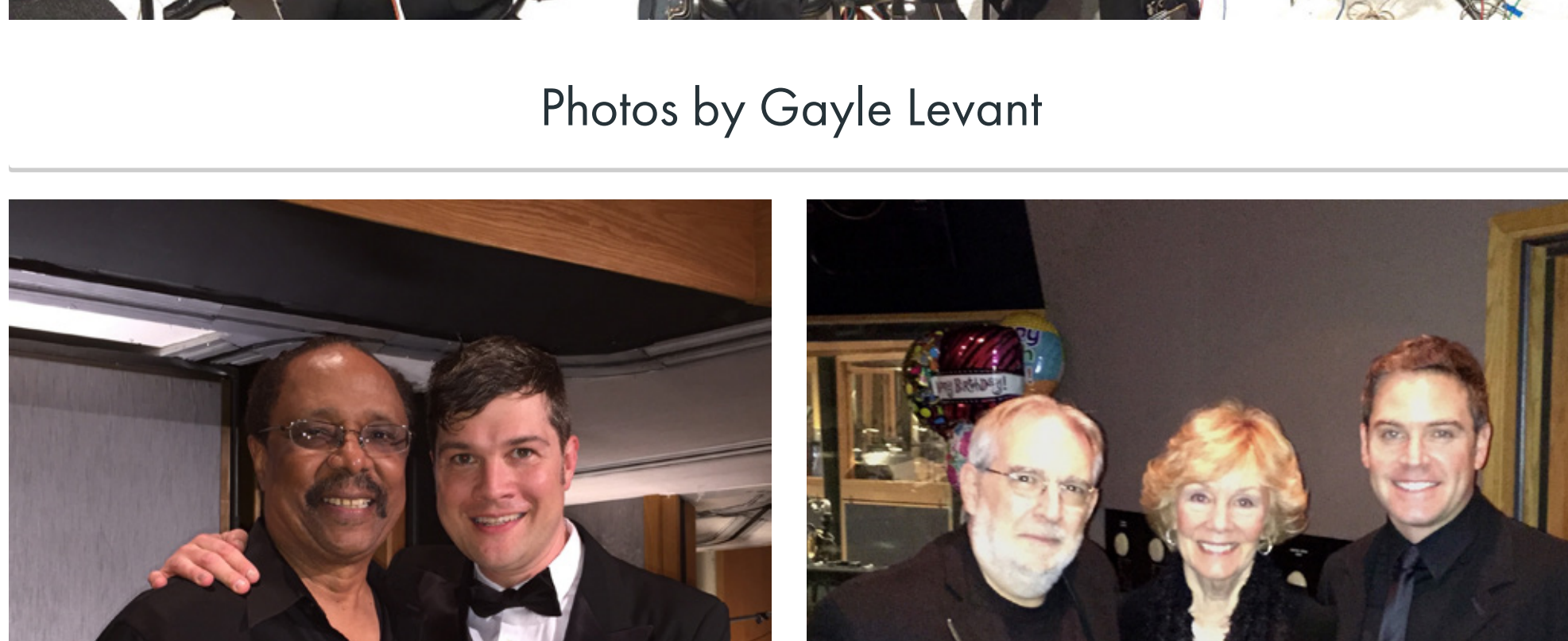
POINTS TO REMEMBER:

1. Music must be the main reason for the event.
2. The concert must be free and open to the public, with no condition for admittance.
3. There must be no donations solicited before, after, or during the performance.
4. There must be no recording (video or audio) of a performance.
5. Music must not be used for any fundraising activity no matter how worthwhile the project.
6. Music must not be part of a religious service, seminar, clinic, etc.

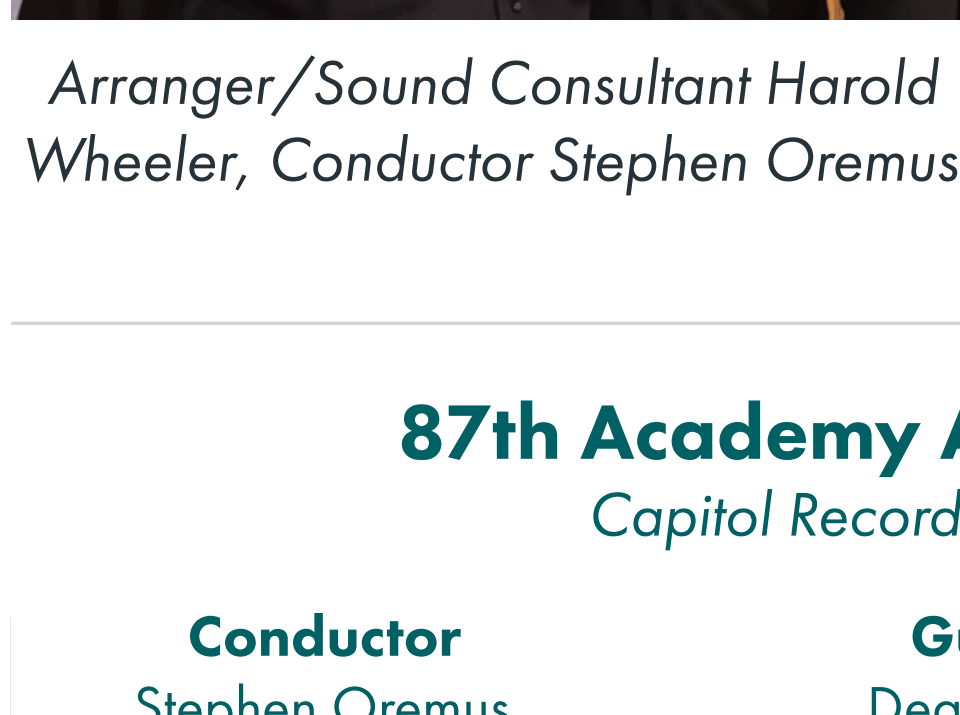
Live at the 87th Academy Awards



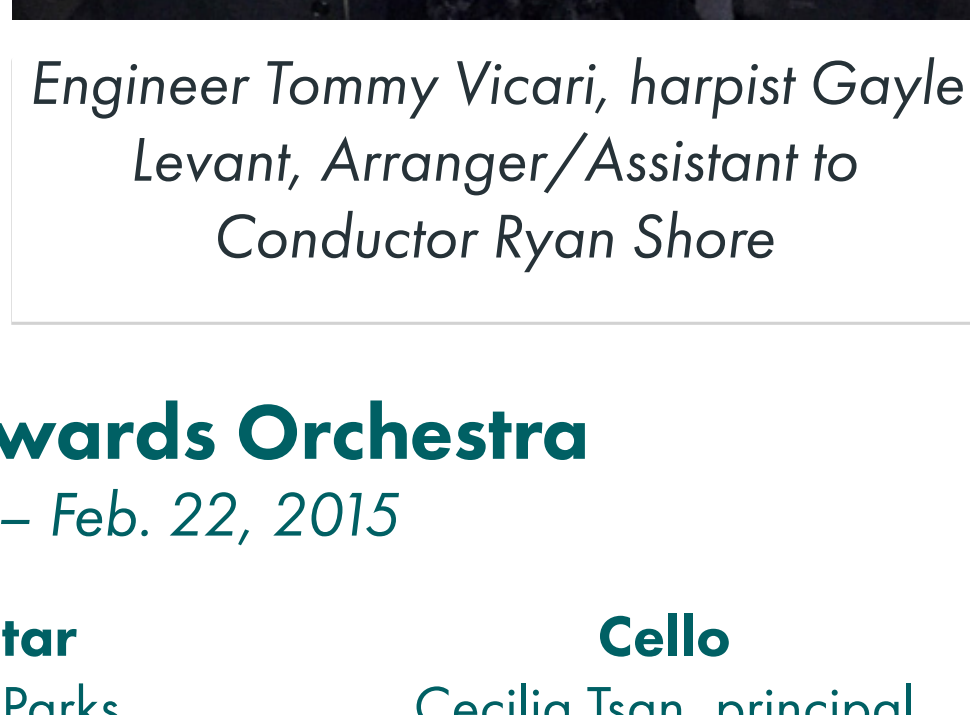
Live from Capitol Records, just a few blocks away from the ceremony held at Hollywood's Dolby Theatre, the musicians of the 87th Academy Awards performed remotely on Oscars night for the third year in a row.



Photos by Gayle Levant



Arranger/Sound Consultant Harold Wheeler, Conductor Stephen Oremus



Engineer Tommy Vicari, harpist Gayle Levant, Arranger/Assistant to Conductor Ryan Shore

87th Academy Awards Orchestra

Capitol Records – Feb. 22, 2015

Conductor

Stephen Oremus

Guitar

Dean Parks

Cello

Cecilia Tsan, principal
Giovanna Clayton
Vanessa Freebairn-Smith
Trevor Handy
Armen Ksjikian
Tina Soule

Orchestra Contractor

Bill Hughes

Electric Bass

Trey Henry

Flute

Sheridon Stokes

Percussion

Dan Greco
Bob Zimmitti
Don Williams

Oboe

Chris Bleth

Drums

Ralph Humphrey

Clarinet

Gary Gray

Harp

Gayle Levant

Assistant to Conductor

Ryan Shore

Bassoon

Ken Munday

Violin

Belinda Broughton, concertmaster
Armen Anassian
Charlie Bisharat
Jackie Brand
Darius Campo
Nina Evtuhov
Endre Granat
Tammy Hatwan
Songa Lee
Natalie Leggett
Phillip Levy
Helen Nightengale
Carol Pool
Katia Popov
Tereza Stanislav
Josefina Vergara
Shalini Vijayan
Yelena Yegoryan

Sound Consultant

Harold Wheeler

Woodwind

Dan Higgins
Jeff Driskill
Sal Lozano
Gene Cipriano
Chad Smith

Arrangers

Harold Wheeler
Stephen Oremus
Tom Ranier
Dan Higgins
Ryan Shore
Doug Besterman
Christopher Jahnke

Trumpet

Wayne Bergeron
Dan Fornero
Fred Irby
Rob Schaer

Copyists

Bill Hughes
Danita Ng-Poss
Jeff Jones
Bob Calderwood
Vic Sagerquist
Jason Poss
Mae Crosby
Caryn Rasmussen
Kirby Furlong
Emily Grishman
David Horne

Horn

Mark Adams
Brian O'Connor
Joe Meyer
Laura Brenes

Viola

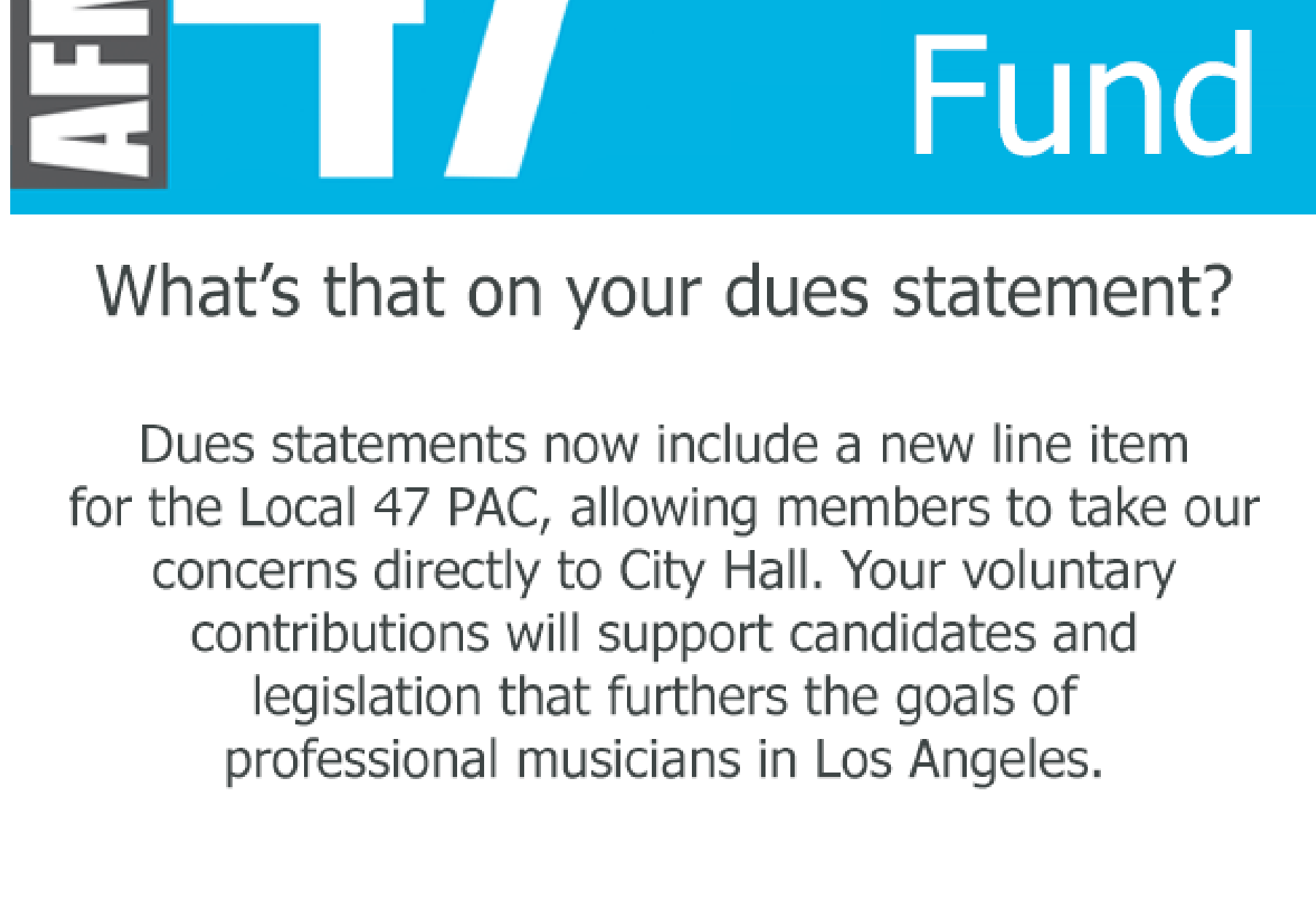
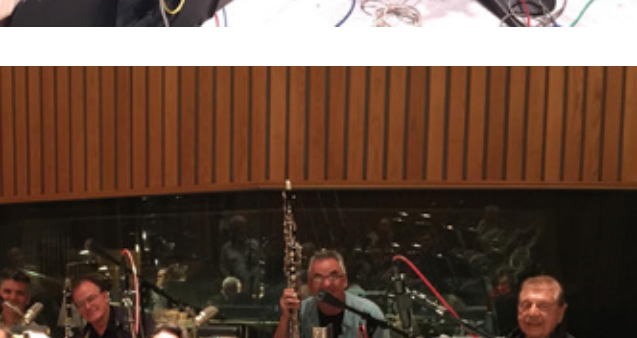
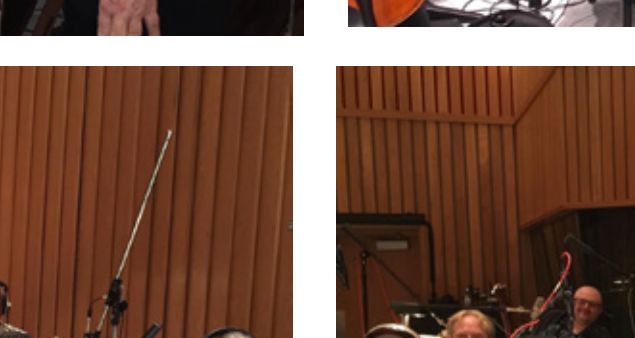
Darrin McCann, principal
Karen Elaine
Matt Funes
Pam Goldsmith
Cameron Patrick
Lynne Richburg

Trombone

Charlie Loper
Reggie Young
Craig Gosnell
Bill Reichenbach

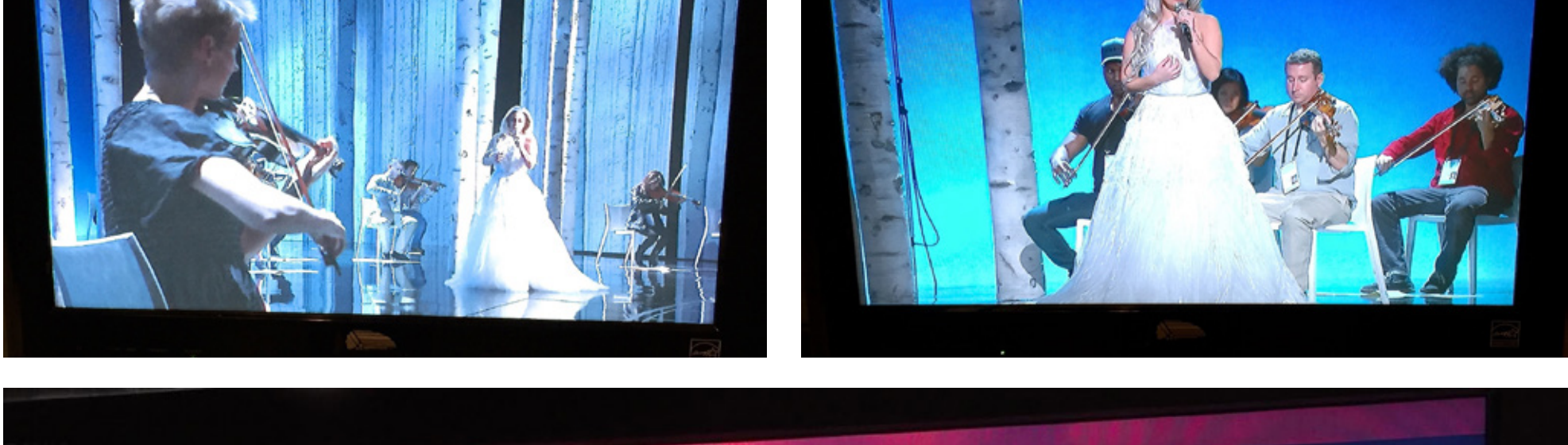
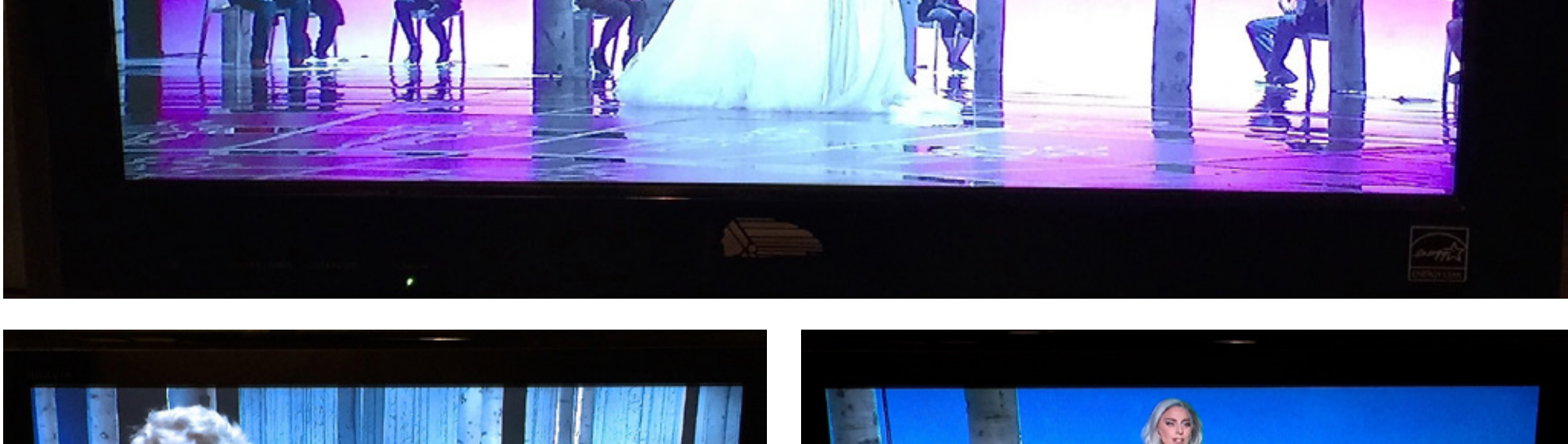
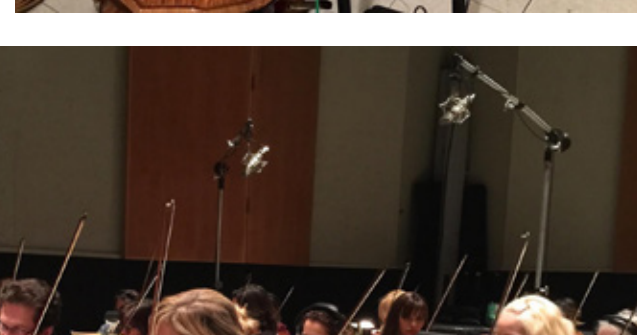
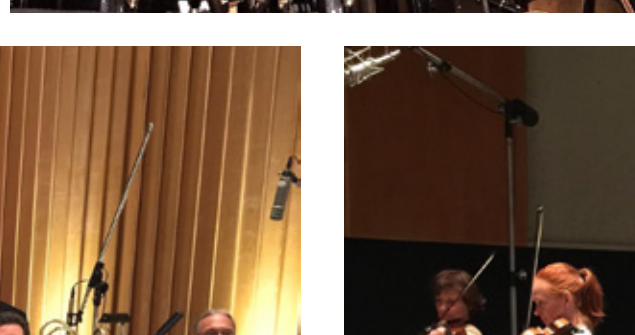
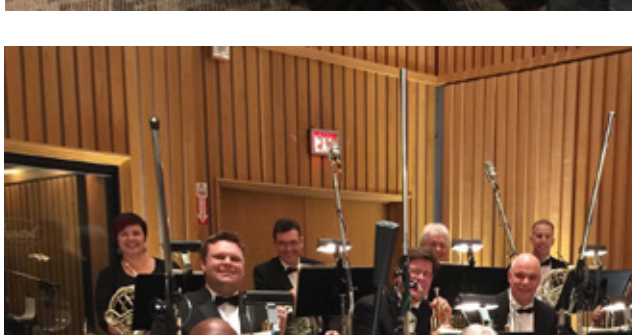
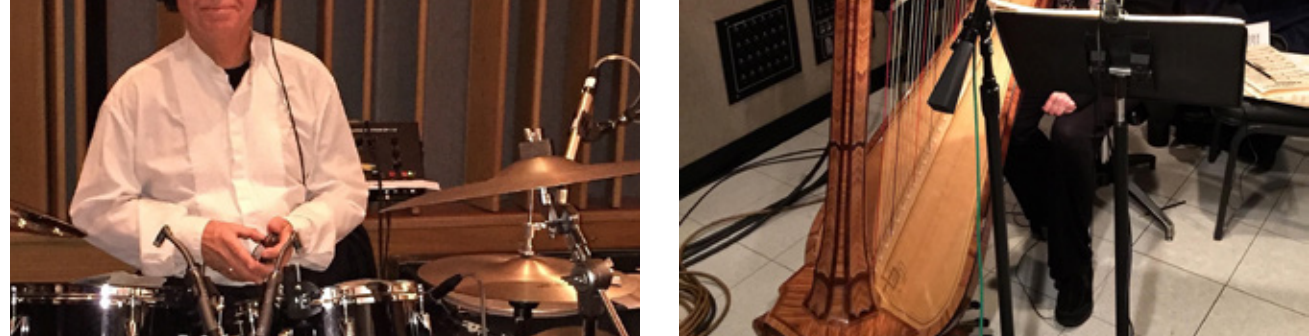
Keyboard

Tom Ranier (piano + keys)
Rich Ruttenberg



What's that on your dues statement?

Dues statements now include a new line item for the Local 47 PAC, allowing members to take our concerns directly to City Hall. Your voluntary contributions will support candidates and legislation that furthers the goals of professional musicians in Los Angeles.



Final Notes



In Memoriam

Raymond D. Acton

Life Member. Horn
8/8/1921 – 12/7/2014
Survived by daughter

John H. Bilezikjian

Life Member. Oud
2/1/1948 – 1/19/2015
Survived by spouse & children

Boniface "Buddy" De Franco

Life Member. Saxophone
2/17/1923 – 12/24/2014
Survived by spouse & family

Travis Warren

Life Member. Piano
7/30/1927 – 2/3/2015
Survived by spouse & children

Send your Final Notes remembrances to:

overture@promusic47.org

Local 47 Overture
817 Vine St.
Hollywood CA 90038

Please keep submissions to a maximum of 600 words.
Photos are welcome. Deadline for inclusion in our next month's
issue is the 15th of the month preceding issue date.

John Haig Bilezikjian

Life Member. Oud
(1948-2015)

By Miamon Miller



I first saw John Bilezikjian perform some 40 years ago and have been fortunate to play with him many times over the past 25 years. We must have worked at least 100 jobs together, and over that span I never heard him play a wrong note or a note out of time.

John was a musician's musician. He was a classically trained violinist and also an excellent mandolinist, but it was the oud that was his

musical home, and it was his extraordinary talent with this instrument that brought him such well-deserved fame.

His musical range was incredible. He recorded over 80 scoring sessions including the films "The French Connection," "Mission: Impossible" and "Schindler's List. He toured for years with singer/songwriter Leonard Cohen and soloed with the Boston Pops in Katchaturian's Sabre Dance and his own arrangements of Rodrigo and Vivaldi.

Of course, John was equally at home in the music of his Armenian heritage having grown up with an extended family of musicians. However, he also delighted listeners and dancers with music from Greece, Turkey, and the Sephardic Jewish tradition, oftentimes singing in all those languages with a voice that could only be described as hugely musical, mellifluous and above all, honest.

John placed enormous value on personal relationships. In our conversations, he often referred to me as his brother, and although I am sure he extended this fraternal title to other friends, for me it was the ultimate compliment to be included in that inner circle.

For an obituary in the Overture, it's too easy to linger on musical achievements, the sort of checklist of published works that one might find in a resumé. Of course the true measure of an individual's worth cannot be gauged by their musical genius or the sheer number of well-placed notes that person has played. At John's funeral service, St. James Armenian Apostolic Church was filled to overflowing with those whose lives he touched not only with his musicality, but with the generosity of his spirit and the warmth of his heart. He also displayed extraordinary courage and fortitude in dealing with physical illness. For the last several years of his life he underwent dialysis four days per week – yet he continued playing throughout, refusing to be defined or constrained by his infirmities.

We often talked about the violinists we admired as children. His hero was Jascha Heifetz and he told me more than once that he tried to emulate Heifetz at every turn. It's no wonder there was never a wrong note.

John is survived by his wife, Helen; his brother, Edward; his two sons, George and John; and numerous grandchildren. For further information as to how to acknowledge his legacy, please visit johnbilezikjianfoundation.com.

David E. Bourne

Life Member. Piano
(1939-2014)

By Jason Bourne



Magic piano man David E. Bourne passed away on Jan. 30, 2015, at his home surrounded by his loving family.

David was a piano player, band-leader, guitarist, singer, author, historian, actor, teacher and horse-man who adored his trusty steed, Boston. He participated in mounted shooting and Wild West shows for many years, turning into a true California cowboy. He was a loving

family man who adored his wife, Patty, an artist, sculptor and singer. He cherished his children, Rachel and Jason, both musicians. His little dogs, Lizzie and Peaches, held a special spot in his heart. He enjoyed lifelong friendships with many — too numerous to mention — and played music with them through the decades.

David was born Sept. 20, 1939, to Ted and Jean Bourne in the Santa Maria area. They moved to Anaheim where Ted became the instrumental music instructor for the Anaheim School District. David started piano at age 6. His father also taught him trombone, baritone and string bass. Music filled his high school years.

David attended USC on a full scholarship majoring in music education. He was a member of KA fraternity and graduated in 1961 with a master's degree in music. During his college years he played piano in the Calico Saloon at Knott's Berry Farm. He continued working at Knott's after graduation playing string bass with the Wagonmasters, the country group who entertained in the Wagon Camp from 1955 to 1968. The Wagonmasters recently received the Pioneer Trails Award from the Western Music Association. His love of Knott's Berry Farm led him to publish the book "Knott's Berry Farm's Ghost Town: A pictorial retrospective 1940-1968."

Shortly after college, David was drafted into the Marines. He was the Honor Guard for his platoon and served his time at Los Alamitos where he worked in recruiting but had plenty of time to play music. His life took a wonderful turn when he met Patty. David formed a folk singing group called the Californians. A month-long gig was on the horizon touring the Southwest. Patty joined the group and by the end of that month, both knew their relationship was more than music. They were married in 1964.

1967 found David playing piano at the Hock Shop Bar on Sunset. It became a favorite hangout and musical scene hosted by owner and master banjo player Spencer Quinn. Many of David's favorite lines were taken from Spencer. While working there David formed the Maple Leaf Club, dedicated to the preservation of classic ragtime piano. Simultaneously he also began his 48-year gig "behind the scenes" at the fabled Magic Castle in Hollywood. He played there until December 2014. David's gigs were not one-nighters; almost all lasted decades.

David had many musical irons in the fire. It was not unusual for him to play with three or four bands in a year plus the main gig at the Castle. For many years he led the Resurrection Brass Band, a 20-piece New Orleans marching band. When that disbanded he formed the Dawn of the Century Ragtime Orchestra. The late '60s and '70s found him entertaining in downtown L.A. at Casey's Bar. That lasted 17 years! The 6th and Grand Band evolved from Casey's. The core players remained with him for the rest of his life. For about 10 years he was a regular on the Musicos Rancheros Visitadores ride. He derived much pleasure playing music at the camps in Santa Barbara surrounded by the best horses in the country.

From 1989 until 2005 David led his own western singing group, the Lobo Rangers, featuring his wife, Patty. This led to cowboy poetry gatherings throughout the western states where he performed his show "Saloon Piano of the 19th Century." Now fully transformed into a genuine California cowboy, David was the piano player in the Gem Saloon on the HBO hit series "Deadwood." His saloon piano recordings were used extensively throughout all three seasons of the show. Other acting credits include the History Channel's "Wild West Tech," "The Hunt for John Wilkes Booth" and "The Revenge of Wyatt Earp."

David is survived by his wife of 50 years, Patty; two children, Rachael and Jason; his two little dogs, Peaches and Lizzie; and many, many lifelong friends. The center of his life was family. He was so proud of them and loved them unconditionally. He had no regrets. He lived a very full, fun, fun loving musical life on his terms. Patty said David played music every day at their home in Agoura where half of the living room was a stage with piano, drums, guitar, and microphones at the ready for friends to stop by and play. Patty said, "The piano keys are silent now, but the music will never leave me."

Neil LeVang

Life Member. Violin
(1932 – 2015)

By Mark LeVang



My father, Neil LeVang, the noted studio guitarist whose list of credits includes hundreds of television and film dates as well as a 23-year career with the Lawrence Welk Orchestra, died at home, peacefully in his sleep on Jan. 26. He was 83.

Dad was born in Adams, North Dakota, Jan. 3, 1932. In 1945, his father moved the family to Riverside, California where he attended school and graduated Riverside's

Polytechnic High School. At the young age of 15, he was borrowing his dad's fiddle and attending jam sessions with various local bands and at 17 years old, he was playing shows with Foy Willing and the "Riders of the Purple Sage." He became very proficient in jazz and its influence in Western swing music.

He left Riverside for Seattle to enlist in the United States Coast Guard. While in Seattle, he played in various bands and radio show and landed a position with Sheriff Jim "Texas" Lewis, who had a televised children's show. In the mid '50s, he returned to Hollywood and began to focus on a career as a guitarist. He replaced Barney Kessel on Jimmy Wakely's weekly CBS radio show, and earned a spot as a regular in the studios. In '59, he was auditioned to replace Buddy Merrill, who was leaving Lawrence Welk's band to join the Army. Lawrence hired him on the spot. The gig occupied two days each week, giving him ample time to continue expanding his studio efforts, which eventually included work with noted arrangers Neal Hefti, Nelson Riddle, Don Costa, David Rose, Billy May, as well as Hoyt Curtin at the Hanna-Barbera animation studios.

His session work also included Tijuana Brass with Herb Alpert, the Jackson Five, Frank Sinatra, Liberace, Eddie Fisher, Carol Burnett, Frank Zappa ("Freak Out!"), Bobby Darin, Bobbi Gentry, David Clayton Thomas, Elvis Presley, Neil Diamond and countless others. He also worked extensively on television-music sessions including "The Beverly Hillbillies" and the themes for "Green Acres" and "Batman" with Neal Hefti. He accompanied orchestral arrangers including John Williams, Patrick Williams, Marty Paich, Artie Butler, and Henry Mancini, as well as Frank DeVol, who did the themes for "The Brady Bunch" and "Family Affair." Other television-related work included "The Ed Sullivan Show," "The Monkees," "Highway to Heaven," "Little House on the Prairie" and "Petticoat Junction." His list of movie-soundtrack work included "All the President's Men," "At Long Last Love," "Valley of the Dolls," "Dick Tracy," "Good Morning, Vietnam," Disney's "Herbie, the Love Bug" series, "Rosemary's Baby," "Smokey and the Bandit" and the "Godfather" soundtrack.

He is survived by his wife, Nancy LeVang; son Mark and four daughters Coral, Sonja, Erika and Tanya. He left behind 11 grandchildren and seven great-grandchildren.

Dad, the life and love lessons I have learned and continue to learn from you are precious and invaluable. As being the only son of an incredibly driven man in all things life, dedicated to all things music, you inspired me to look outside of my comfort zone and strive for my version of musical success. My road was not yours nor yours mine but somehow, through the blood that flows through my hands, those two roads came together magically and I am acutely aware of your presence in my life now and forever. I thank you for your love.

Donald Waldrop

Life Member. Bass Trombone
(1940-2014)

By Miles Anderson

As many of you may know, Don was an excellent all-round musician capable of performing in quite diverse musical genres. Today, this ability is pretty much taken for granted, but 40 years ago, not so much. Don was also ahead of his time in doubling on bass trombone and tuba. Today, it's an economic necessity. (He was also an outstanding copyist of the pre-Finale era.) Don's curiosity and intelligence went well beyond music, and contributed much to our lively friendship. RIP Don.



Why Estate Planning?

Estate planning is much more than just a will. Estate planning is all about your choices and your decisions. You appoint an Agent to speak for you should you become incapacitated and unable to speak for yourself; you nominate the persons you choose to care for the health and welfare of your minor children should you become unable to do so; you decide who will be in charge of distributing your assets; and you can direct how and when your assets will be distributed.

If you die without doing estate planning, California law determines who receives your property. If you become unable to speak for yourself either due to sickness or accident, the Courts will determine who may speak for you. And it is the Courts that will determine the care of your minor children. These determinations are based on what the Legislature believes most people would want and what a judge determines is best. These decisions may not reflect your wishes. And these Court proceedings can become expensive. This is why proper estate planning is not just for the rich.

Further, California probate proceedings are expensive and even simple estates can take over a year to settle. If your gross assets are more than \$150,000, you may want to consider a revocable trust. Through the establishment of a revocable trust, Californians may bypass much of the expense and length of a probate. Costs for estate planning are inexpensive, especially when compared to the costs associated with court proceedings.

This message brought to you by:

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STEPHEN W. KRAMER

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AFL-CIO Consumer Benefits

Musicians are Athletes, Too!



2006 Christopher Mueller Photography

By Jill Gambaro

Repetitive strain injuries such as carpal tunnel and tendonitis are common in athletes. With the high-dollar business of professional sports, protocols for returning players to the field have long been established. But when it comes to musicians, the high rate of injuries, and the mysterious focal dystonia, somehow only stymies allopathic medicine.

The emotional demands of performing are equal, but as yet few concrete treatments successfully return musicians to the stage. Out of sheer desperation, musicians themselves have begun to pioneer protocols. They apply the principles of biomechanics and stress reduction disciplines to alleviate pain. And their results are gaining a following.

It begins with awareness. Isolate what you're doing that's causing you pain. Start with how you interact with your instrument. Where do you feel pain and what type of pain are you feeling? Fatigue, heaviness or even irritability can also be signs your body is not well. When you feel pain is also important. Is it while playing, before or after? Keeping a log can help you identify the source.

The second step presents unique problems for the musician. Since you will not stop playing music, learning how to mitigate what's causing you pain is the next best thing. You can do this by changing the position of your body in relation to your instrument, the way you bend your neck, lean forward or back, even lock your knees. Be aware that changing positions may produce a different tone and throw off your sound. Experiment with much smaller adjustments at first as it may take a while for you to find the perfect marriage between your body and your instrument.

Reducing force is another way to lessen pain. Do you really need to hold your sticks so tightly to get the sound you want? If so, look to how much tension is in your hands when pausing between notes. Coordinating these types of changes can require movement retraining. There are general movement retraining modalities such as Alexander technique and Feldenkrais. They can address larger issues such as posture and movement integration around the instrument. Look for practitioners who routinely work with musicians.

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Are you a professional musician who has fallen on hard times?

Has a recent injury, illness or financial hardship kept you from working?

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The Musicians Foundation of Los Angeles is a 501(c)3 organization providing financial assistance to distressed professional musicians suffering from injury, illness or financial hardship. To apply call 323.993.3159 or visit us online at musiciansfoundationla.org.

When it comes to more refined movements, though, there are only a handful of experts in the world who have had success retraining musicians to play without injury. They focus use neuroplasticity to rewire the brain's circuitry at the micro-level. Be aware that you may have to travel outside of your city and that it can take years to make these adjustments, though many report being able to play better afterwards than they did before they were injured.

Equally important is the amount and quality of rest you get when not playing. Like athletes, caring for your body is as important as caring for your instrument. Warm up and cool down should be part of your practice routines. Any warm up should include stretching, particularly the fingers. There are plenty of good stretches available on the web. A cool down routine would keep the blood flowing to the overused parts, but at a slower rate. When you place a lot of strain on your hands, blood can pool in the fingers. Raising them above your head for a few minutes can alleviate that.

Athletes and performers know mental preparation is as important as a physical one. Balance the stress of playing with meaningful rest. That means targeted, varied and given equal attention as practicing. There are many different kinds of rest, not just sleep. Working several into your recovery routine will help your body repair itself between performances. For example, you can compensate standing during performance by sitting when you rest. If your performance contains a lot of physical movement, practice restorative poses during down time. Yoga has an entire subset of disciplines surrounding the restorative. Most studios hold at least one restorative class per week.

Tune your body with blood pumping exercise as loss of blood flow is at the heart of repetitive injuries. You don't have to do an hour of power aerobics, walking works just as well, but do it daily. Include exercise that engages your core, so you can use the major muscles during performance rather than the more fragile peripheral ones. Sleep is actually more important for the musician, not less, as your body repairs in the latter hours of the sleep cycle. It is recommended that adults get seven to nine hours a night. Finally, to tackle those thorny emotional issues around performing: stress control techniques. Meditation, tai chi, yoga and breathing are all powerful disciplines.

When it comes to avoiding injury and pain, musicians must remember they are athletes too. Training, tuning and preparation is as important off-season as on. The same holds true for you.

Jill Gambaro, author of The Truth About Carpal Tunnel Syndrome, has lived with multiple repetitive strain injuries known as a "double crush" for over 14 years. A former board member of the Los Angeles Repetitive Strain Injury Support Group and the Cumulative Trauma Disorders Resource Network, Jill has interviewed hundreds of doctors, lawyers, physical therapists, alternative healers, injured workers, members of the workers' compensation community, and RSI sufferers. She has met with government representatives, written articles, spoke at the California state capitol and appeared on television and radio to discuss RSIs and reforms in the California Workers' Compensation system. In addition to her work as an author, Jill is also a professional screenwriter and film producer.



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Attend Event

‘The Godfather’ Live: A concert we couldn’t refuse



Photos: Mark Robertson

On Jan. 24, 5,000 eager fans packed downtown L.A.’s Nokia Theatre for the city’s first-ever screening of “The Godfather” accompanied by a live orchestra.

Justin Freer conducted the 61-piece Hollywood Studio Symphony, dressed for the part in mobster black performing against Francis Ford Coppola’s Oscar-winning 1972 classic.

Variety’s Jon Burlingame writes:

“Rota’s iconic themes and musical moments (the dramatic trumpet solo that opens the ‘Godfather Waltz,’ the love theme for scenes of Michael’s exile in Sicily) were only part of the evening’s musical interest.

“The wedding music (mostly written by the senior Coppola) is filled with lively, Si-cilian-flavored melodies played by such traditional instruments as accordion and mandolin. A separate vocal track enabled the orchestra to accompany Al Marti-no live during his famous rendition of ‘I Have But One Heart’ at Carla’s wedding.

“Big-band sounds accompanied the late-1940s transitions to Los Angeles and Las Vegas. And director Coppola’s brilliant use of Bach organ preludes for the mob-hit montage during the christening of Michael’s godson was more effective than ever, given the rich sound mix at the Nokia.”

Way to #listenLA — live!



‘The Godfather’ – Live with the Hollywood Studio Symphony

Nokia Theatre, Jan. 24, 2015

Violin

Belinda Broughton,
concertmaster
Darius Campo,
principal 2nd
Daphne Chen
Eugenia Choi
Sam Fischer
Aimee Kreston
Songa Lee
Phil Levy
Serena McKinney
Alyssa Park
Sara Parkins
Cameron Patrick
Rafael Rishik
Kathleen Robertson
Marisa Sorajja
Ashoka Thiagarajan
Shalini Vijayan
Amy Wickman
John Wittenberg
Steve Zander

Viola

Simon Oswell, principal
Meredith Crawford
Andrew Duckles
Jessica VanVelzen Freer
Luke Maurer
Darrin Mccann
Carolyn Riley
David Walther

Cello

Dennis Karmazyn,
principal
Trevor Handy
Julie Jung
David Mergen
Cameron Stone
Stan Sharp

Bass

Mike Valerio, principal
Ed Meares
Bart Samolis
Dave Stone

Flute

Ben Smolen, principal
Amy Tatum

Oboe

Lara Wickes, principal
Joe Stone

Clarinet

Dan Higgins, principal
Phil O’Connor

Bassoon

Rose Corrigan, principal
William May

Horn

Steve Becknell, principal
Justin Hageman
Teag Reaves

Trumpet

Rob Schaer, principal
Adam Bhatia

Trombone

Al Kaplan, principal
Nick Daley

Tuba

P. Blake Cooper,
principal

Percussion

Don Williams, principal
Jamey Tate, drum set

Guitar

John Goux
George Doering,
mandolin

Keyboard

Mike Lang

Harp

Amy Shulman

Accordion

Nick Ariondo

Conductor

Justin Freer

Orchestra Contractor

Mark Robertson

An Instrument for Every Student



Hamilton Academy of Music seeks to replace old and broken instruments

What good is a music program without musical instruments?

Students and faculty of the Hamilton Academy of Music are forced to ask this question, and have launched a campaign to ensure quality instruments for every student.

The Hamilton LAUSD magnet program draws 930 students from across the greater Los Angeles area. While music programs are being cut by the school district each year, Hamilton has managed to keep its head above the rising water.

But teacher dedication and student talent stand no chance without the ability to teach and learn with the necessary tools. Many of the instruments being used today were purchased 28 years ago, when the school first opened. Several are in need of repair, and a few are so outdated that the cost of repair exceeds their value.

Instruments Needed:

- 1 Yamaha Bass Trombone
- 1 Yamaha Jupiter Oboe
- 4 Cremora Violin Outfits
- 2 Cremora Premier Series Student Celli
- 2 Knitting School Model violas
- 1 Yamaha Vibraphone
- 1 Carlo Robell: Upright Bass
- 2 Yamaha Hybrid Pianos
- 1 Adams Marimba

Together, we can make a difference for the musicians of tomorrow. Let's help Hamilton Academy ensure "an instrument for every student." [Make your Indiegogo donation here](#), or donate any of the instruments listed above to the President's Office here at the Local. We will collect them and deliver directly to the school.

Advertisement



The California Jazz Foundation is a nonprofit organization formed to aid and assist California jazz musicians in crisis. We are committed to providing access to quality social and economic services to all qualified applicants through a team of caring, knowledgeable professionals in collaboration with community partners.

If you or someone you know needs help, please contact us at
(818) 400-3263 [Helpline] or
(818) 261-0057 [Administration]

Email: info@californiajazzfoundation.org
www.californiajazzfoundation.org

All applications are confidential

Join Us.... Become a Member and Help Your Fellow Jazz Musicians!

Black History Month Brings Jazz to LAUSD Students



Photo: Joe Weinroth

For the 27th year, the Los Angeles Jazz Society presented the “Jazz in the Schools” program during the month of February in celebration of Black History month.

Once again, Local 47 leaders Dr. Bobby Rodriguez, Ernie Fields and Charles Owens brought their respective ensembles and programs to thousands of elementary school children throughout the Los Angeles Unified School District.

“These jazz shows really help the students to feel and have fun with jazz as they get the opportunity to see and hear jazz — America’s music,” Rodriguez says. “I love being part of this L.A. Jazz Society annual program.”

These concerts are supported by the Los Angeles Jazz Society, Herb Alpert Foundation, Los Angeles Department of Cultural Affairs, and the Musicians Performance Trust Fund.

Pictured above: Dr. Bobby Rodriguez (leader/trumpet), Oscar Hernandez (piano), Leslie Baker (bass), Maria Martinez (drums) and Andre Delano (saxophone; not pictured), with Mark Miller, a board member of the Los Angeles Jazz Society.

‘Memphis the Musical’ Soars at the Kavli



Photo: courtesy Darry Tanikawa

Four-time Tony winner “Memphis the Musical” burst onto the stage of the Fred Kavli Theatre in Thousand Oaks in a 10-day run last November in a fit of explosive dancing, irresistible songs and a thrilling tale of fame and forbidden love.

Inspired by true events from the underground dance clubs of 1950s Memphis, Tennessee, “Memphis” follows the fame and forbidden love of a radio DJ who wants to change the world and a club singer who is ready for her big break.

Starring the Queen of British soul, multi-award-winning recording artist Beverley Knight (“The Bodyguard”), as club singer Felicia Farrell and New York star Killian Donnelly (“The Commitments,” “Billy Elliot the Musical,” “Les Misérables”) as radio DJ Huey Calhoun, audiences followed the cast on an incredible journey to the ends of the airwaves filled with laughter, soul and rock ‘n’ roll.

With a musical team lead by Music Director Cassie Nickols, Music Supervisor Darryl Archibald, Conductor Darrell Alston and Orchestra Contractor Darryl Tanikawa, the Local 47 orchestra performing during the show’s 10-day run expertly showcased the production’s electrifying music, soaring emotion and roof-raising energy.

‘Memphis the Musical’ Orchestra

Fred Kavli Theatre – Nov. 14-23, 2014

Keyboard 1
Darrell Alston

Trombone
June Satton

Keyboard 2
Cassie Nickols

Electric Guitar
Pathik Desai

Alto Sax/Flute
Gary Rautenberg

Electric & Double String Bass
Shane Harry

Tenor & Bari Sax/Bass Clarinet
Matt Germaine

Drum Set
Alan Peck

Trumpet
Bill Barrett

Orchestra produced by
Tanikawa Artists Management

LA Opera Stages Haunting Production of 'Ghosts of Versailles'

LA Opera proudly presented the first full-scale production in this century of John Corigliano's grand opera buffa, one of the most acclaimed operas of our time, in a three-week run Feb. 7 through March 1.

Extravagantly scaled, gloriously tuneful, supremely touching and yet uproariously entertaining, "The Ghosts of Versailles" turns history on its head as love attempts to alter the course of destiny.

"Ghosts" originally debuted at the Metropolitan Opera in New York in 1991. In that staging there were two orchestras, one

in the pit and one onstage, later reduced to a single orchestra. The L.A. Opera production featured the fullest version of the score that currently exists, featuring a full orchestra led by James Conlon.



Local 47 Secretary/Treasurer Gary Lasley and LA Opera personnel manager Brady Steel.

[View the LA Opera orchestra roster](#)

The haunting plot surrounds the ghost of Marie Antoinette, who is trapped in the spirit world and bitterly reflects on her final suffering. Her favorite playwright tries to entertain the melancholy queen with the continuing adventures of his beloved characters from "The Barber of Seville" and "The Marriage of Figaro." But sneaky Figaro refuses to play by the script, breaking free from the opera-within-the-opera in a surprise bid for a better life.

Corigliano is one of today's most honored living American composers, having won several Grammy Awards, a Pulitzer Prize in 2001 for his Symphony No. 2, and an Academy Award for his score to the 1999 movie "The Red Violin."

Awards Season in Hollywood

The Oscars aren't the only game in town! Local 47 President John Acosta was happy to attend some of the other awards shows in Los Angeles last month.



Writers Guild of America Awards

SAG-AFGTRA and AFM Local 47 presidents Ken Howard and John Acosta

New West Symphony 20-for-20 Awards

President Acosta with NWS principal string bassist Tim Barr, who received the People's Choice Award



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Raise the Wage Rally Draws Hundreds to City Hall



Photos: Linda A. Rapka

By Linda A. Rapka

More than 400 Angelenos wanting to raise the city's minimum wage crowded onto the South Lawn of City Hall on the misty morning of Jan. 30.

The call to action to increase minimum wage to \$15 an hour drew passionate speakers who want Los Angeles to increase the wage to match inflation, require earned sick days for workers, and enforce against wage and labor violations.

Organized by the Los Angeles County Federation of Labor, the event hopes the city will adopt a measure to raise the basic wage to \$15. Among the speakers and attendees were workers, labor, community, clergy and small-business leaders. Following the rally, more than 200 activists filtered into City Hall to speak directly with legislators.



Income disparity in Los Angeles is higher than in the country as a whole. Many working Angelenos are being left behind and are struggling to support themselves and their families. Raising the minimum wage, proponents say, will lift them out of poverty.

The proposed wage increase would occur gradually each year through 2017. After that, the wage would be tied to the Consumer Price Index for Urban Wage Earners and Clerical Workers (CPI-W).

There are currently 567,000 wage earners in Los Angeles whose annual incomes will rise under the proposed law.

To date, the LA County Federation of Labor says it has collected over 50,000 pledge cards from supporters of the measure. The union also says its coalition of supporting organizations currently numbers 135, and continues to grow.

The issue of increasing the minimum wage is a hot topic across the nation. President Obama made a higher minimum wage and earned sick days a centerpiece of his State of the Union Address.

[Sign the petition to support #RaiseTheWageLA](#)

Tell Congress to Say NO to the Local Radio Freedom Act



A Message from AFM President Ray Hair

Dear Members,

Radio broadcasters are once again lobbying the new Congress in Washington, encouraging legislators to sign onto the Local Radio Freedom Act (LRFA), a resolution opposing our efforts and those of our allies to obtain a performance right (royalty) for your music when it is played on AM FM radio.

In February, the AFL-CIO sent a letter on our behalf to Members of Congress imploring them NOT to sign onto LRFA. That letter clarified that "The core issue at stake is whether or not musicians will be fairly paid for their work--specifically for the use of their recordings on radio broadcasts."

You can add your voice to the growing chorus of opposition to LRFA by clicking the link below, entering your zip code and telling your congressional representatives to say NO to Big Radio

[Click Here to tell your congresssional representatives to say NO to Big Radio!](#)

This is a matter of fairness and economic justice for professional musicians and for all creative artists. After all, it's not fair when we make all the music, while everyone else makes all the money.

Your voice can go a long way toward halting the greed of broadcasters, while helping Members of Congress understand that their talented constituents deserve to be paid whenever recorded works are broadcast.

Thank you for your attention in this important matter.

Sincerely and fraternally yours,

Raymond M. Hair, Jr.,
International President
American Federation of Musicians
of the United States and Canada



AFM Multi-Card Rebate



According to Article 8, Section 7(a)(ii) of the AFM Bylaws, the rebate is only available to members who held simultaneous memberships in three or more Locals for the full calendar year. Members will not be given rebates for dual memberships.

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.

No rebates will be issued until the Secretary/Treasurer's office verifies that petitioning members held continuous membership and per capita dues have been paid in three or more Locals for the full prior year. Rebates will be issued after Jan. 1.

[Download the Rebate Form \(pdf\)](#)



Do Not Work For...



This list contains the names of employers with whom
Local 47 currently has disputes:

Kerry Candaele

Non-payment of pension and H&W contributions for live performances

Michael Franco

Non-payment of pension and H&W contributions for live performances

Ron Goswick/Valley Music Theatre

Non-payment of wages, pension and H&W contributions for theatrical performances

Jeff Weber/Weberworks

Non-payment of wages, pension and H&W contributions for recording sessions

West Covina Symphony

Non-payment of wages, pension and H&W contributions for live performances

*Should you have any questions about this list, please contact
President John Acosta at (323) 993-3181*



Promoting Live Musicians in Los Angeles With Christy Crawl

**Monday,
March 9**

7-9 p.m.

Local 47 Serena
Kay & Earl Williams
Auditorium

The latest installment of our Referral Service Meet & Greet series will feature guest speaker Christy Crawl, a musical director, conductor, keyboard player, singer, and music collaborator.

An artist with the Grammy-winning group Mannheim Steamroller, Christy tours across the United States and Canada performing over 50 live concerts a year. In the past several years, she has been the musical director and conductor of the first symphonic concerts at the new Wallis Annenberg Center for the Performing Arts in Beverly Hills, the first woman conductor of the hit musical "Wicked," an invited member to the prestigious Quincy Jones Musiq Consortium, and is part of the music team developing live shows for a major Los Angeles entertainment company.



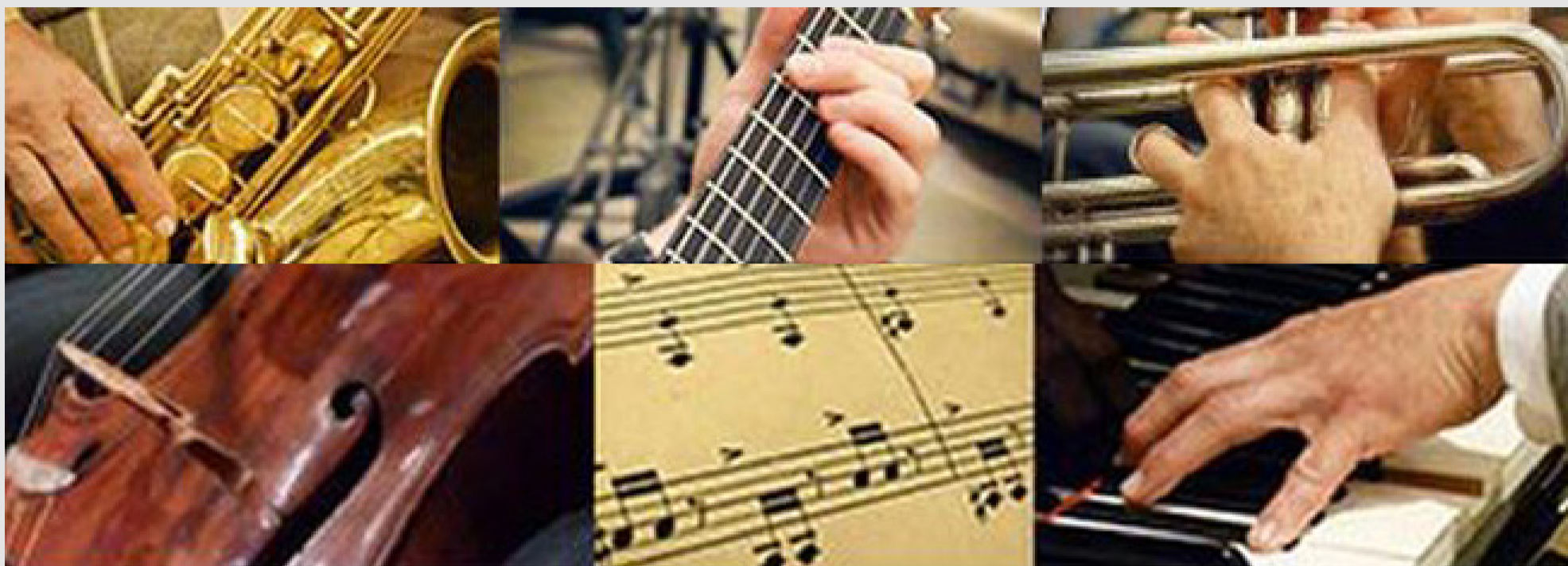
As an independent artist, Christy has toured internationally, and the result of her solo album's popularity saw her invited to perform a solo concert for the United Nations in Geneva, Switzerland. Christy is also founder and project director of [ProMusicDB: The Professional Music Credits Database](#), which has engaged the professional music community, retail community, and the music education and library communities in discussions on how to collectively preserve professional musician's legacy with intelligent technology in the digital landscape. The technology platform developed by the ProMusicDB project has been recognized by both the library and retail communities as a solution to some of the metadata problems plaguing the music industry, and implementation of the platform is set to begin spring 2015.

The Meet & Greet is free and open to all members of Local 47, regardless of whether you are enrolled in the Referral Service. Refreshments will be provided, and you will have a chance to win door prizes. Come mix and mingle and learn what the Referral Service is all about!

Please RSVP by noon on Monday, March 9:
323.993.3172, marisol.rhodes@promusic47.org.

Referral Service

Have You Joined the Referral Service Yet?



Free to join for all Local 47 members!

Take advantage of your member benefit to join the Local 47 Referral Service. A free program for Local 47 members, the service recommends to employers the world's best musicians — Local 47 members! — with no fees or commissions attached.

Visit referrals47.org to see what it's all about, then contact Referral Service Administrator Michael Ankney at (323) 993-3174 or contact@referrals47.org. You can also download the application forms directly from the [Local 47 website](https://local47.org).

We will soon be launching a revamped marketing campaign to promote the Referral Service, so don't miss out — enroll today!

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Cajun Easy Listening Pop/Rock Reggae
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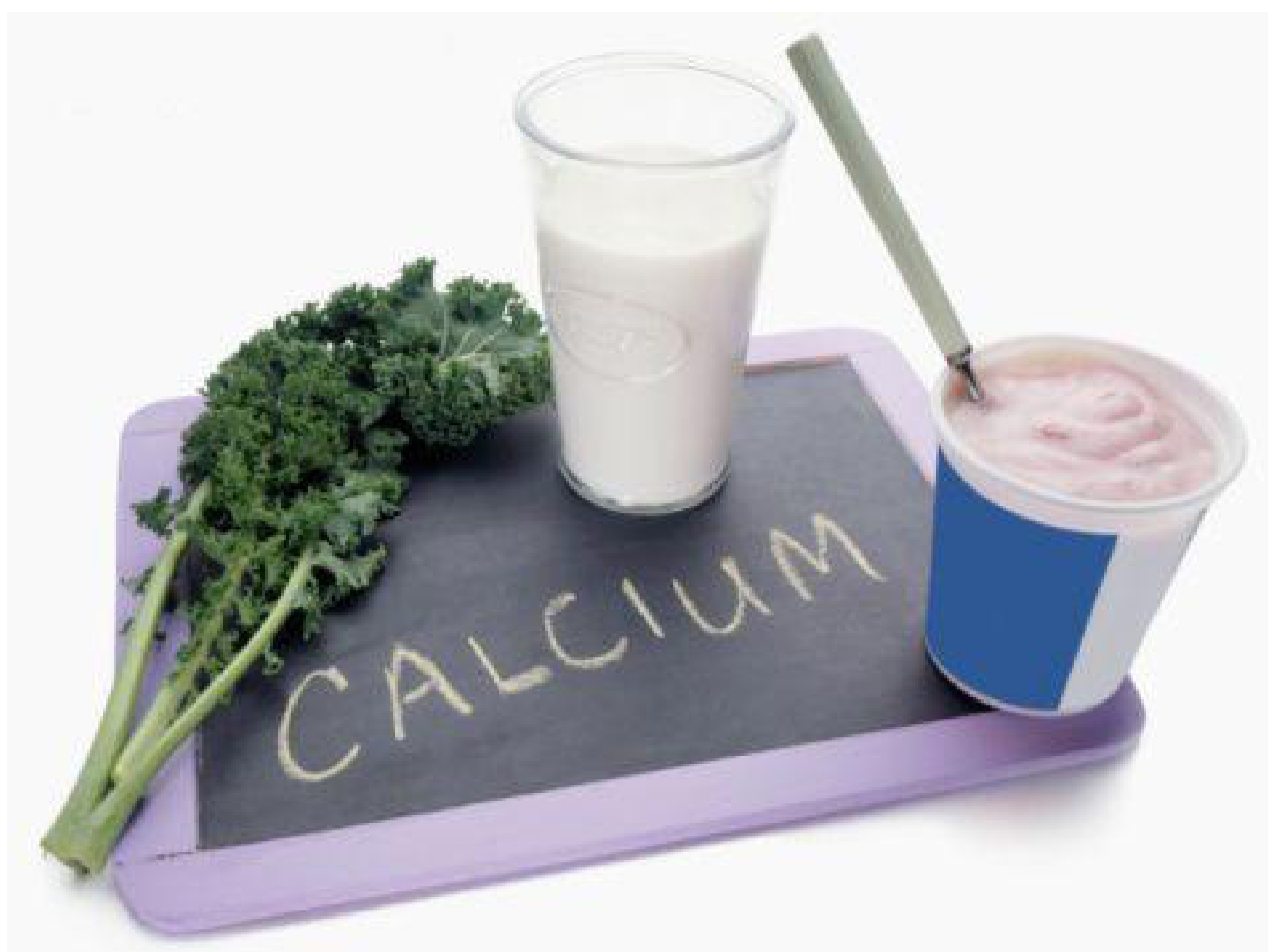
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Are You Getting Enough Calcium?



TIPS TO HELP YOU GET ENOUGH CALCIUM IN YOUR DIET

Your body needs calcium to build strong bones and help prevent osteoporosis (bone loss). These tips can help you get enough calcium:

- Use the Nutrition Facts label to find foods with at least 20% DV (Daily Value) of calcium.
- Also include foods with less than 20% DV of calcium to help you meet your daily goal.
 - Don't forget vitamin D. Vitamin D helps your body absorb (take in) calcium.

Take the list below with you the next time you go food shopping.

MILK AND MILK PRODUCTS

Look for fat-free or low-fat milk products:

- Fat-free or low-fat yogurt
- Fat-free or low-fat (1%) milk
- Low-fat cheese (3 grams of fat or less per serving)
 - Fat-free or low-fat cottage cheese
 - Lactose-reduced milk products

VEGETABLES

Green vegetables like these can be a great way to get some calcium:

- Broccoli
- Kale
- Turnip greens
- Chinese cabbage
- Collard greens

If you buy canned vegetables, look for ones labeled "low sodium" or "no salt added." If you buy frozen vegetables, choose ones without butter or cream sauces.

FOODS WITH ADDED CALCIUM

Check the Nutrition Facts label to make sure these foods have 20% or more DV of calcium:

- Breakfast cereal
- Tofu with added calcium
- Orange juice with calcium
- Fat-free or low-fat soy milk with calcium

FOODS WITH VITAMIN D

- Vitamin D is added to some foods, like milk, breakfast cereals, and juice. Check the Nutrition Facts label.
- You can also get some vitamin D from fish like salmon and tuna.

Source: Administration on Aging and [Healthfinder.gov](https://www.healthfinder.gov)

Bulletin Board

Work Dues Notice:

At its Dec. 9, 2014 meeting, the Local 47 Executive Board passed the following motion:

“As a matter of policy, Local 47 will no longer mail checks to members or non-members whose delinquent work dues liability is in excess of \$1,000. When the Local receives a payroll check for anyone who has such a delinquency, the member or non-member shall be contacted by the Secretary/Treasurer’s office. Checks within 14 days of expiration will be deposited in the Escrow Fund.”

If you fall into that category, you will receive a postcard informing you that your check is in the office. You can call the Secretary/Treasurer’s office at (323) 993-3159 to discuss your work dues delinquency and to make arrangements to pick up your check.

Notice From the Executive Board:

Work Dues Delinquency and Suspension

- 1) Local 47 members whose work dues delinquency exceeds \$500 shall be suspended and
- 2) non-Local 47 members whose work dues delinquency exceeds \$500 shall be referred to the IEB as provided in the AFM bylaws

Bulletin Board

Rehearsal Room Schedule

Rehearsal room rates are \$15 per 2½-hour block for regular rooms, and \$20 per 2½-hour block for large rooms (1 and 6). All rehearsals will be 2½ hours in length ending at 9:30 p.m. on weeknights and 3:30 p.m. on weekends. If you require more time, an additional block of time must be purchased.

The P.A. rate is \$10 per rehearsal.

Open to ALL AFM members!

For reservations contact Jeff Surga: (323) 993-3179

Rehearsal Scheduling

MONDAY – FRIDAY

10 a.m. – 12:30 p.m.

1 p.m. – 3:30 p.m.

4 p.m. – 6:30 p.m.

7 p.m. – 9:30 p.m.

SATURDAY & SUNDAY

10 a.m. – 12:30 p.m.

1 p.m. – 3:30 p.m.

Membership Dues Policy

Annual Membership Dues

Regular Member

Full Year: \$210

Half Year: \$110

Life Member

Active Life Member: \$110

Inactive Life Member: \$90

Make checks or money orders payable to:

**AFM Local 47, 817 Vine St.,
Hollywood, CA 90038-3779**

You can also make payments with VISA, MasterCard or Discover (no bankcards)

Suspension/Expulsion/Reinstatement

Annual dues for regular members, Life Members and Inactive Life Members are due Jan. 1. Dues must be received by March 31 to avoid suspension. Dues and reinstatement fees must be received by June 30 to avoid expulsion.

Regular member semi-annual dues are due July 1. Dues must be received by Sept. 30 to avoid suspension. Dues and reinstatement fees must be received by Dec. 31 to avoid expulsion.

When paying by mail, please write "Attn: Dues/Membership Department" on your envelope. When paying by Online Banking the checks must include your name and your Local 47 six-digit account number that appears on your statement.

Death benefit is not payable to a beneficiary if the member was suspended, expelled, or had resigned at time of passing.

Service fee rates for the use of credit cards:

From	
\$1 to \$100	\$1
\$101 to \$200	\$2
\$201 to \$300	\$3
\$301 to \$400	\$4
\$401 +	\$5

Dues Payment Policy

Membership dues are due Jan. 1 of each year. If you pay for the entire year, the amount due is \$210. If you pay semi-annually, the amount due is \$110, and a second installment of \$110 is due on July 1 of the same year.

**For further information,
please contact the Dues/Membership Department:**

(323) 993-3116

membership@promusic47.org

Please Note the Following Important Information:

Membership dues are due Jan. 1 of each year. If you pay for the entire year, the amount due is \$210. If you pay semi-annually, the amount due is \$110, and a second installment of \$110 is due on July 1 of the same year.

First
Reinstatement fee.

Second
Any remaining amount will be applied to current period membership dues.

Third
Any remaining balance will be applied to unpaid fines.

Fourth
Any remaining balance to late fees.

Fifth
Any remaining balance to work dues.

Please note: Credit charge payments are subject to a processing fee as published monthly in the Overture. Returned checks are also subject to a processing fee.

Example: John Q. Member pays \$190 but it is not received until April 1.

The result, without exception, is as follows: Any payments received after March 31 will go into credit and remain in credit until the last week of June. At that time, one half-year will be applied plus a \$25 reinstatement fee. The remainder of the credit will be applied when full payment is received. The amount owed will show on your statements.

NOTE:

If you anticipate a late payment for full annual dues and you do not want your payment to be applied as in the above example, you must include the extra \$25 reinstatement fee with your payment totaling \$235. The reinstatement fee of \$25 also applies to Life Members and Inactive Life Members.

As a reminder, membership dues statements are sent as a courtesy to you. If, for any reason, you do not receive a statement, it remains your responsibility to pay your membership dues and other financial obligations to Local 47.

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.

Resignation Policy

TO RESIGN IN GOOD STANDING

In order to resign in good standing, you must email, mail or fax your written request to Local 47 before your membership is suspended. Though dues are due Jan. 1 and July 1, current grace periods extend to March 31 and Sept. 30, respectively; suspensions are posted April 1 and Oct. 1.

In addition to membership dues, all other financial obligations, Local and International, must be paid prior to resignation. Your letter of resignation will be presented at the following Executive Board meeting and a written response will be mailed to you. Don't wait! If you wait, you will be required to pay another half year's dues or clearance fee

Overture Editorial Policy

All material accepted for Overture Online and is subject to editing in accordance with editorial policy and style and the dictates of space, clarity, sense, interest and union members' welfare. Submissions will be considered based on relevance and interest to the AFM Local 47 membership.

Letters to the editor are limited to a maximum of 400 words and are subject to editing. Not all letters submitted will be published. Obituaries (Final Notes), club reports and article submissions are limited to a maximum of 500 words. Final Notes should generally be personal recollections, not biographical details. Articles, stories and advertisements must be attributed only to the writer(s) involved. The editors do not necessarily agree with or support the views expressed in submissions to Overture. Anonymous or unsigned submissions will not be printed.

Photos may be submitted via email or in hard copy (developed photos only; not printouts of digital photos) and must include complete caption information (full name of photographer and of everyone pictured, date and location of image) or they will not be published. Photos will not be returned unless specifically requested by sender.

Overture does not solicit nor hire freelance writers or photographers and accepts submissions solely on a volunteer basis. Articles and photos become the property of Overture and may be republished in any format. Overture and AFM Local 47 do not expressly share the same views as contributing writers, nor expressly endorse the intent or judgment that may be present in submissions.

Deadline for all advertisements and submissions is the 15th of the month preceding issue date. Overture reserves the right to accept or refuse any submission, including advertisements, at its discretion.

Submissions may be sent to:
AFM Local 47, Attn: Overture
817 Vine St., Hollywood CA 90038
ph (323) 993-3162 fx (323) 466-1289
overture@promusic47.org

Local 47 Merchandise



Shirts \$20

100% COTTON
UNION MADE IN USA

GREY SHIRT WITH
BLUE, GREY
& WHITE LOGO

S, M, L, XL, XXL



Hats \$18

UNION MADE IN USA

BLACK HAT WITH
BLUE, GREY & WHITE LOGO
VELCRO STRAP



santa barbara symphony

Nir Kabaretti, MUSIC AND ARTISTIC DIRECTOR
Gisèle Ben-Dor, CONDUCTOR LAUREATE

Announces auditions for the following positions

SECTION VIOLIN (3 POSITIONS)
ASSISTANT PRINCIPAL & SECTION VIOLA
ASSISTANT PRINCIPAL & SECTION CELLO
MAY 18-20, 2015

Application Deadline - April 6, 2015

Online Application Form - www.thesymphony.org/auditions

Employment will begin as soon as the winner's availability
and the Santa Barbara Symphony schedule allow.



Symphony 47

**Eímear Noone, Music Director
Announces Openings For:**

**VIOLINS
VIOLAS
CELLI
BASS**

Open to ALL Musicians —
Union* and Non-Union members welcome!
Interested parties for instruments indicated may show up at rehearsals:

EVERY MONDAY, 11am — 1pm
Local 47 Serena Kay & Earl Williams Auditorium
817 Vine St. Hollywood CA 90038

or contact orchestra liaison
Dr. Janice Foy 818.892.8737

* All union musicians will receive union compensation for performances

Learn more about the orchestra at symphony47.org

PLACE AN AUDITION NOTICE / JOB POSTING

Free for CBA orchestras
\$100 for non-CBA orchestras/employers

Offered to orchestras posting positions for AFM union employment. There is no fee required for orchestras that have a collective bargaining agreement (CBA) with Local 47. Orchestras outside of Local 47's jurisdiction offering union employment and those wishing to post other jobs pay \$100.

Deadline:
20th of month preceding desired issue

Contact:
advertising@afm47.org
323.993.3162

Classifieds

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Secretary

AL VETERE: DRUMS • PERCUSSION

EXT. 219

Ext. 144

WANTED

Jazz L.P.s / Sax Mouthpieces wanted: 1950s - 1960s jazz records: Blue Note, Prestige, small group modern jazz bought. Otto Link, Meyer, Selmer mouthpieces purchased. 310-397 7867

Your Classified Ad here!

Deadline: 20th of the month preceding issue date

\$50 for up to 25 words

(\$1 extra per word; 50 words max)

Contact: advertising@afm47.org, 323.993.3162

Overture

online

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the web and in the App Stores of
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Deadline: Artwork and payment
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to desired issue date

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