

Overture

online

STAR WARS

THE ORCHESTRA AWAKENS

For the first time in the epic film saga's history, Los Angeles musicians bring alive John Williams' music to 'Star Wars: The Force Awakens'

**NEXT GENERAL MEMBERSHIP MEETING &
ANNUAL MEETING OF MUSICIANS' CLUB**
Monday, January 25 @ Serena Kay & Earl Williams Auditorium

Last Call for Ballots!
*Your vote in the Mail Referendum to authorize the sale
of the Vine Street property must be received by Feb. 1*

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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 more than 400 Locals and represents 85,000 musicians throughout North America.

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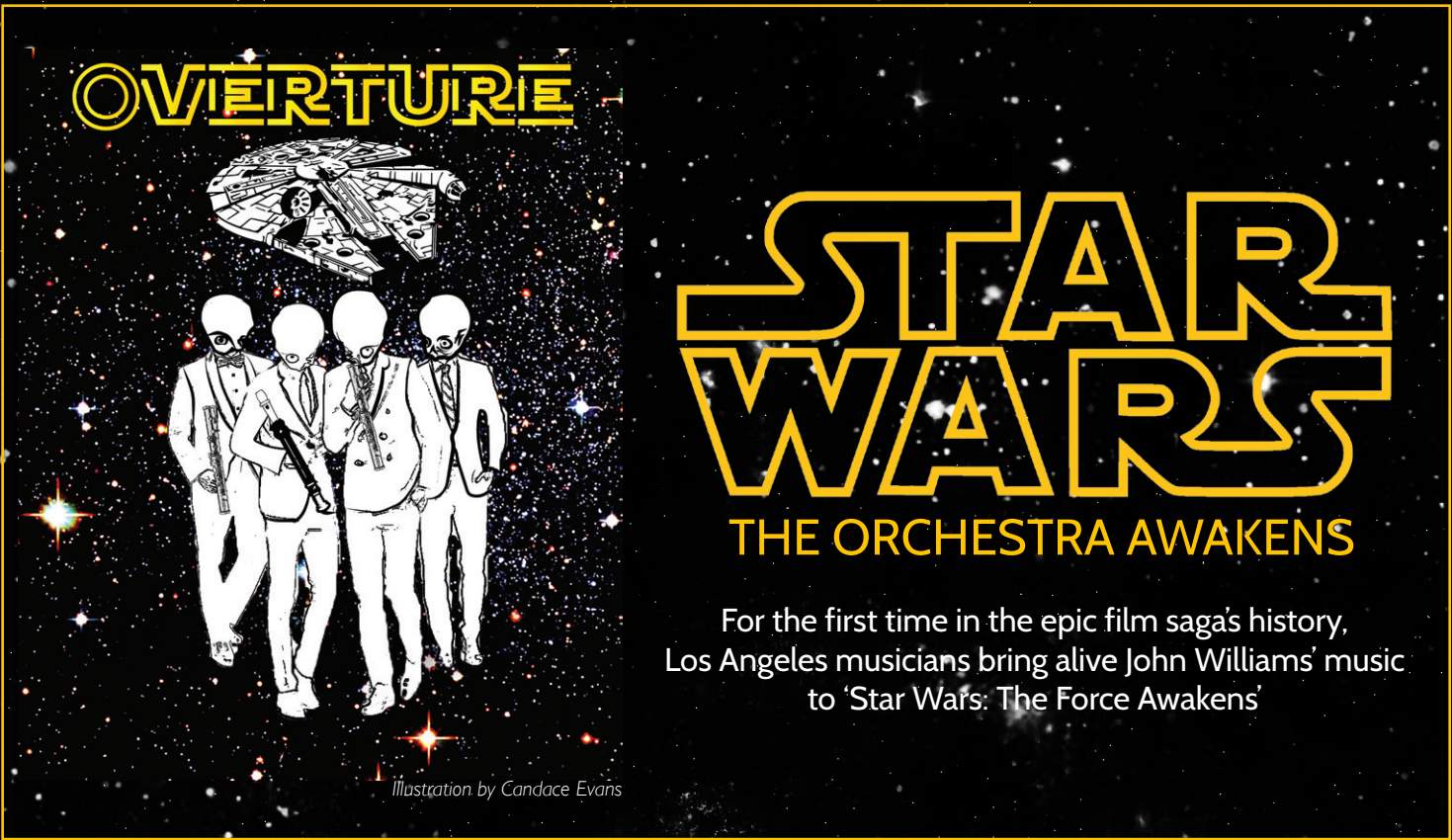




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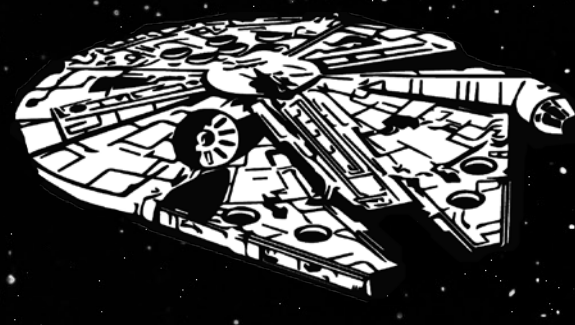
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STAR WARS



THE ORCHESTRA AWAKENS

by Linda A. Rapka

IN A GALAXY NOT SO FAR, FAR AWAY....

For the first time in the epic film saga's history, the music for "Star Wars: The Force Awakens" was scored here in Los Angeles with AFM Local 47 musicians.

John Williams, a Life Member of the musicians union, composed the music once again for this seventh installment in the "Star Wars" franchise. He has written the music for every film in the series since its 1977 debut, but while previous films were scored at Abbey Road with the London Symphony Orchestra, "The Force Awakens" marks the first time a "Star Wars" score was recorded stateside.

"This experience of working on the latest 'Star Wars' in Los Angeles is probably the most momentous of scoring occasions in our long history of recording," said Bruce Dukov, a violinist who has recorded on over 1,800 motion pictures over the past 30 years. "The main reason is that for 38 years of that franchise, all the music was recorded in London. For us to be involved in this venture now is nothing less than fantastic, and worthy of major historic notation."



Photo courtesy Don Foster

Composer John Williams with guest conductor Gustavo Dudamel during one of the scoring sessions for "Star Wars: The Force Awakens" at Sony Studios.

Los Angeles, once the single major hub of film scoring work in the world, now shares this role with a handful of other orchestras around the globe. Though Hollywood remains a major player in the motion picture scoring industry, this work is increasingly shared among London and Eastern Europe. The decision to score the latest "Star Wars" installment in Los Angeles was made after director JJ Abrams and the producers heard Williams' original music for the film's first trailer, recorded with a Los Angeles orchestra put together by the composer's longtime contractor Sandy De Crescent.

"There was an excitement about this that was palpable. It was just incredible," said De Crescent, whose work with Williams began in the 1970s with Los Angeles orchestras contracted for such films as "E.T.," "Jaws" and "Jurassic Park." Scoring sessions for "The Force Awakens" took place at the historic Sony Scoring Stage (formerly MGM) over the span of several months beginning in April by freelance members of Local 47, sometimes dubbed the Hollywood Studio Orchestra. While Los Angeles musicians have long been widely acclaimed for their consummate musicianship, these particular sessions were jobs not taken lightly.

"There was not one person in the room at Sony that did not realize the gravity, the responsibility of the work that we were doing when we were scoring 'Star Wars,'" said principal clarinetist Don Foster. "However, we are all human beings, and there was nothing more evident of this than when during one read-through we were simply scoring some background atmospheric music — then seemingly out of nowhere, the low brass entered with the original iconic Darth Vader motif. One could hear an audible 'gasps' from the entire orchestra, and while that take was essentially ruined, it proved two things: how timeless John's music is, and how at that very moment we were all suddenly 11 years old again."

The influence that "Star Wars" has had upon not only film culture, but upon popular culture around the world, cannot be understated. From casual moviegoer to students of film and of film music, the lasting frenzy surrounding everything "Star Wars" is a testament to just how huge an impact it made upon the way motion pictures and franchises are not only made, but also experienced.

"For virtually everyone who watched the original 'Star Wars' in 1977, the experience was an incredible revelation," said percussionist Greg Goodall. "And for musicians, the main title was an astounding beginning to a powerful and moving soundtrack. I was a huge fan from bar one."

Alongside "Jaws" and "Superman," the composer's most famous works are from the "Star Wars" saga — that loud blast from brass horns settling into a theme beloved by fans around the world. Williams has been nominated for 49 Academy Awards, winning five, and currently holds the record for the most Oscar nominations for a living person. He is the second most nominated person in Academy Awards history behind Walt Disney, whose legacy company acquired Lucasfilm in 2012 adding the "Star Wars" mega-franchise to its stable.

"The original 'Star Wars' series is special," said Don Williams, timpanist and brother of the composer. "It is a great body of work on many levels. When I watched it for the very first time I was captivated by the 'force' and power of the movie as a whole and, of course, the music. I remember dreaming of the day when perhaps I would get my turn to play the music. And my dream came true 38 years later when Los Angeles musicians got the opportunity to record 'Star Wars: The Force Awakens. Doing this film was as thrilling as anything I've ever done. Everyone in the room and in the booth had a sense of being part of such a huge legacy. A sense of being part of history. It was 'The John Williams Orchestra.'"

"John Williams is without a doubt the epitome of a great film composer," Dukov said. "He has an impeccable sense of what is needed to support the film, whether the scene be seriously dramatic, swashbuckling action, or comedy. His writing for the orchestra is on the highest level of musical and instrumental prowess. He is a wonderful presence on the podium, and always is fully committed to conducting each take, with full energy and dedication. It is truly amazing to see a man of 83 years giving that level of energy. It inspires the orchestra to do the same! Also, he knows exactly what he needs to repair or redo, and never enervates the orchestra with needless and repetitive takes."

"John Williams is a consummate professional in every way, and playing for him is always an honor — and especially so on such an historic film as 'The Force Awakens,'" Goodall said. "He is an excellent and emotive conductor and that helps the musicians understand the emotional qualities that he is interested in capturing."

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THE ORCHESTRA AWAKENS

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Though not the most traditional, Williams' direction is certainly descriptive. "Some of my favorite directions from him I could not help but jot down," shared oboist Jessica Pearlman Fields. "'Scare the children!' he once yelled; 'Play to the tenth row, shake the theater!' and 'Get louder on the long note, earn the eighth notes.' Another favorite, of a particularly beautiful phrase, 'That bar is a gem, we could steal it!' He has a way with words, gestures and patience which earns such deep respect and admiration from his musicians — yes, his. I am so very grateful to have been able to work with and learn from him on this most memorable film."

Hype around "The Force Awakens" began months before the first frame was even shot. Because of this, the scoring sessions were extremely secretive. The orchestra did not perform to picture as is typical for a major motion picture. Most photography was off limits. Sessions were closed, and were even reported to the union under a code name.

"Working on this film was very different from my experiences on other projects," Pearlman Fields said. "The secrecy and yet total hype surrounding the film completely set it apart. We all had to sign NDAs and the film was never played behind us as we recorded. And yet, the music in and of itself is so strikingly poignant, setting up an entirely foreign and unique universe, I couldn't help but let my mind wander to the deserts, creatures, in and out of action and reverie, that it alone could conjure."

Being the first time any "Star Wars" film has scored in the United States, one would imagine that this would add even more pressure to the already demanding business of studio recording. But not so says Don Williams. "The Los Angeles studio musician is a unique breed. We are freelance musicians who come together as an orchestra over and over again. Playing the music as a single unit always supersedes any pressure. This is the bond we musicians thrive on while we wait for that red light to go on. So in this case it was business as usual. However, everyone knew how large this project was, and being part of it brought out the best in all of us."

Dukov explains it like this: "I always look upon our super gifted L.A. studio musicians as thoroughbred race horses; we NEED to run, and when given that opportunity in a score such as 'Star Wars,' we are SOARING! As a string player, it is so gratifying to play passionate themes and technically challenging fast passages. This is our element, and being allowed to let loose gives us an immense satisfaction. JW really knows that, and his background is rich in the tradition of real Hollywood writing." He played the piano in the studios before he was given the opportunity to compose for Alfred Newman, Max Steiner, Waxman and Korngold, and if that isn't enough of a fantastic infusion of old Hollywood, he also studied orchestration with Mario Castlenuovo-Tedesco, a real luminary as a composer and master orchestrator."

From the reaction in the sound booth during each session, it was clear that something special was happening. De Crescent described how the expertise of every single member of the orchestra put everyone at awe. "Everybody was talking about that," she said. "In the booth, people were blown away. And what a credit to our musicians. JJ Abrams was wonderful. I don't think you could find a more appreciative, generous director. It was like a love fest. He was absolutely knocked out with this orchestra. I have never in my 45 years heard an orchestra like this. It was just thrilling. I had to wear waterproof mascara to work. To see them come in and sit down and bam, they're playing this like they've been rehearsing for months. These are freelance people; they don't get rehearsals 'til they get to the stage. It was glorious. At the end (of the sessions) there was a standing ovation that went on for at least three to four minutes. They would not sit down."

The admiration and respect the orchestra felt toward Williams and Abrams was shown right back to the musicians. Two days before the general release of the film, Abrams arranged a special screening for the orchestra. "I was absolutely amazed by the brilliance of the film, technologically speaking, and the magnificent score, which was mixed to perfection," Dukov said. "At no time did I ever feel the music was lost in the special effects and sound design. And the music is still buzzing around in my head!"

Don Williams said when he first saw the film, "all of my thoughts flew out of my mind. The feeling of joy overwhelmed me as I realized that this orchestra was part of this great film. Gustavo Dudamel, who conducted a couple of sessions, said that he would like this orchestra to play Mahler together. That speaks volumes as to how well this group of musicians perform together, on every film and every session."

Released Dec. 18, 2015, "The Force Awakens" blew apart the box office its opening weekend. By the end of December global earnings crossed the \$1 billion mark, and the film is poised to shatter every box office record ever.

"I have had many amazing and meaningful experiences in my career," shared harpist JoAnn Turovsky, "but this is the first time I have gotten some real 'street cred' from my students."

Acclaimed by film music critics around the globe, the excellence of the musical score of "The Force Awakens" speaks to the magnitude of what Los Angeles musicians and composers can accomplish together. It serves as a glowing example of why our musical community is lauded as one of the very best in the world.

"I'm hoping that having the ears of the world listen to Los Angeles musicians perform John Williams' superlative score will help to bring additional film work to Local 47," Goodall said, a sentiment shared by the entire Los Angeles recording community.

"Amidst all the bickering or confusion about 'the business' these days," said Foster, "while scoring 'Star Wars' there was never more evidence of a sense of togetherness, indeed a sense of family, a sense of union as we all beamed proudly for one another and wished each other well: the gorgeous flute playing, the astonishing brass, the simple need and want to have us all knock it out of the park together. It reminds me that there never really is such a thing as 'solo' in this business. And what more obvious vehicle to prove this notion than this masterful score and film?"

STAR WARS



‘THE FORCE AWAKENS’ SCORE: IN REVIEW

by Dan Redfeld, AFM Local 47 member, classically trained composer, conductor, orchestrator and pianist

We’ve all been waiting to hear what the Maestro, composer John Williams, has fashioned. The reports of the sessions beginning in June and lasting until November have been plastered everywhere. What kind of things were we going to hear? Will the score feel like “Star Wars”? Are the themes catchy?

For me, the score is nothing short of miraculous and a testament to why Mr. Williams is the greatest American composer this country has produced since Bernstein or Copland. He’s 83 and shows no sign of resting on his laurels. The music is complex, thematically driven, impeccably orchestrated, passionate, sinister, heart-wrenching, beautiful. It’s definitely written in his later period style (which began surfacing in the ’90s): an intricate harmonic structure, the high xylophone/woodwind riffs during action sequences which make the music cut through sound design, detailed counterpoint and a sense of assuredness of a master craftsman operating in top form.

We walked out of the first showing with my head swimming with Rey’s and Kylo Ren’s theme – AND the new “Resistance March,” which harkens back to Williams’ work in the ’70s with its quasi-Baroque flavor. I was reminded of “Black Sunday,” “The Eiger Sanction” and the “Meet the Press” theme. It’s an amazing tune which gives the Resistance robust brawn on screen.

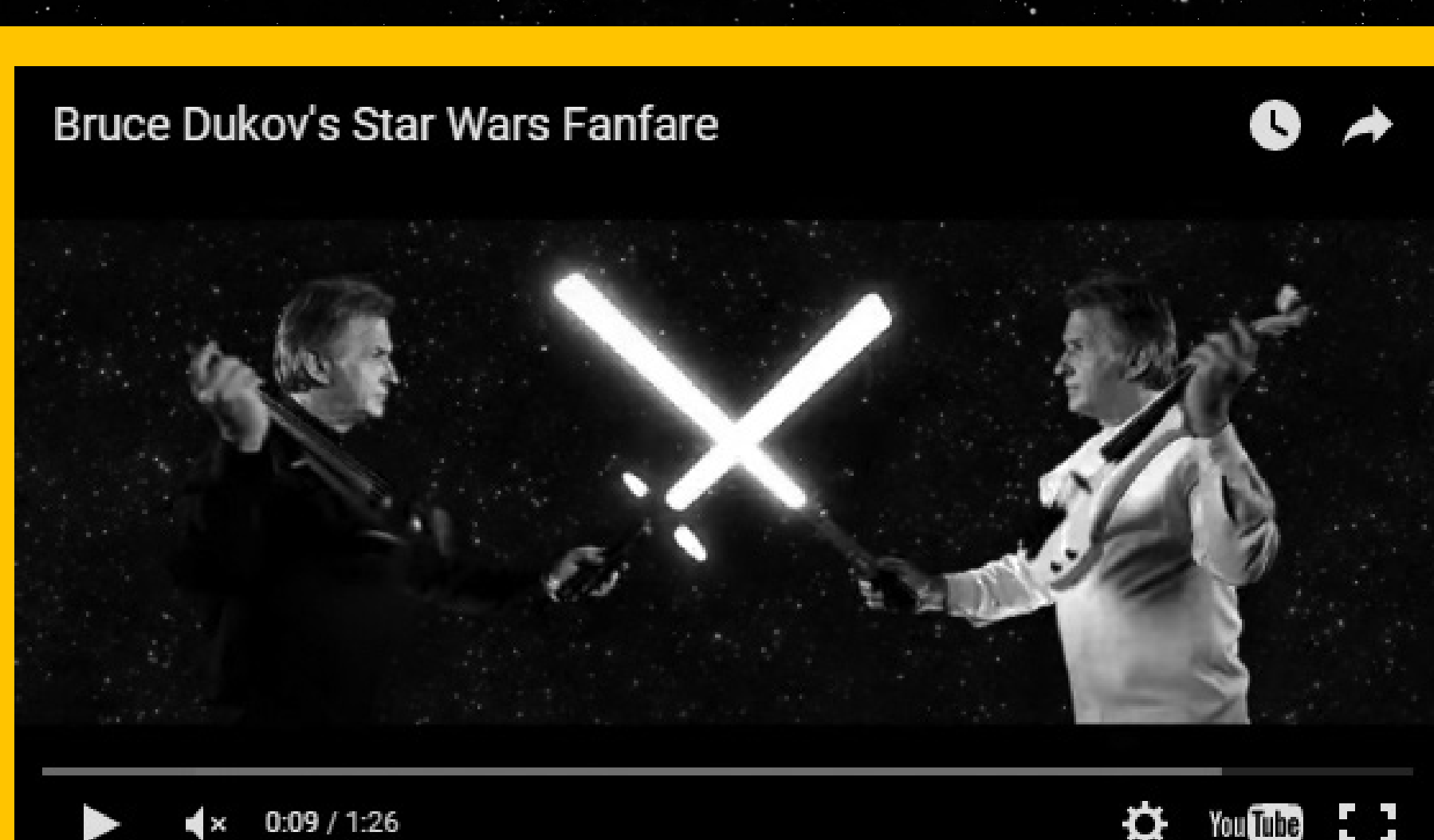
Rey’s theme is filled with such longing and heroism all the while displaying an inner strength and playfulness. And it shares a harmonic structure with the Force theme! When I was able to buy my soundtrack copy (after having to wait overnight until the morning of Dec. 18), the first track I listened to was the concert arrangement of Rey’s theme. I just couldn’t shake it from my brain!

I have now spotted seven new motives and themes running throughout this score. When Williams recalls his tunes from the past pictures, there’s incredible resonance for the audience. The appearance of the burning homestead music (from episode 4) when Rey finally wields a lightsaber has made me burst into tears EVERY time I’ve seen the picture. As has the Force theme at the picture’s end (recalling the binary sunset moment) as Rey holds out said lightsaber to someone. Another tear-bursting moment on each viewing.

The other point which must be mentioned is Williams’ spotting sense which is unparalleled and always dramatically right. The best example is in the “Torn Apart” cue where a major upsetting moment occurs to a beloved character. Rather than adding a stinger to that moment (as many would do today, particularly another writer whose music is ear-splitting), Williams instead brings the orchestra down to a pianissimo low brass and string tone, then lets the music build with our horror before releasing the tension on the most tender moment of the picture. I really can’t find the words to express the perfection of this kind of scoring which is so lacking in 95% of the music churned out for films. I only get this kind of innate dramatic writing from Williams and his contemporaries – Silvestri, Horner, Goldsmith, Newton Howard. The way in which the cue heightens what we’re seeing is literally Puccini-esque for lack of a better term.

It’s also wonderful that the score was recorded here in Los Angeles by our wonderful studio musicians. I’m proud to have so many friends and colleagues contributing to the heart of this picture. They sound wonderful and I look forward to seeing how Maestro Williams will continue to show Hollywood what an art film scoring can be and what a classically-trained, competent composer and musician is capable of achieving. Along with “Hateful Eight,” “The Walk” and “Wolf Totem,” this is my favorite score of the year and I’m crossing fingers it’s given the Oscar in February. It more than deserves it.

- Read Dan’s full film review on the [47 Blog at afm47.org](http://afm47.org) (under the “News” tab).



Lightsaber Meets Violin: A ‘Force Awakens’ Tribute

In celebration of the release of “Star Wars Episode 7: The Force Awakens,” violinist Bruce Dukov set out to create a unique video tribute like no other.

His tribute to composer John Williams and director JJ Abrams: “Rebel Fanfare,” in the style of Henryk Wieniawski. In his video Dukov battles himself in a good versus evil battle of the violins, with bows fashioned into lightsabers. This wasn’t a special effect – he converted his bow into an actual glowing device.

“I really felt that I needed to do something special to commemorate this, and that is why I designed the Kylo Ren (new evil character in the movie) lightsaber violin bow,” Dukov said. “I wrote that short arrangement for two violins of the Rebel theme in the style of Wieniawski and made a video of me performing it ‘left and right’ to make the distinguishing separation of ‘dark and light’ sides. Before I made the video though, I showed the bow to both JJ Abrams and John Williams, who both thought it was really unique. JJ was really excited, and when I sent him an mp3 of the sound recording, he sent me a wonderful email, thanking me and saying, ‘Wieniawski would be proud.’ I was so pleased that he enjoyed it, and know that he understood how meaningful it was to our L.A. studio musicians, that we recorded the score here.”

View the video at bit.ly/dukov_rebel

To my brilliant musical friends,
Enjoy! See you next time!
With love,
JJ

Courtesy Armen Ksajikian

JJ Abrams left a note left for the orchestra on the final scoring day.



Illustration by Candace Evans

'STAR WARS: THE FORCE AWAKENS' ORCHESTRA *†

Sony Streisand Scoring Stage, April - Nov. 2015

VIOLIN

Roger Wilkie, concertmaster
Julie Gigante, principal 2nd
Tamara Hatwan
Roberto Cani
Phillip Levy
Lişa Sutton
Bruce Dukov
Katia Popov
Eun-Mee Ahn
Alyssa Park
Helen Nightengale
Sarah Thornblade
Lisa Liu
Darius Campo
Shalini Vijayan
Irina Voloshina
Amy Hershberger
Lorand Lokusztá
Nina Evtuhov
Maia Jasper
Grace Oh
Jackie Brand
Tereza Stanislav
Marc Sazer
Serena McKinney
Kevin Kumar
Jessica Guideri
Radu Pieptea
Erik Arvinder
Joel Pargman
Rafael Rishik
Sara Parkins
Katie Sloan
Natalie Leggett
Kevin Connolly
Carol Pool

VIOLA

Brian Dembow, principal
Shawn Mann
Vicky Miskolczy
Rob Brophy
David Walther
Matt Funes
Alma Fernandez
Andrew Duckles
Thomas Diener
Marlow Fisher
Carolyn Riley
Lauren Chipman
Darrin McCann
Mike Nowak
Erik Rynearson
Rodney Wirtz

CELLO

Steve Erdody, principal
Tim Landauer
Armen Ksajikian
Cecilia Tsan
Robert De Maine
Dennis Karmazyn
John Walz
Jacob Braun
Kim Scholes
Dane Little
Laszlo Mezo
Erika Duke
Trevor Handy

BASS

Nico Abondolo, principal
Mike Valerio
Drew Dembowski
Steve Dress
Ed Meares
Chris Kollgaard
Geoff Osika
Oscar Hidalgo

FLUTE

Heather Clark, principal
Jenni Olson
Geri Rotella

OBOE

Jessica Pearlman Fields, principal
Lara Wickes
Leslie Reed
Lefie Resnick

CLARINET

Don Foster, principal
Stuart Clark
Gary Bovyer
Ralph Williams

BASSOON

Ken Munday, principal
Rose Corrigan
Damian Montano
Samantha Duckworth
Judy Farmer

HORN

Andrew Bain, principal
Dave Everson
Steve Becknell
Daniel Kelley
Mark Adams
Jenny Kim
Dylan Hart
Ben Jaber
Teag Reeves

TRUMPET

Jon Lewis
David Washburn
Barry Perkins
Daniel Rosenboom

TROMBONE

Bill Booth, principal
Alex Iles
Phil Keen
Bill Reichenbach
Jim Miller
Steve Holtman
John Lofton

TUBA

Doug Tornquist, principal
Jim Self

TIMPANI

Don Williams, principal

PERCUSSION

Alan Estes, principal
Jerry Williams
Greg Goodall
Peter Limonick
Judy Chilnick
Steve Schaeffer

KEYBOARD

Randy Kerber, principal
Gloria Cheng, principal
Mike Lang
Alan Steinberger
Bryan Pezzone

HARP

JoAnn Turovsky, principal
Allison Allport

COMPOSER/CONDUCTOR

John Williams

GUEST CONDUCTORS

Gustavo Dudamel
William Ross

CONTRACTOR

Sandy DeCrescent

ADDITIONAL ORCHESTRATIONS

William Ross

HEAD OF MUSIC PREPARATION

Mark Graham for JoAnn Kane
Music Service

MUSIC PRÉPARATION

Andrés Montero Avila
Russ Bartmus
Jonathan Bartz
Cara Batema
Candace Bilyk
Thomas Brown
Stephen Cartotto
Alex Chilowicz
Jina Choi
Lars Clutterham
Katharine Dennis
Laurel Diskin
Jennifer Fagre
Lucas Flynn
Steven Allen Fox
Daniel Gold
Andrew Hauschild
Paul Henning
James Honeyman
Jonathan Hughes
Riley Hughes
Greg Jamrok
Abraham Libbos
Vincent Oppido
Victor Pesavento
Michael Powers
Andrew Rowan
Marni Sanders
Naomi Sato
Roger Julia-Satorra
Linnea Snyder
David Stal
Daniel Swanberg
Eric Swanson
Matthew Voogt
Josef Zimmerman

* In an earlier version of this issue, the names of violinists Marc Sazer and Tereza Stanislav and the Music Prep team were inadvertently omitted.

† Please note: The name of at least one musician has been removed due to non AFM-member status.



President John Acosta

HAPPY NEW YEAR!

On behalf of the officers, staff and Executive Board I wish you all a great new year, full of good health, success and friendship. In 2016 let's continue to build a strong and unified union for the betterment of all professional musicians. Let's work towards ridding ourselves of the divisions that weaken our union and our profession, and let's labor towards raising standards in all areas within our community. As we welcome the new year I want to thank all of you who have voted on the building referendum. To those of you who have not voted yet, what are you waiting for? Cast your vote today! Still undecided? Go to TimelsNow47.org or call us at 323.993.3143 to ask questions. The deadline is February 1 and without the required number of ballots to qualify the referendum, we will fall short. So far through phone banking, and workplace visits we have made over 10,000 contacts with our members. By Feb. 1 we would have made over 20,000 phone calls. Never before has your union undertaken such a herculean task, and I want to thank all of our amazing staff for the countless hours they have put into getting the vote out. I also would like to thank my fellow Titled Officers and Executive Board for their work taking the message to the membership. When the Board of Directors voted to embark on this effort, we knew it would be a grueling job, but hot damn, this has been intense! The Building Committee comprised of Jon Papenbrook, Michael Davis, Lisa Haley, Allen Fogle and Myka Miller has already begun to meet and we expect, if the referendum passes, this committee will be a vital link between the Executive Board and the rank-and-file through the process of designing our new home and relocating our headquarters.

Organizing Update

In 2015 we embarked on an internal organizing program reaching out to hundreds of union musicians in the recording space. Our goal was multi-faceted; find pro-union leaders in our community, identify the issues in the workplace and build a campaign to mobilize musicians around their issues. One topic of concern for members was the possibility of non-union musicians undermining union standards. Through one-on-one discussions and house visits we were able to have good conversations activating musicians to join us on actions and future organizing efforts. Members have also been activated through our work in Sacramento around our Film and Television Tax Credit bill, AB 1199. Members joined together with Union leadership to talk about our industry with dozens of legislators up and down the state. There's more work to do in 2016 to see that our bill is passed and we can't do it without you! So get involved and join our Political Committee or give to the Local 47 Political Action Fund. Interested members can contact our Communications Director Linda Rapka at 323.993.3162 or linda.rapka@promusic47.org.

Workshops, Seminars and Happenings

This year we are thrilled to announce a strategic partnership with the California Jazz Foundation (CJF), a 501(c)3 nonprofit that is geared to support and aid musicians in the jazz community. Together with CJF we will present health care clinics, seminars and financial workshops geared to the jazz community, so stay tuned! Also, we are planning an AFM Advocacy night with a panel comprised of musicians, composers and producers discussing what is going on in the world of digital rights and how musicians can protect their intellectual property. Finally, the Musicians Foundation of Los Angeles has been renamed to the Music Fund of Los Angeles, and with the name change we are planning some amazing fundraising events for 2016. With the able assistance of April Williams of "Music in Motion" we will be announcing a new series of performance and educational presentations called "In Studio Live" working with the musician and composer community to present educational and performance happenings at scoring stages throughout Los Angeles. These presentations will include performances of film scores, Q&A with musicians, composers, film producers and music professionals. 2016 looks to be a rocking good year!

Fraternally Yours,
John Acosta



Vice President Rick Baptist

Wow, one year on my job as VP. I would like to thank John Acosta, our President, for allowing me to be with him during our negotiations for our musicians. We have successfully negotiated as a team 27 CBAs for the benefit of our musicians. Bravo John and to all our Business Reps for your hard work in this matter.

I would like to congratulate all of the musicians, contractors, arrangers, copyists, conductors, and of course John Williams for the amazing work you did on the movie “Star Wars Episode VII: The Force Awakens.” I would like to thank JJ Abrams for bringing this to our town, and also our musicians who made the score come to life for this historic film. That being said, the thing that bothers me is that “again,” no musicians’ names appear in the end credits, and I have since found out that on the CD there is a 20-page booklet and, of course, not one of the over 100 musicians that performed on the score got credit. If it wasn’t for Facebook and our musicians posting photos of the session, we again would be anonymous. On Facebook I have seen photos of Jon Lewis with the trumpet section, Dylan Hart with the horn section, Alex Iles with the trombone and tuba sections, and a few photos of the woodwinds and strings. I feel the world deserves to know who performed on this film. ([Click here](#) for the orchestra roster.) This has been the bane of every musician who has ever played on a motion picture, television show, radio program, record, or a commercial in this town over the last 80 years; no one knows who played on what.

Every day while driving to work I listen to Sirius/XM Radio, and the show I love is “Radio Classics.” The show features radio broadcasts from the ’40s and ’50s. The musicians that played the music for those shows were the studio/staff musicians of that time. Every studio had a stable of musicians that performed live on those programs. The playing was fantastic; I have yet to hear a clam or blooper on the programs. The musicians played on these shows and got no credit except if there was a feature. I have heard guitarist Bob Bain’s name used on “Gun-smoke” and Manny Klein’s name used on “Johnny Dollar.” The rest of the musicians were ANONYMOUS! I am pretty sure if you asked them if they cared they were anonymous to the millions of people listening every day to these programs, I think they would say that they were just doing their job. A job that pays them very well and a job very few other musicians could do. I don’t think our musicians of today feel any different.

This “oversight” needs to end now! For the musicians that came before us, it is our duty to make their names known to younger musicians and the world. We can do that by contacting our Life Members and recording their memories for posterity. I also promise to start going through our archives and getting the names of those musicians and give them their accolades.

I would like to shine a light on some of our musicians who are helping to keep our legacy alive in film and print. (BTW, if there are some that I have failed to acknowledge, please email me at rick.baptist@promusic47.org and I will make sure they get listed next time.)

Films

- 1) Denny Tedesco and his labor of love and tribute to his father, Tommy Tedesco, and the men and women of “The Wrecking Crew.” This is an amazing movie!
- 2) Judy Chaikin and her tribute to the women of the Big Band era, “Girls in the Band.” Fantastic documentary.
- 3) Annie Bosler and her tribute to the French horns of Hollywood, “1M1: Hollywood Horns of the Golden Age.” This is a must-see film.

Books

- 1) Max Herman, “First Trumpet: The Road to Broadway and Hollywood.” Past Local 47 president and trumpeter on his career in the radio days.
- 2) Ollie Mitchell, “Lost, But Making Good Time: A View From the Back Row of the Band.” Great trumpeter and son of Harold “Pappy” Mitchell, trumpeter at MGM Studios. Ollie’s book talks about his amazing career in Hollywood.
- 3) Don Christlieb, “Recollections of a First Chair Bassoonist: 52 Years in the Hollywood Studio Orchestras.” Bassoonist par excellent and father to the great Pete Christlieb. This is a fun book to read.
- 4) Earl Palmer’s biography “Backbeat” by Tony Scherman. Drummer and dear friend. His career is legendary.
- 5) Bill Peterson, “Show Biz From the Back Row: Playing With the Stars.” Past Local 47 president and trumpeter on his career.
- 6) Marshal Royal, “Jazz Survivor.” Famous lead alto sax for the Count Basie Band and all the other bands.
- 7) Dave Riddles, “Tacet Art.” All of his amazing cartoons from the studios in Hollywood.
- 8) Don Randi, “You’ve Heard These Hands: From the Wall of Sound to the Wrecking Crew and Other Incredible Stories.” His new book on his fantastic career.
- 9) Bob Watt, “The Black Horn: The Story of Classical French Hornist Robert Lee Watt.” French horn for years with the LA Phil.

We are also blessed to have photos taken by our musicians on sessions of the past. Credited photographers are: Tommy Sheppard, Dick Nash, Susie Katayama, yours truly, Nelson Hatt, Sally Stevens, Joe Meyer, Dan Goldwasser, and Sammy Davis – his book is on bass players of the studios, past and present. I would also like to mention my dear friend Jon Lewis, who for over 25 years has written down the total brass section, trumpets, trombone, tuba and French horn on every job he has done. Thank you, Jon.

The book that I am waiting for is by Michael Millar. For his doctoral thesis he interviewed all the top brass players and started a book. It was so well received by the studio guys that we all pleaded with him to do more. Michael got together with Malcolm McNab and did research on all the staff orchestra and studio players going back to the original “King Kong.” Mike and Malcolm visited a trumpet player who played on that movie and got his memories on paper. Michael and Malcolm, please finish this book. The town and our heritage needs it now.

I am also very pleased to report that the 88th Academy Awards will have the musicians back on site to perform for the show at the Dolby Theatre. Thank you to Michael Selegman, the executive producer of the show, in helping music director Harold Wheeler and contractor Bill Hughes bring the musicians back to the pit to perform. For the last three or four years the musicians were relegated to Capitol Studios to play live, remotely. I know it will be a great show, and billions of people will see and hear our musicians play. Bravo again to all involved it making it right to have the musicians play and be seen on this year’s Academy Awards.

My last thoughts are concerning our referendum to sell our aging building. If you have any questions about the potential sale before you send in your ballot, please call me with any concerns at 323.993.3173 and I will hope to answer any and all of your questions.

Live, laugh and love.

Rick Baptist



Secretary/Treasurer Gary Lasley

It's hard to believe, but 2016 is upon us. With it comes great opportunities for a brighter future for Local 47. At the same time there are many challenges that we must address and overcome. Our biggest opportunity is at once our biggest challenge: selling our Hollywood property and relocating to the Valley. If our mail-in referendum is successful we will be able to upgrade our facilities, restore our staff positions, improve our services to our membership, protect and honor our past, and secure our future. Have you returned your ballot yet? The mail-in referendum to authorize the sale of the Local 47 property is racing to the finish line. If you're still undecided you can go Timels-Now47.org for information. You can submit questions and comments. You can also call me at 323.993.3160 or come to the office and talk with me in person. My door is always open! If you're just procrastinating, the deadline to return your ballot is February 1st. Please don't delay. Yea or Nay, mark your preference and drop it in the mail. Our democracy depends on your participation and making your voices heard. The Time is Now!

A high priority for 2016 is to organize more employment for our members. We must attract new motion picture and television scoring projects to Hollywood by passing AB 1199 in the California State Senate. AB 1199, authored by Assemblyman Adrin Nazarian, passed unanimously in the State Assembly and is currently up for consideration by the Senate Governance and Taxation Committee, chaired by Senator Bob Hertzberg. It will allocate approximately \$3 million a year in tax incentives for qualifying projects scored in California. We must also work with the AFM to secure an agreement with the video game industry that could result in substantial employment for Local 47 members. The industry is huge! The opportunity is great! It's time to be in the game!

Jan. 19 is Dr. Martin Luther King Jr.'s birthday, and Local 47 is again proud to join the L.A. County Federation of Labor at their annual Breakfast to celebrate the legacy of the civil rights leader. This year the guest of honor is Congressman John Lewis from Atlanta. He has spent his life fighting for the cause of equality and civil rights. On March 7, 1965, Lewis lead over 600 peaceful protesters across the Edmund Pettus Bridge in Selma, Alabama, only to be attacked by Alabama state troopers in what was to become known as "Bloody Sunday." Earlier this year a reenactment of the march to commemorate the 50th anniversary was lead by Congressman Lewis along with President Obama.

Our next General Membership Meeting is coming up on Monday, Jan. 25 in the auditorium. On the agenda is a resolution to amend the Local 47 Bylaws. Directly after the meeting we will convene a meeting of the Musicians' Club. There is also a resolution to amend the Club Bylaws. Members can read the text of both of these resolutions in the print Winter 2016 Overture Magazine, which is also available in the Members Section at afm47.org. Please come to the meeting and participate in our democracy. Local 47 isn't the officers and staff, it's all of you, the membership.

One of the greatest joys of living in the greater Los Angeles area is the vast cultural treasure of live musical performances available. Along with President Acosta, I recently had the pleasure of attending the inaugural concert of the Hollywood Chamber Orchestra at the Montalban. The 22-piece ensemble performed the Bach Brandenburg Concerto in G Major and Vivaldi's Four Seasons with violin soloist Martin Chalifour. It was a delightful experience and I was amazed at the young, hip, totally Hollywood audience. I'd like to congratulate music directors Noah Gladstone and Mark Robertson for creating something very special that is destined to be around for generations to come. The very next night I attended the Christmas Concert Spectacular with the California Philharmonic, conducted by Maestro Victor Venor at the Pasadena Civic Auditorium. It was a good old-fashioned Christmas concert including "Sleigh Ride," "The Nutcracker," "The Messiah," and everything in between. And as always, Maestro Venor charmed the audience with his reflection and humor.

Until next time, thanks for listening. There's a lot to be done in the new year and I'm ready to roll up my sleeves and get to work! I hope that 2016 brings you creativity, harmony, and prosperity!

Warmest Regards,

Gary Lasley



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3808 W. Riverside Dr.
#501
Burbank, CA 91505
(818) 779-0299

Beverly Hills

50 N. La Cienaga Blvd.,
Ste. 217
Beverly Hills, CA 90211
(310) 275-0032

Valencia

23333 Cinema Dr.
#190
Valencia, CA 91355
(661) 254-9494

Long Beach

1075 E. Pacific Coast Hwy,
Unit D
Long Beach, CA 90806
(562) 912-2233

EMD Admin Gordon Grayson and more than 50 demonstrators leafleted outside Warner Bros. on Dec. 15 denouncing the exploitation of musicians.



Electronic Media Division Administrator Gordon Grayson

Dark Dates Hotline

Recording musicians may have noticed “report dark dates” cards with the anonymous tip line phone number inserted into wage checks in the last few months. These cards were intended to provide a way for union musicians to help protect their livelihood against the threat to industry standard wages that is non-union employment here in Los Angeles. Some might incorrectly interpret, or intentionally mischaracterize, this as an effort to encourage musicians to implicate their fellow players in behavior or activities that violate our union bylaws – to “narc” on or “rat out” musicians in need of work. I would like to take this opportunity to clarify this is not the case.

report dark dates

It's your livelihood. Help protect it.

Call, Text or Click:



Anonymous Tip Line
424-341-DARK (3275)
bit.ly/darkdate

Non-union or dark dates, whether they involve members or non-members, present external and internal opportunities to organize employment if the union is aware of such engagements in advance. If we're able to contact a non-signatory employer and initiate a conversation about an agreement to cover musicians' services while we still hold some leverage, a positive result and a win-win resolution is still a possibility. Even if the union is not able to put in place a collective bargaining agreement for the particular production, we have identified a target employer and are better positioned, with a proverbial foot in the door, to look to their future projects as additional organization opportunities.

In any case, the goal is not to punish individual musicians, but to challenge, educate and organize employers to make all L.A. scoring sessions union scoring sessions.

No Safe Haven for Non-Union Recording in Los Angeles

Sometimes we don't find out about non-union scoring sessions until after the fact. Such was the case when we learned that a non-union/financial-core orchestra had recently conducted a session on the Eastwood Stage at AFM signatory Warner Bros. Studios. Video(s) of musicians engaged by this employer, against which the LA County Fed authorized AFM Local 47 strike sanction, circulated on social media, and a union response appeared to be appropriate. It is one thing for such employers to engage musicians and record at independent recording studios, but another entirely when major studios like AFM signatory Warner Bros. provides safe haven for this type of exploitation of musicians, specifically, to occur on their lot.

On Tuesday, Dec. 15, 2015, Local 47 musicians including members of our Executive Board, staff and supporters were joined by a sizable contingent of allied sister union Unite Here Local 11 members at the Gate 2 entrance to Warner Bros. to register our disapproval of dark dates taking place there. In blue Local 47 action shirts and red Unite Here shirts, carrying rally signs flyers to distribute, we gathered at the entrance and prepared to march. With drummers and bongos our group of over fifty pro-labor folk chanted and sang while traversing all four crosswalks of the intersection at Gate 2, informing all who passed about the unfair activities that Warner Bros. had allowed to occur there. Drivers stopping at the red lights had time to read our signs and honked in agreement that musicians should not be cheated or exploited. Our efforts did not go unnoticed.

Handing out flyers, I had the opportunity to engage all sorts of folks in brief conversation on their way on to the lot. Interestingly enough, I met several WGA writers, truck drivers and even a few IATSE stage hands who crew the same sound stage where this non-union recording took place. It was gratifying to find them sympathetic to our musicians' cause and receptive to our presence and message. A Warner Bros. Executive Vice President of Legal Affairs and Labor Relations, no stranger to AFM motion picture and television film contract negotiations, was even moved to make an appearance and speak directly to musicians about our concerns. Our efforts here to elicit assurances that non-union employment at Warner Bros. will not occur are ongoing.

UPCOMING EVENTS

Next General Membership Meeting

Monday, Jan. 25, 2016

7:30 p.m.

Local 47 Serena Kay & Earl Williams Auditorium

On the Agenda:

- Presentation of 50-Year Pins
- Voting on Resolution to Amend the Bylaws (printed in the [Winter 2016 Overture Magazine](#))
- Officer Reports
- Old and New Business

Food & refreshments will be served

[Dual Capacity Policy](#)

[Confidentiality Policy](#)

Annual Meeting of the Musicians' Club of Los Angeles*

Monday, Jan. 25, 2016

Immediately following General Membership Meeting

Local 47 Serena Kay & Earl Williams Auditorium

On the Agenda:

- Voting on Resolution to Amend Club Bylaws (printed in the [Winter 2016 Overture Magazine](#))

** All members of AFM Local 47 are members of the Musicians' Club of L.A. Nine (9) members are needed to constitute a quorum for regular or special meetings of the Musicians' Club of Los Angeles. Club Bylaws may be viewed in the [members section at afm47.org](#).*

'TIME IS NOW' Mail Referendum

SEND IN YOUR BALLOTS!

All ballots must be RECEIVED by February 1, 2016.

Visit TimelsNow47.org for more information & updates.



Help Make the Voice of Musicians Heard at City Hall

Your voluntary contributions to the Local 47 Political Action Committee (PAC) Fund will allow us to take our concerns directly to City Hall by supporting candidates and legislation that further the goals of professional musicians in Los Angeles.

CHECK THE BOX ✓

Let's take our voices straight to City Hall!

Check the "Local 47 PAC" box on your Dues Statement and write in your desired donation amount to donate quickly and easily to our Political Action Fund.

You may also send a check payable to:
"Local 47 PAC"
817 Vine St. Hollywood CA 90038

Notice of Strike Sanctions

On June 24, 2015, strike sanctions were approved by the Los Angeles County Federation of Labor against:

**Cinema Scoring
Collective Media Guild
Peter Rotter Music Services**

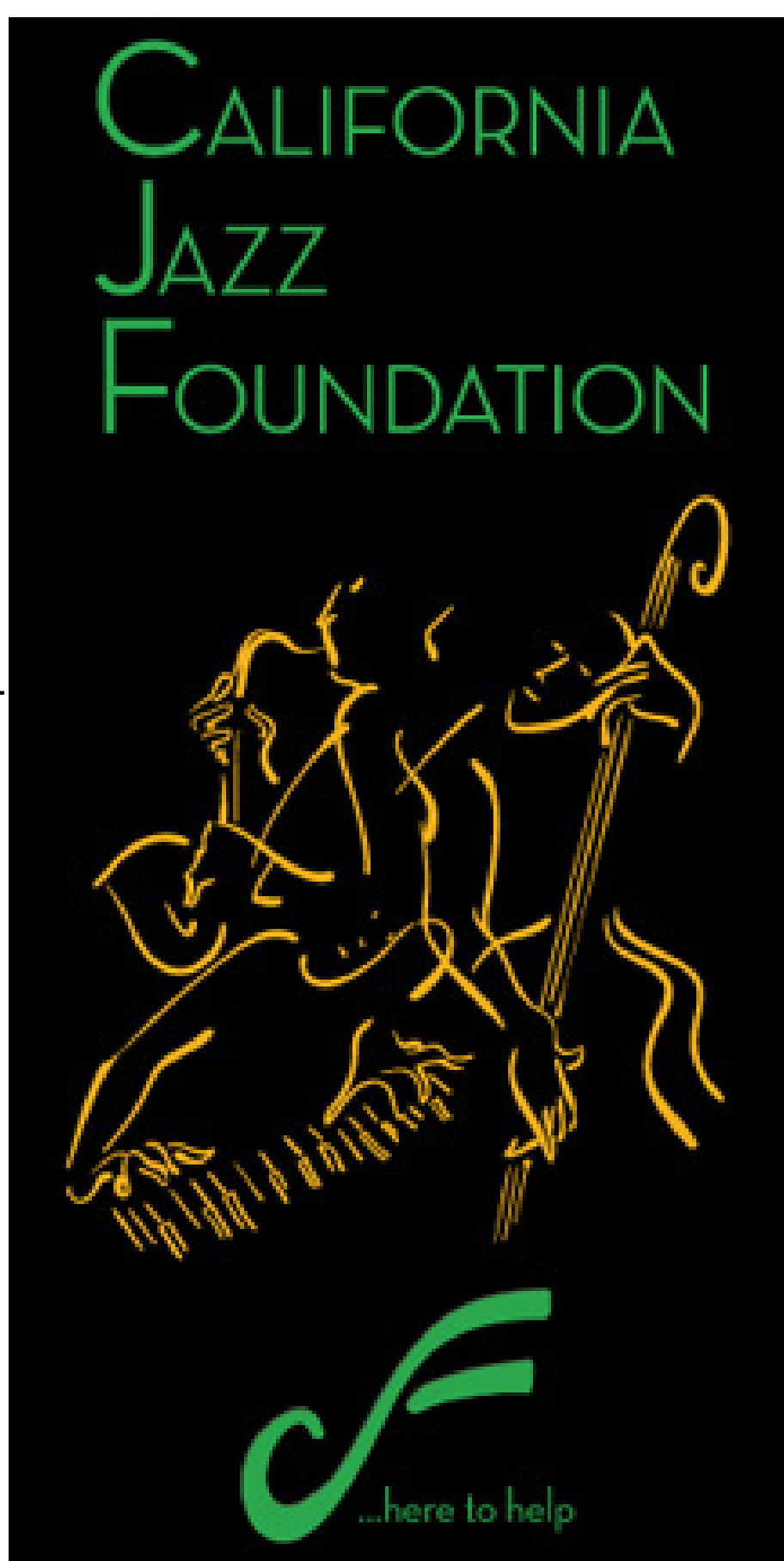
If and when any of the aforementioned parties calls a non-union engagement, other labor unions have agreed to stand in solidarity with Local 47 and not cross our line. If you are being pressured to participate in non-union work or take financial-core status and quit the union, know that it is illegal for employers or employers' representatives to coerce, pressure or otherwise influence any employee to take fi-core status under the National Labor Relations Act. Should this happen to you, call 323.993.3130. Your Union will take action — with legal counsel if necessary — on your behalf to ensure your rights as a union worker are protected.

Local 47 Partners with California Jazz Foundation

*Seminars and workshops in
the works for 2016*

The Executive Board is excited to announce a new partnership with the California Jazz Foundation, a non-profit created to aid and assist California jazz musicians in crisis.

Since its founding in 2006, CJF has touched the lives of countless jazz musicians, providing rent and mortgage payments, housing relocation, arranging for medical and dental care, in-home nursing, discount prescriptions, and generally helping with emergencies as they arise.



A series of seminars and workshops for the benefit of Local 47 members are currently in the planning stages for 2016.

For more information about the California Jazz Foundation, please visit californiajazzfoundation.org.

Musicians Continue to Visit State Senators in Support of AB 1199

December saw the continuation of visits to the offices of local state senator offices by musicians to speak in favor of AB 1199, legislation that has the potential to bring thousands of music scoring jobs back to California.

The bill is currently in the Senate Governance & Finance Committee and will be picked up again in early 2016. Musicians are utilizing this time to gear up for visits to local state senate offices to voice their support of this important bill. On Dec. 16 members met with Nathaniel Serslev, District Director for Sen. Janet Nguyen, in Garden Grove. Just before the Christmas holiday on the morning of Dec. 23, musicians visited the office of Sen. Mike Morrell to speak with District Director Nick Calero in Rancho Cucamonga.

Sign up for Local 47 Action Alerts to stay tuned to future senate visits and other actions that protect our jobs and our livelihood:



Stand Up With Local 47!

Stay tuned to Action Alerts to keep aware of actions and campaigns that protect our jobs and our livelihood. Sign up @ bit.ly/L47actionalerts or call the President's Office at 323.993.3182

Ongoing Events

***** IT'S BACK! *****

Local 47 Jam Session'

First Saturdays, 1 pm

@ Local 47

Contact Jeff Surga: 323.993.3179

Executive Board Meetings

Tuesdays, 10 am

Local 47 Board Room

Members welcome as observers

New Member Orientation

Third Thursdays, 2 pm

Local 47 Conference Room

Finale (MAC and IBM) Users Group

Fourth Wednesdays, 7:30 pm

@ Local 47

Contact Bonnie Janofsky: 818.784.4466,

brjanofsky@sbcglobal.net

L.A. Bass Club

Last Sundays, 2-4 pm

Local 47 Rehearsal Room 1

Co-sponsored by RMA and Local 47. Contact Tony Grosso:

818.326.4323, thesolobass@gmail.com

L.A. Mambo All-Star Orchestra

Every other Monday, 1–3 pm

Local 47 Rehearsal Room 1

Open reading/rehearsal sessions at Local 47. 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

L.A. Pianists Club

Last Wednesdays, 12:30-2:30 pm

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

Samm Brown 'For the Record'

Every day @ 11 am

on ProMusic 47 Radio

Longtime KPFK radio host and Local 47 member Samm Brown joins ProMusic 47 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

Symphony 47

Mondays at 11 am - 1 pm

Serena Kay & Earl Williams Auditorium

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

info@symphony47.org



NEED A NOTARY?

AFM Local 47 offers FREE
Notary Public services
to all members.

Call to schedule an
appointment:

Rimona Seay: 323.993.3159
Angelito Lagos: 323.462.2161

Please note: We are unable to accommodate unscheduled walk-ins.

Mail Referendum to Authorize Sale of Vine Street Property

In October 2015, the Local 47 Executive Board launched the “Time Is Now” campaign and put forward a Mail Referendum to the membership on whether or not members would approve the sale of the Vine Street headquarters property in order to move to another location. Additional information about this mail referendum can be found on our TimelsNow47.org website or by speaking directly with a Titled Officer by calling 323.462.2161.

PLEASE NOTE: All ballots must be received by Feb. 1, 2016. Please be sure to cast your ballot for this important vote.

Published below are letters submitted to Overture from members sharing their views on the referendum as requested by members at a Special Meeting of the Musicians’ Club of Los Angeles Jan. 4, 2016.

RE: Special Musicians’ Club Meeting of Jan. 4, 2016

Dear Editor,

What the membership heard at the Special Meeting was nothing new. The members called the meeting to obtain information regarding the proposed sale of the Vine Street property and were guided to the union website. Information without context has little value.

There is no motion or resolution that binds the Board of Directors to use the proceeds from the sale in any particular way. We are told that we will replace our facilities and create an endowment.

Make no mistake, this move is not about the inability to maintain the property. The Local wants to move the value of the land from the Club to the coffers of Local 47 to use to continue to do business as usual.

How’s that been working out?

Helen Crosby, Member 47/Club

Dear Members,

I offer these observations as a new member to Local 47 as of the beginning of September, 2015. I have been an A.F. of M. member since I was a teenager, in multiple Locals of major cities.

I voted yes on the sale for 817 Vine. I feel the current members and future members deserve a lot more regarding the financial security of our union as well as the quality of the structure and the on-site facilities.

Upon joining Local 47 I was really impressed there were on-site facilities for use by members. I have since heard great big bands rehearsing in the rooms. Music so styling that I felt transported back to a time of swing and elegance. I also heard awesome modern charts showing the view of today and where the future of chart writing is headed.

I wish I could say that for the building. It’s general look and the shape of the rehearsal rooms and the credit union made me also feel I traveled back in time, a trip taken without the view of the last 30 years, today, or tomorrow included. The “main hall,” while it is big enough for an orchestra, does not boast of great acoustics, soundproofing or a truly elegant performance space for 350 people. Plus I got upset watching an older member try to navigate the steps up to the credit union. Lack of access for all members is simply unacceptable in this day and age for our union.

I know that 817 Vine has offered Local 47 so much in the past. I feel we should see this as an opportunity. One which affords us the privilege of making sure the things we appreciate about 817 Vine get carried over to a new home, a home designed for us now in 2016!!!

From a business model it is also a better product to offer the existing members and increase membership. Sale of the building provides us with a future of cash on hand to be invested and the new building has properties on site that cover increases of taxes. Plus our old renters join us in the move to an updated new space and the revenue from their rent will be used to help us all grow once again.

Yes, there are many ways the money can be used but at present I can see only what monies can be lost if things go south with the outdated building we own. I think we are fortunate there are buyers offering such a price and that there is a location we can design a new home for ourselves. Most importantly there will be monies left for investing long term and replenish much needed funds for day to day operations that serve us all as members and are vital to function.

I want to add I am impressed with our voted union officials. I feel they are sincere in trying to give us all the information necessary for understanding and considering our future options in this important vote. I hope we all take part in the vote. We deserve more and we owe it to future members to be financially wise and upgrade our operating home base!

817 Vine served us well and we must look to the future...future...future....

Sincerely,

Millie T. Martin, Member

My dad used to bring me to Local 47’s Hollywood complex during its heyday when I was a kid, and now I’ve been a member for 35 years. Like many of you, I have fond memories of the place going way back. After carefully listening to the proposal to relocate and studying projections about the current real estate bubble’s staying power, I believe that selling this property now is the single best financial move the Local has ever considered.

The future will be bright if we can all figure out a way to keep this Union thriving for ourselves, our students, our children and all the generations that will follow.

Brent Fischer, Local 47 member

Grammy®-winning Producer, Composer, Arranger Director of the Clare Fischer Ensembles

According to something told to a member, one of the selling points is that we’ll have a state of the art recording studio.

Why?

There are dozens upon dozens of recording studios hanging by the skin of their teeth. The LAST thing that a musician’s Local should be doing is creating a studio that competes with some of these struggling studios. We’re supposed to work together, not in competition.

Without updating our contracts and moving into the 21st century with buy-outs for libraries, video games, samples, low budget films etc. we will never see an increase in union dues or work, so getting a different building with the same infrastructure and the same old RMA controlled contracts that have cost us 80%+ of our work (and the Local dues that go with it) will simply delay the inevitable collapse of the Local through attrition.

Instead of trimming around the edges of the problem. Go straight at the problem and get the RMA removed from their control of AFM recording contracts, then we can see some transformative action.

Charles Fernandez, Member

If you remove emotion and fear from the equation, it’s simply a smart and responsible business decision. A yes vote allows the leadership to turn a valuable asset into cash flow/residual income at a prime time in the real estate market rather than sit in a deteriorating building and strap the Local into debt to maintain it. It is a better position for the Local to be sitting on an investment that creates income for the membership than to be sitting in a building that creates more cost.

“Yes” allows the leadership to build a custom state of the art facility that meets the needs of all of its membership and the future of the Local. “Yes” allows Leadership the ability to access liquid capital without having to go to an outside source, take that capital and invest it for the future of the members of the Local. Members have demanded fiscal responsibility and Leadership is taking responsible action.

While members must continue to demand and expect financial responsibility and integrity with every decision that is a part of this process, why any member would vote no and prevent leadership from putting the Local in a position of financial strength is beyond me. Fond memories, personal convenience, resistance to change, and fear should never be the basis of a financial decision. Working in the financial services industry, I know plenty of large companies that would love to be in the position to raise capital as easily as the Local is at the moment.

Lydia Reinebach, Local 47 member

Dear Fellow Union Members and Musicians:

As past Chair of the Election Board, I think it is important for 2 things to occur before a vote takes place on the sale of Local 47’s building/property:

1) We must be able to hear and have the appropriate amount of time to consider all arguments pro and con on the sale of this property. We must be able to make a well-informed choice on this issue.

2) A referendum of this magnitude – where millions of dollars are changing hands – demands an independent 3rd party to register and count the votes.

Thank you very much for your time and attention to this matter.

Sincerely & Respectfully,

Michelle Byrne, 35 year Member

In the Oct. 5 “informational meeting,” President Acosta gave a presentation on what he perceives are compelling reasons to rid ourselves of our iconic building in the heart of Hollywood. Further, he tells us of all the bells and whistles we would be getting at the Burbank facility. Having looked at the proposed facility (listed as one story), we will not have what we have now that is used by working musicians...a functional auditorium with a stage and a basement that can also hold a full orchestra rehearsal.

In review of the minutes of the past year, it is very apparent that the Board has focused only on a sale and purchase option. At the very least, there should have been open meetings regarding the proposal where no doubt a discussion of restructuring would have been raised.

The proposed property purchase is deeply flawed. Our running overhead will be forever increased by the property taxes alone without having dealt with the systemic issue that revenue is raised by working musicians under union contracts.

If we were to approve a move to Burbank, two main causes of concern are: 1) becoming the landlord over retail food establishments... (think property management and insurance liabilities) and 2) parking.

Even if, as we were told, the Burbank property can be rehabbed for \$3 millionand leave money in the bank, parking will be a major issue. Currently, we have a secured parking lot that we do not share with the general public. We can pull right up to either the auditorium or the rehearsal rooms and unload. When we are at the local, we do not worry about our equipment or ourselves.

We were told the new location has plenty of street parking and that we might use the parking at a local school....several blocks away. We were also told that we might use the AAA parking. The office manager at the AAA has no knowledge of any request and referred me to Cushman and Wakefield (a property services firm that manages the AAA property). Did the realtors obtain any promises for use of the AAA lot by us...if we purchase 1011 Alameda?

At the Oct. 5 meeting President Acosta, citing past deficits, said that the Local was currently living within its means. Why would we step off the cliff?

Submitted by Helen Crosby, Member

Local 47, AFM/Musician’s Club 47

The proposal to sell the current Local 47 headquarters and move to Burbank promises to upgrade our facilities significantly and bring our operations into the 21st Century. This modernization includes improved parking, building access and interior design flexibility which I hope will benefit us all.

Dennis Trembly, Local 47 member

Principal Bass, LA Philharmonic

[CONTINUED ON NEXT PAGE](#)

Mail Referendum to Authorize Sale of Vine Street Property

In October 2015, the Local 47 Executive Board launched the “Time Is Now” campaign and put forward a Mail Referendum to the membership on whether or not members would approve the sale of the Vine Street headquarters property in order to move to another location. Additional information about this mail referendum can be found on our TimelsNow47.org website or by speaking directly with a Titled Officer by calling 323.462.2161.

PLEASE NOTE: All ballots must be received by Feb. 1, 2016. Please be sure to cast your ballot for this important vote.

Published below are letters submitted to Overture from members sharing their views on the referendum as requested by members at a Special Meeting of the Musicians’ Club of Los Angeles Jan. 4, 2016.

CONTINUED FROM [PREVIOUS PAGE](#)

Re: Sale of Local 47 building

I attended the informational meeting on Oct. 5 and have been informed of what was stated at the meeting on Tuesday, Oct. 13 regarding the sale of the Local 47 building.

I am a life member of the union, so needless to say, I have seen many changes in the union. The sale of Local 47 is a MAJOR change. I feel that in order to be fair to all involved and to resolve any questionable action of the board by most of the members, the following should be considered:

1. There should be an estimated complete accounting of all necessary improvements needed on the existing Local 47. This should also include, is possible, copies of the actual estimates from the contractors.
2. Also, at least three potential new sites with actual photos/location and estimates of improvements. These figures should include improvements interior/exterior to the proposed site and also any improvements or upgrades needed including I.T./computers, furnishings, architectural renderings and moving expenses. We should have an aim to have as little additional hidden expenses after moving as possible.
3. The members, should then, after review of these figures decide to repair the existing building or sell/relocate.
4. Concerning the property at 1011 W. Alameda. Since there are three restaurants on the property, it was stated by a realtor, that the restaurants façade also must be upgraded to match the building. This additional cost needs to be figured in with the costs of the new building as well as added insurance for the restaurants and the parking lot since this will be used by the public at all hours of the day. There is also a question of the limited number of parking spaced - 125. Also, per the realtor, spaces might be leased from Team Music at the corner and the building across the street. Apparently, Team Music leases additional spaces when needed. This would result in additional costs. Also the restaurants bring in \$125k per year. Will this cover our taxes, insurance, upkeep and general costs such as lighting the parking lot nightly?
5. From the appearance and interior size of the building it seems obvious than an additional storage area will need to be rented/leased. Has that cost been included?

If the monies needed to improve the existing Local 47 are too prohibitive, then, by all means it would be wise to relocate. However, our building is now worth \$24 mill. and undoubtedly will be worth much more in the future due to its locale and the improvements that would have been made on the building. If we do decide to relocate, we must be diligent in spending our money wisely for the benefit of our members and the future members of Local 47.

To the members this has been a major part of our life. We take pride in our union and our location. I’m sure the board sees the importance of not rushing into something that is such a major action.

Thank you.

Ernest F. Ehrhardt, Life Member

Embracing change is what we do. As musicians, we know the importance of being flexible in our playing style whether it is in a studio, gig or concert hall. That flexibility is needed now to support the referendum.

I embrace change and vote yes. Shouldn’t you?

Marcus Eley, Local 47 member

I believe this is a fantastic chance for a new beginning and phenomenal phase for our union – professionally, musically, psychologically and emotionally. We have so much potential and I look forward to many great years of music-making with my stellar colleagues in Los Angeles.

Sara Andon, Local 47 member



The following excerpted report was presented at the Special Meeting Oct. 5, 2015. Members may view the full report in the Members Area of afm47.org under “Time Is Now Mail Referendum.”

Financial Challenges

	2013	2014
Revenue	\$4,733,665	\$4,217,158
Expenses	\$4,952,061	\$4,760,733
Deficit	- \$218,396	- \$543,575

- In 2013 and 2014 Local 47 experienced a combined deficit of \$761,971.
- Due to a precipitous drop in revenue during 2014 the staff was reduced by five from a combination of layoffs and attrition.
- In 2014 for the first time in 20 years the Executive Board had to dip into reserves and cash out CDs in order to meet our obligations.
- In 2015 the Titled Officers agreed to a voluntary wage freeze.
- As of 2015 we have cut salaries and operating expenses and are living within our means.
- Local 47 currently has less than \$1 million in the bank.
- One major lawsuit or significant building repair could potentially wipe out our reserves.

Figures For Sale & Purchase of New Property

- Our property is currently valued between \$18-22 million.
- We could buy a new property outright for \$5-10 million, allowing us to invest surplus.
- Current offers on table are upward of \$22 million.

Additional Information

Members may log in to their member account at afm47.org and find a pdf packet of Club financials under the “Musicians’ Club of Los Angeles” header. More information about the referendum is at Timels-Now47.org.



Here's one more thing
union families can share.

Save on education expenses with Union Plus. The rising cost of higher education can be a real barrier to union families who want the best for their kids. Union Plus offers annual scholarship awards, discounts on college test prep courses and college counseling, plus grants to help erase college loan debt. Don't let money complicate your family's college goals. Turn to Union Plus for help.



Save the Union Way at UnionPlus.org/Education



Photos: Antonio Mendoza, Unite Here Local 11

Musicians Demonstrate Against Exploitation

Legislators and dozens of labor community supporters call for fair treatment of musicians

More than 50 members of the American Federation of Musicians Local 47, Unite Here Local 11, and other unions and community supporters held a large demonstration the morning of Dec. 15 against the exploitation of musicians taking place on the Warner Bros. lot in Burbank.

The group distributed leaflets objecting to the studio's facilitation of non-union activity on its property. Warner Bros., signatory to the American Federation of Musicians, permitted a non-union "dark" date by Cinema Scoring, an employer with whom AFM Local 47 has a labor dispute.

The news prompted swift reaction from the musicians union's labor and community allies. Los Angeles County Federation of Labor Executive Secretary-Treasurer Rusty Hicks and local state assembly members Adrin Nazarian (CA-46), Mike Gatto (CA-43) and Ian Calderon (CA-57) sent letters to Warner Bros. executives condemning the studio's facilitation of non-union activity on their lot and offering safe haven for employers to exploit musicians.

"By allowing sub-standard working conditions on your scoring stages, it undermines the future careers of the next generation of professional musicians," Nazarian wrote. "Further, it negatively impacts entire communities by devaluating the livelihoods of musicians who contribute to the economic and educational well-being of our neighborhood."

The musicians union discovered evidence of a dark scoring session conducted at Warner Bros. in November by Cinema Scoring, a group with whom Local 47 has a labor dispute. In June, at the request of the union, the Los Angeles County Federation of Labor authorized strike sanction against three music employers – Cinema Scoring, Collective Media Guild, and Peter Rotter Music Services – based on their actual and/or potential engagement of musicians in non-union recording sessions.

The strike sanction calls for all AFL-CIO affiliated labor unions to stand in solidarity with AFM Local 47 and not cross the picket line if and when these employers call a non-union engagement. This is the first time that the musicians union has taken this unique approach by invoking the collective power of the labor community.

"Warner Bros. should not be in the business of creating a safe haven for employers who exploit musicians," AFM Local 47 President John Acosta said. "The support our fellow union sisters and brothers showed out there with us is a testament to the power of solidarity. We all need to stand together against the unfair treatment of workers, wherever it takes place."

#listenLA

#listenLA spotlight:

Congratulations 2016 Grammy Nominees!

From Rap to Metal, Country to Rock, Jazz to Americana, and everything in between, the 58th annual Grammy nominations show that the talents of Los Angeles musicians span every genre!

The excerpted list of nominees below highlights recordings performed here in L.A. with members of the American Federation of Musicians. We congratulate not only those musicians directly nominated, but also the many Los Angeles recording and music prep musicians behind the scenes whose work shines through on these songs and albums.

Tune in to the Grammys, “Music’s Biggest Night,” Monday, Feb. 15, 2016, broadcast live from the Staples Center in Los Angeles — and be sure to listen for the great sounds coming from the live Local 47 Grammy house band. The program airs on CBS starting at 8 p.m.

RECORD OF THE YEAR

Really Love
D’Angelo And The Vanguard

ALBUM OF THE YEAR

To Pimp A Butterfly
Kendrick Lamar

1989
Taylor Swift

SONG OF THE YEAR

Alright

Kendrick Duckworth, Mark Anthony Spears & Pharrell Williams, songwriters (Kendrick Lamar)

Track from: To Pimp A Butterfly

BEST POP SOLO PERFORMANCE

Heartbeat Song
Kelly Clarkson

Track from: Piece By Piece

BEST TRADITIONAL POP VOCAL ALBUM

Shadows In The Night
Bob Dylan

Stages
Josh Groban

My Dream Duets
Barry Manilow (& Various Artists)

BEST POP VOCAL ALBUM

Piece By Piece
Kelly Clarkson

1989
Taylor Swift

Before This World
James Taylor

BEST ROCK PERFORMANCE

Ex’s & Oh’s
Elle King

Track from: Love Stuff

BEST METAL PERFORMANCE

512

Lamb Of God

Track from: VII: Sturm Und Drang

BEST TRADITIONAL R&B PERFORMANCE

My Favorite Part Of You
Charlie Wilson

Track from: Forever Charlie

BEST R&B SONG

Really Love

D’Angelo & Kendra Foster, songwriters (D’Angelo And The Vanguard)

Track from: Black Messiah

BEST URBAN CONTEMPORARY ALBUM

Ego Death
The Internet

BEST R&B ALBUM

Black Messiah
D’Angelo And The Vanguard

Forever Charlie
Charlie Wilson

BEST RAP PERFORMANCE

Alright

Kendrick Lamar

Track from: To Pimp A Butterfly

BEST RAP/SUNG COLLABORATION

These Walls

Kendrick Lamar Featuring Bilal, Anna Wise & Thundercat

Track from: To Pimp A Butterfly

BEST RAP SONG

Alright

Kendrick Duckworth, Mark Anthony Spears & Pharrell Williams, songwriters (Kendrick Lamar)

Track from: To Pimp A Butterfly

BEST RAP ALBUM

Compton
Dr. Dre

To Pimp A Butterfly
Kendrick Lamar

BEST COUNTRY SOLO PERFORMANCE

Burning House
Cam

Track from: Welcome To Cam Country

BEST COUNTRY SOLO PERFORMANCE

John Cougar, John Deere, John 3:16
Keith Urban

Chances Are
Lee Ann Womack

Track from: The Way I’m Livin’

BEST COUNTRY SONG

Chances Are

Hayes Carll, songwriter (Lee Ann Womack)

Track from: The Way I’m Livin’

Diamond Rings And Old Barstools

Barry Dean, Luke Laird & Jonathan Singleton, songwriters (Tim McGraw) Track from: Sundown Heaven Town

BEST JAZZ VOCAL ALBUM

Find A Heart
Denise Donatelli

Flirting With Disaster
Lorraine Feather

BEST JAZZ INSTRUMENTAL ALBUM

Covered: Recorded Live At Capitol Studios
Robert Glasper & The Robert Glasper Trio

BEST LARGE JAZZ ENSEMBLE ALBUM

Home Suite Home
Patrick Williams

BEST LATIN POP ALBUM

Terral
Pablo Alborán

Sirope
Alejandro Sanz

BEST AMERICAN ROOTS PERFORMANCE

Julep

Punch Brothers

Track from: The Phosphorescent Blues

BEST AMERICAN ROOTS SONG

Julep

Chris Eldridge, Paul Kowert, Noam Pikelny, Chris Thile & Gabe Witcher, songwriters (Punch Brothers) Track from: The Phosphorescent Blues

BEST AMERICANA ALBUM

The Phosphorescent Blues
Punch Brothers

BEST FOLK ALBUM

Tomorrow Is My Turn
Rhiannon Giddens

BEST COMPILATION SOUNDTRACK FOR VISUAL MEDIA

Empire: Season 1
(Various Artists)

Fifty Shades Of Grey
(Various Artists)

Glen Campbell: I’ll Be Me
(Various Artists)

BEST ARRANGEMENT, INSTRUMENTS AND VOCALS

Be My Muse

Shelly Berg, arranger
(member, AFM Local 47)

(Lorraine Feather)

52nd & Broadway

Patrick Williams, arranger
(Life Member, AFM Local 47)

(Patrick Williams Featuring Patti Austin) Track from: Home Suite Home

PRODUCER OF THE YEAR, NON-CLASSICAL

* recorded AFM in Los Angeles

Jeff Bhasker

(member, AFM Local 47)

- Ain’t Gonna Drown (Elle King) (T)
- Burning Doves (Mikky Ekko) (T)*
- Burning House (Cam) (T)*
- Grand Romantic (Nate Ruess) (A)*
- Last Damn Night (Elle King) (T)
- Never Let You Down (Woodkid Featuring Lykke Li) (T)
- Runaway Train (Cam) (T)
- Uptown Special (Mark Ronson) (A)

Larry Klein

(member, AFM Local 47)

- Currency Of Man (Melody Gardot) (A)
- Freedom & Surrender (Lizz Wright) (A)*
- Heartland (Indra Rios-Moore) (A)
- I’m Leaving You (Florence K) (A)
- Parker’s Place (Parker Bent) (A)
- Speaking In Tongues (Luciana Souza) (A) • Tenderness (JD Souther) (A)*

Blake Mills

(member, AFM Local 47)

- Sound & Color (Alabama Shakes) (A)

This excerpted list of 58th Annual GRAMMY® Award nominees highlights recordings that feature AFM Local 47 musicians performing under a union contract on file with Local 47 at press time. The complete list of nominees may be viewed at www.grammy.com/nominees. If you believe there are any errors or omissions here, please let us know @ info@listen-la.com (when possible please include session report number(s) in your correspondence).

Read about more Los Angeles-scored projects at listen-la.com.

Got a story for #listenLA? Send it to info@listen-la.com.

Local 47 Concerts & Events

Click on an orchestra or venue below to find a performance featuring our incredible Los Angeles Local 47 musicians throughout the Southland!



Downey Symphony

Leader/Contractor: Mark Artusio
Side Musicians: 5

January 12, 9 a.m. - Carpenter Elementary
January 14, 9 a.m. - Gallatin Elementary
January 19, 9 a.m. - Ward Elementary
January 21, 9 a.m. - Unsworth Elementary



Asia America Symphony



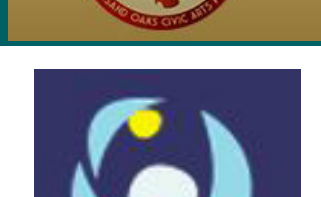
Beach Cities Symphony



Burbank Philharmonic Orchestra



Brentwood Westwood Symphony Orchestra



Cabrillo Music Theatre



California Philharmonic



Center Theatre Group



Chamber Orchestra of the South Bay



Civic Light Opera of South Bay Cities



Colony Theatre



Corona Symphony Orchestra



Culver City Symphony



Desert Symphony



Downey Symphony Orchestra



Dream Orchestra



El Capitan Theatre



El Portal Theatre



Gay Men's Chorus of Los Angeles



Golden State Pops Orchestra



Greek Theatre



Hollywood Bowl Orchestra



La Mirada Symphony



Los Angeles Bach Festival



Los Angeles Jazz Society



Los Angeles Jewish Symphony



Los Angeles Chamber Orchestra



Los Angeles Master Chorale



Los Angeles Opera



Los Angeles Philharmonic



Musica Angelica



Musical Theatre Guild



New Valley Symphony Orchestra



New West Symphony



Orchestra Santa Monica



Pacific Shores Philharmonic



Palm Springs Opera Guild of the Desert



Pantages Theatre



Pasadena Master Chorale



Pasadena Playhouse



Pasadena Symphony & Pops



Peninsula Symphony



Redlands Symphony



Riverside County Philharmonic



San Bernardino Symphony



San Gabriel Valley Music Theatre



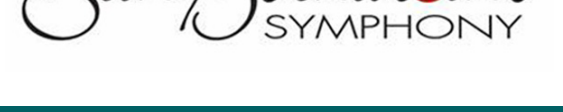
Santa Cecilia Orchestra



Santa Clarita Philharmonic



Santa Monica Symphony Orchestra



Shakespeare Club of Pasadena



Six Flags Magic Mountain



Symphony In The Glen



Symphonic Jazz Orchestra



Thousand Oaks Philharmonic



Topanga Symphony

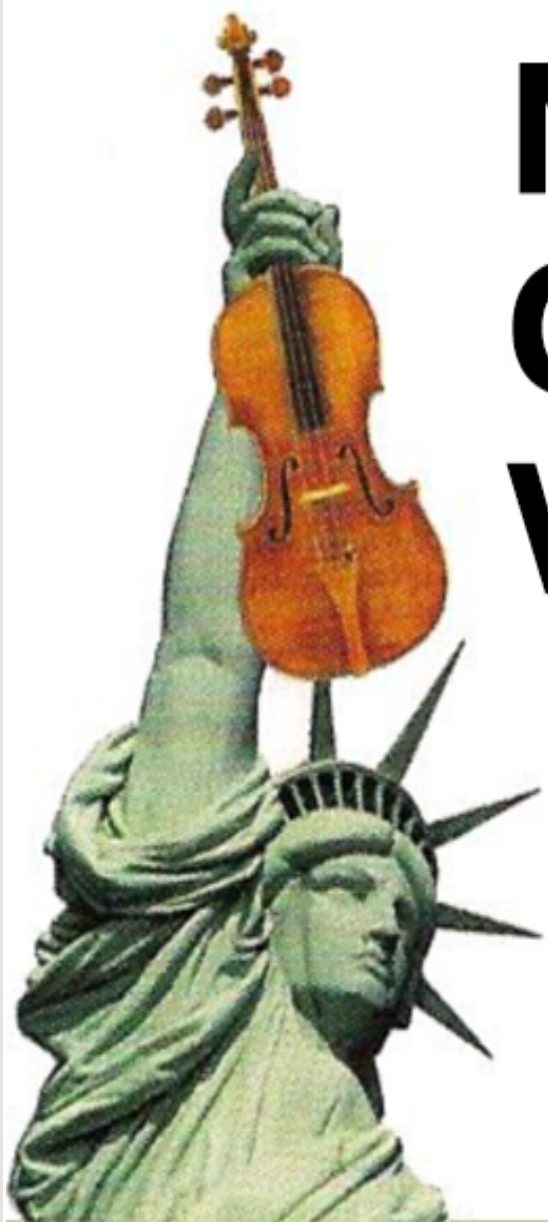


West Los Angeles Symphony



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A New Era for RMA Los Angeles

by Steve Dress, President of the Recording Musicians Association, Los Angeles (RMALA)

It is a great pleasure to be elected president of the Recording Musicians Association, Los Angeles (RMALA) Chapter. I am honored to serve and represent our diverse membership, which consists of instrumentalists, orchestrators, composers, copyists, contractors, song-writers, and pop stars, as well as our local officers, to name a few. With more than 700 members in an ever-changing industry, our board's responsibilities are numerous. With the many disciplines working under our contracts, the needs and concerns of our members come from all angles.

Our board of directors reflects this multifaceted membership in order to fairly represent our members from all walks of the recording industry. As such, the board enthusiastically welcomes two new officers — Secretary Donald T. Foster and Treasurer Tom Rizzo, as well as new Board Director John Wakefield. Their distinct abilities and perspectives will be an invaluable asset to our community.

I look forward to continuing the legacy of RMA's involvement in shaping our livelihoods. Since its inception, RMA has been committed to advocating and protecting the professional interests of its member recording musicians by being an active voice with our sister guilds and unions. By doing so, we have created sustainable sources of income and negotiated benefits for countless talented and hardworking musicians. Recently, RMA has been pivotal in implementing affordable and effective health care options, which are now more accessible by an exponential number of our colleagues locally and nationally.

Today, we continue to help our union identify and organize employment in all recording disciplines. We participate in contract negotiations by providing real-time data and hands-on experience from the workplace. We support and thank our union representation for their recent studio lawsuits. On a national level, some of our crucial concerns involve pension, wages, residual streams, and healthcare. Locally, RMA continues to advocate for musicians in the union's search for a singular health care option here in Los Angeles. Looking forward, we should also focus our attention on outsourcing, as well as potential new forms of employment.

With this new term, it is our goal to bring even more positive changes by making decisions through a well-informed membership. RMA is the conduit by which member concerns can be relayed to our union and vice-versa. Serving the multifaceted needs and concerns of our community is our top priority. However, in order to maximize our strength and potential, we must be united in our commitment to remain well informed on the trends of our profession and industry. When there is a knowledgeable membership, the player conference has a stronger platform for our union to make the best decisions possible.

Looking to the future, RMALA will continue its commitment to our membership in propelling our industry forward for many years to come. I encourage all our members to become engaged and proactive participants in this process, whether it is by attending meetings, contract negotiations, or speaking directly with our Board, every action makes a difference. I look forward to working with all of you, as well as welcoming all new members, in our pledge for continued activism.

As your new president, I encourage transparency through open dialogue. Please feel free to reach out to me with any and all concerns and ideas.



Regional Orchestra Players Association

by Carla Lehmeier-Tatum, President, ROPA

As ROPA President I am thrilled to be invited to include information about our ROPA orchestras in the Overture. We are grateful for the generous support and advocacy from Local 47 and their officers.

We have unfortunately witnessed some heavy handed symphony negotiations over the past few years. While reading the Hartford Symphony update on the next page, please note that there have been some amazing successful negotiations and fundraising within our industry. We believe that the successful negotiations by far outweigh the stressful and difficult negotiations.

There are a number of ROPA Orchestras who have collaborated within their organization to develop successful recovery strategies from the economic downturn.

Our strength and solidarity are with our members from the Hartford Symphony. A special thanks to ROPA Board member and ROPA Hartford delegate Steve Wade for compiling the latest update in Hartford. Please like the Hartford Symphony Musicians Facebook page, [facebook.com/HSOMusicians](https://www.facebook.com/HSOMusicians), and offer support as they face these very difficult challenges.



Photo courtesy ROPA

At the 31st annual ROPA Conference in Toledo, Ohio. Delegates, members of the Executive Board, ROPA President Carla Lehmeier-Tatum, representatives of the Symphonic Services Division of the AFM and AFM President Ray Hair gathered for a photo in solidarity with the musicians of the HSO.

Negotiations Report of the Hartford Symphony

by Steve Wade, Member-at-Large

The negotiations between the management and the musicians of the Hartford Symphony Orchestra continue. In the course of over 20 meetings since January 2015 that have included AFM Symphonic Services Division negotiator Nathan Kahn and federal mediator Joseph Dubin, agreement has been reached on a number of issues. The parties remain far apart, however, on the service guarantee, the absence policy, the size of the orchestra, and the use of afternoon services. Some progress has been made, but management remains committed to cutting the guarantee for the core tier of the orchestra substantially, and has actually told us across the table that even if they had a lot of money, they would not move on the issue.

Since 2007, industry consultant Tom Morris was engaged by the HSO for guidance. At his suggestion the musicians made a number of concessions in three reopeners and two extensions to help the HSO through tough times. Some of these terms were called sunset clauses, meaning that they were meant to expire when the current contract ended. Management continues to say they don't.

Meanwhile, the musicians have continued to perform under the terms of the existing contract. Management tried to issue contracts in May 2015 containing unilateral changes without bargaining, and the NLRB upheld our complaint on this violation of labor law. Also, management has twice bypassed the negotiating committee and emailed the players of the orchestra directly, actions that open the HSO to further Unfair Labor Practice charges.

The players are negotiating with a management engaged by the HSO board under a management services contract with the Bushnell Center for the Performing Arts. This agreement presents a lot of conflict of interest issues. At the moment the CEO of the HSO is also the CEO of the Bushnell. Both organizations are nonprofits competing for resources in the same region. The players have tried to raise awareness about the pitfalls of the situation many, many times. Some in the public and the media have talked about the problems, but we are unsure about how seriously the boards of the two organizations take the issue.

The musicians of the HSO remain united, and have done a number of things to show their resolve to the public and to the board of the orchestra. We have made good use of our bright red "HSO Musicians/ We Make The Music" T-shirts. We wore them for certain rehearsals, including a recent dress rehearsal to which board members and other guests were invited. We also wore them for a series of pop-up concerts we presented around Hartford in the last week of August. We established a Facebook page and a Twitter account earlier this year. We have tried to stay active and up to date on these sites, although that has proven to be harder during the school year and concert season. This past month we have worn red ribbons during concerts to show solidarity.

We held a successful rally on Sept. 9 at the state capitol building in Hartford, capitalizing on the symbolism of Labor Day. We had incredible support from the AFM, SSD, ROPA, ICSOM, and the Connecticut AFL-CIO. Six media outlets were present, and we continue to get a lot of attention because of the awareness we raised and the commitment we showed that day.

Recent developments have been discouraging, to say the least. With a sense of sickening predictability, the HSO has traveled down the Orchestra Armageddon path so often seen in the past. Major donors have disappeared; lines of credit have been closed; subscriptions remain unmarketed; the orchestra remains invisible except for what the musicians can post in social media; management has chosen this time before Christmas to go on its own offensive; we are told that management can't even give our educational services away; the music director has been given a six year contract; we recently held auditions to hire an assistant conductor; management continues to staff up; concert series that don't bring people to the Bushnell itself are left to starve or are canceled; and the proposed strategic plan of concert series remains outside of any guarantee. Thus the board of the orchestra looks at a blue-sky portrait painted by the CEO, and management is incentivized to produce very little for its large management cost. Does any of this sound familiar? Check out Scott Chamberlain's "Mask of the Flower Prince" blog for an interesting summary: maskoftheflowerprince.wordpress.com

The musicians of the HSO have a lot of experiences in labor issues in their past. Our ROPA membership has proven to be invaluable. The conferences over the last few years have been outstanding, the leadership has been extraordinary, and the heartfelt support of the delegates has been nothing short of moving. ROPA offers ideas and networking that have been very important to us in Hartford. Perhaps even more importantly, ROPA shows a committed professional presence to orchestra managements and boards, to other labor organizations, and to the public at large.



Trends in Musical Theatre for 2016

by Paul Castillo, President, Theatre Musicians Association, SoCal



When we begin a new year, it is customary to take a few moments to reflect on the events of the past and to anticipate the events that will take place in the new year. 2015 saw a continuing trend of what has become known as the “shrinking musical theatre orchestra” and an emerging trend of theatre orchestras and bands performing onstage as part of the production. There was also a change to the availability of the original orchestrations for many standard musicals.

For many years there has been a firm trend of using smaller orchestras in the musical theatre orchestra pit. There are several causes: audiences becoming accustomed to smaller touring orchestras, the proliferation of the virtual orchestra (the “VO”) and newer productions utilizing small orchestras as part of the original orchestrations, to name just a few. There is no magic spell that will solve this problem. It will take a concentrated effort and concerted activity to turn things around. To begin with, musical theatre musicians must work together with their AFM Locals to ensure that the terms and conditions of the contracts on file are met, most especially for the hiring minimums. Union locals, TMA, and rank-and-file musicians throughout the AFM need to start working together to develop effective solutions to reverse the trend.

Beginning in 2012, some musical theatre companies have had difficulty obtaining the music for the original large orchestras for classic musical theatre such as Oklahoma, South Pacific, and even Cats. In 2015 TMA appointed a committee, which I currently chair, to investigate the matter. While the investigation is still ongoing, it was found that if there is a Broadway revival of a musical, original orchestrations are often temporarily unavailable for local productions. It has also been found that some of the original orchestrations that were unavailable have become available again.

Last year saw an emerging trend of bands or orchestras on the musical theatre stage, complete with costumes, makeup and dialogue for the musicians. Musicians sometimes have to do auditions via recorded video with dialogue and props such as glasses or hats. Time will tell whether it will become an established new skill for musical theatre musicians or simply be a passing fad. We must be ever vigilant to ensure that this work is covered by agreements with our union, and that musicians are not exploited but instead fairly compensated for the extra duties performed in connection with onstage presence.

This year negotiations will commence with AFM Local 802 and the Broadway League and others for a successor contract that covers musicians for Broadway shows. Negotiations will also start for the Federation’s Pamphlet B agreement, which is the AFM agreement that covers musicians for traveling Broadway shows. As part of the preparations for the latter negotiations, TMA members will be receiving a survey from TMA, the results of which will be used to guide the Federation’s negotiating committee.

Finally, as we begin 2016, remember that it’s always good to be working, and always work with a union contract.

- TMA SoCal is a regional chapter of the Theatre Musicians Association, covering the Southern California area. Its area includes the jurisdictions of AFM Local 47 (Los Angeles, Riverside, San Bernardino and Ventura Counties), Local 7 (Orange County) and Local 353 (Long Beach, California). For more information, email: president@tmasocal.org



Final Notes



In Memoriam

Douglas B. Craig

Life Member. Bassoon
12/14/1928 – 11/1/2015
Survived by friend & family

Richard (Dick) Gabriel

Life Member. Saxophone
10/1/1940 – 12/1/2015
Survived by spouse & children

Douglas G. Reeves

Life Member. Violin
10/24/1924 – 9/28/2015
Survived by spouse

Newly reported:

Johnny Mann

Life Member. Piano
9/30/1928 – 6/18/2014
Survived by spouse

Final Notes in this issue:

Rick Fleishman
Jim Nelson

Send your Final Notes remembrances to:

overture@promusic47.org

Local 47 Overture Online

817 Vine St. Hollywood CA 90038

Photos are welcome. Submissions are due the 15th of the month.
Please keep submissions to a maximum of 600 words.



Rick Fleishman

Guitar

7/31/1951 - 12/24/2015

by Steve Carr

On Christmas Eve my dear friend Rick Fleishman departed this world after a 10-month battle with brain cancer.

Rick was an intelligent, ethical and talented human being whom I met while working casuals some 36 years ago. Our friendship, along with musical and business partnerships, grew quickly. He was a great guitar player with whom I collaborated with on many jazz, pop and movie projects. But most of all he was a close friend who will forever be missed. He is survived by his loving wife Albina and loyal daughter Sara.

There will be a memorial to him at the Musician's Union Sunday afternoon, January 17.

RICK FLEISHMAN

July 31, 1951 - December 24, 2015



In Memoriam

Sunday January 17, 2016

2:00 pm

Auditorium

Musician's Union

817 Vine St, Los Angeles, CA 90038



Jim Nelson

Former Life Member.

Drums

5/21/1946 - 11/28/2015

by Chris J. Nelson

James Allen Nelson of Arlington Virginia, born on May 21, 1946 in Iowa. James passed away peacefully surrounded by his loving family on Nov. 28, 2015.



Jim Nelson Tito's Palace with the Marine Band

If anyone wishes to make a donation it may be made to the Tempe Symphony Orchestra. I know my dad enjoyed playing the shows that came to town and just as importantly they challenged him musically, which he enjoyed even more. Since the Tempe Symphony is a volunteer organization the following steps should be followed for any donations made:

- 1) Memorials may be made out to "Friends of Tempe Center for the Arts"
- 2) A note should be included specifying that the donation should go to the "Tempe Symphony"
- 3) Mail to: Friends of Tempe Center for the Arts; 700 West Rio Salado Pkwy, Tempe AZ 85281



Should I Have A “Living Trust”

“Living” or revocable trusts are not just for the wealthy. A trust can provide for the management of your assets if you become ill, unable to handle your affairs, or if you pass away. The person(s) you choose can assume responsibility for your financial affairs in an accountable fashion, and without court supervision.

Another advantage of a living trust over a mere will, particularly where there is an estate in excess of ***one hundred fifty thousand dollars***, is, quite simply, that wills are subject to Probate and trusts are not. If a Probate is required, statutory fees for attorneys and executors in California are among the highest in the country. For example, if your gross estate is \$500,000, which would certainly include the price of a moderate home in many parts of Los Angeles, the state authorizes the payment of fees and commissions to-

taling \$52,000, plus the Court costs and related expenses. A substantial portion of these costs can be avoided through the proper establishment and operation of a living trust.

In our practice, we often see people who have estates larger than anticipated. High real estate values, even in the current market, often translate into a significant increase in estate assets. This real property, if not held in a trust, may be subject to probate, which could mean a drawn out and expensive Court procedure. The high cost of probate is not unwarranted. It is often a time consuming and unwieldy process. Even a simple Probate proceeding will take nearly a year in Los Angeles County.

Take the time to plan your estate while you can, and before you have to.

KRAMER LAW GROUP

STEPHEN W. KRAMER

5858 WILSHIRE BOULEVARD, SUITE 205

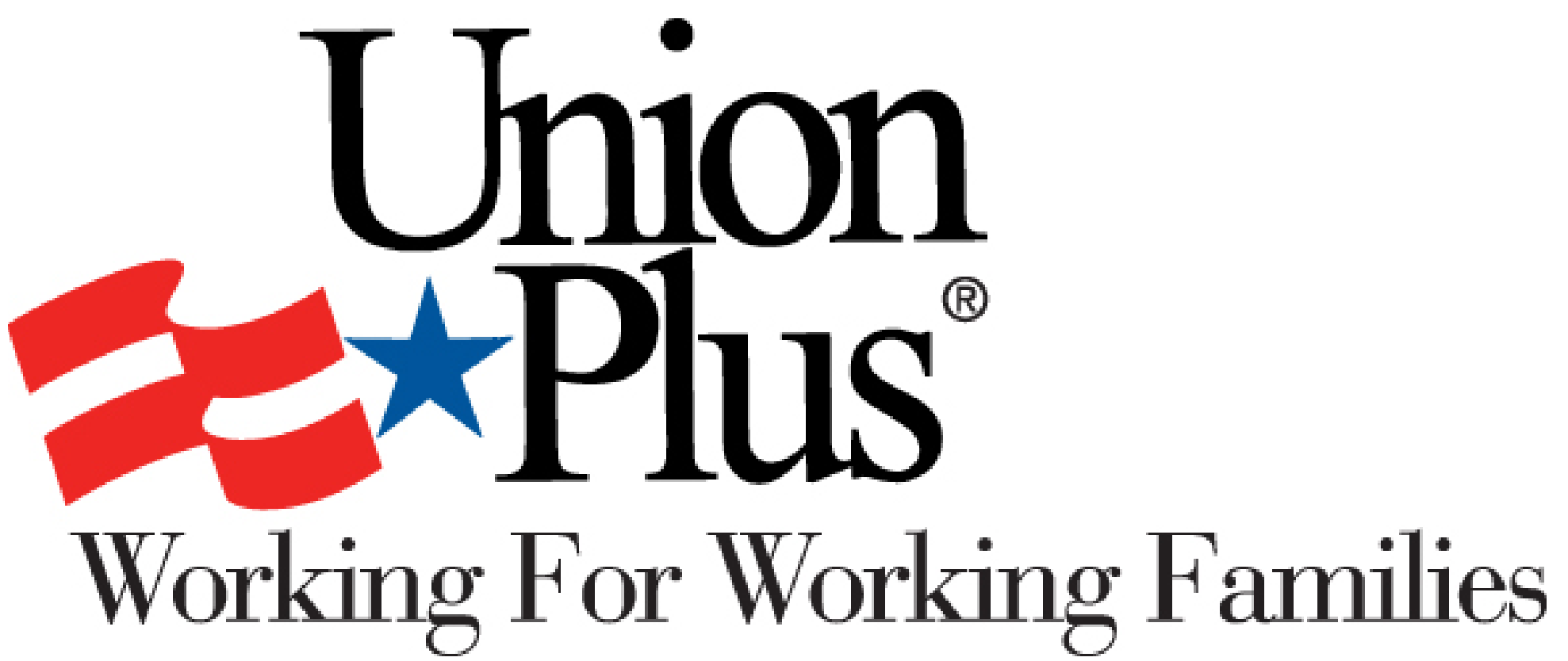
LOS ANGELES, CA 90036-4521

PHONE (323) 964-7100

WWW.KRAMERLAW.BIZ



AFL-CIO Consumer Benefits



Union Plus Scholarship Program Open to Union Members and Their Families

The Union Plus Scholarship program is an example of the U.S. labor movement's commitment to higher education. Awards are presented annually to union members or members of their families who want to begin or continue their post-secondary education.

Since 1992, Union Privilege, through the Union Plus Scholarship program has helped fulfill the educational dreams of students representing more than 13 million working families across the nation.

In 2015, some 106 union members and union family members — including the family member of a New York AFM Local 802 musician — have been awarded \$150,000 in scholarships, ranging from \$500 to \$4,000.

Evaluation Criteria:

This is a competitive scholarship. Applicants are evaluated according to academic ability, social awareness, financial need and appreciation of labor. A GPA of 3.0 or higher is recommended. The required essays can account for up to half your total score. Scholarship applicants are judged by a committee of impartial post-secondary educators.

Application Timeline:

Applications are available starting in mid-June, and a complete application must be received on or before 12 p.m. (Eastern Time) on Jan. 31, 2016. Applications received after this deadline will not be considered.

Scholarship Award Amounts:

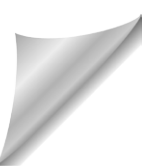
Amounts range from \$500 to \$4,000. These one-time cash awards are for study beginning in the Fall of 2016. Students may re-apply each year.

Award Date:

The Scholarship Committee will determine recipients of scholarship awards by May 31 each year. During the first week of June award recipients will be individually notified by mail, and all applicants will be sent an email with notification that the award list is posted on the Union Plus website.

How to Apply:

Union members and their family members may apply online at unionplus.org. The deadline is Jan. 31, 2016, for the upcoming fall semester.





Big Bird Remains Union

A Message From AFM President Ray Hair

I'm pleased to announce there is a new agreement with Sesame Workshop (the nonprofit behind "Sesame Street").



Earlier in 2015, Sesame Workshop announced a partnership with HBO bringing first-run episodes of "Sesame Street" exclusively to HBO for the next five years. After nine months of appearing only on HBO, shows will then air on PBS.

This new HBO deal caused some trepidation as negotiations began. For some years, musicians navigated relations with the non-profit Sesame Workshop rather than a huge multinational media conglomerate.

We remained steadfast throughout negotiations and reached a better contract than we ever have. The nine-member Sesame Street band will see increases in wages, healthcare contributions and pension contributions.

Musicians standing together have the power.

In Unity,
Ray Hair
AFM International President



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

Ghiya Rushidat

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

Jeff Weber / Weberworks

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

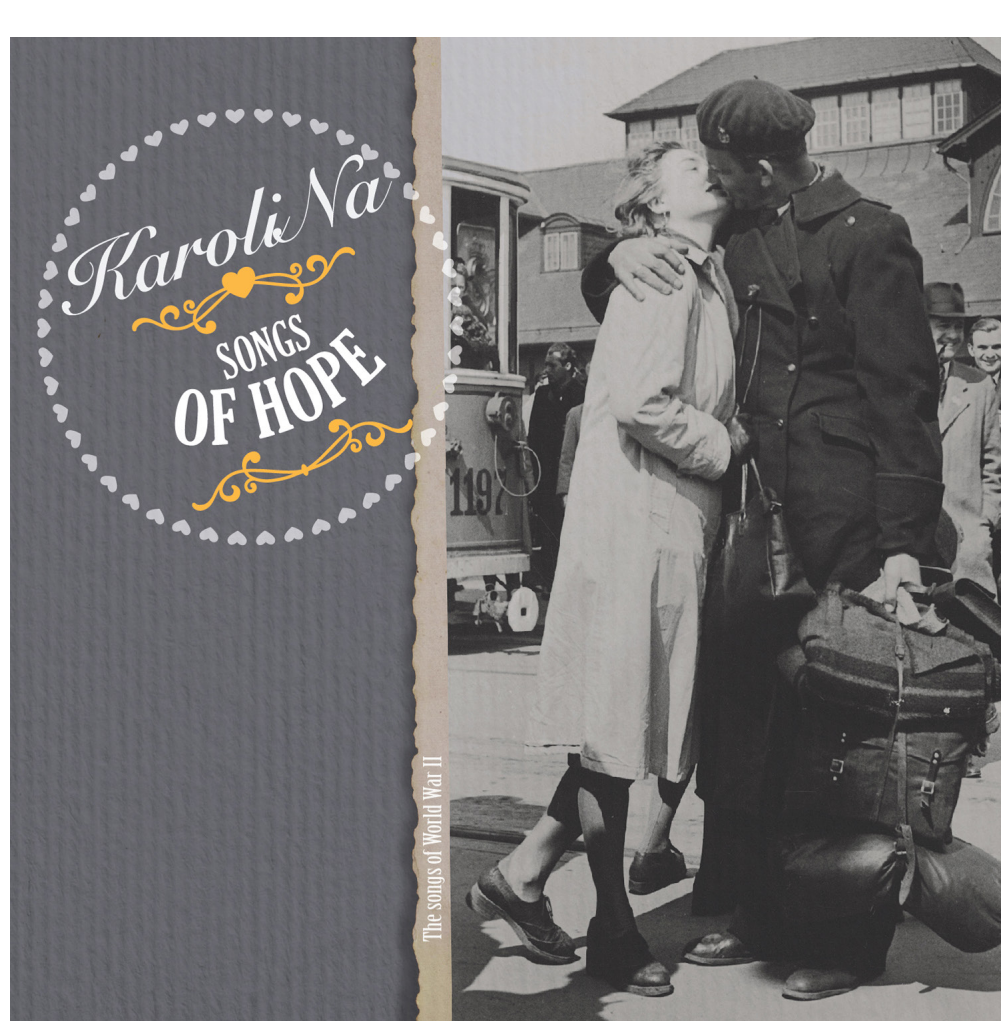
West Covina Symphony

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

If you have any questions about this list please contact
President John Acosta: 323.993.3181

CD Spotlight:

‘Songs of Hope’ by Karolina Naziemiec



Since moving to Los Angeles in 2001, Polish jazz singer and viola player Karolina Naziemiec

has lead a distinguished and varied career. She has performed with the Los Angeles Opera, L.A. Master Chorale, Long Beach Symphony; recorded in scoring sessions at studios such as Warner Bros., Fox, Sony and Paramount; and has performed as a jazz vocalist throughout the Southland. She discusses the making of her new album, “Songs of Hope,” in this interview by Bożena U. Zaremba.

Your new album of WWII-related songs is entitled “Songs of Hope.” Hope, for what?

Hope for a better future, hope for happiness, for finding or reclaiming love. This is the main message of this album. The songs are from the WWII era, when people went through many hardships, and turns and twists, and really did not know what tomorrow would bring. They were only hoping that everything would turn out all right, or, at least, that things would get better.

Not all of the songs are from that period, though.

Yes, that is true. There are two songs not exactly from the WWII era – “If You Go Away” and “Morning Star,” but they still talk about nostalgia and longing; they talk about fear and worry that the people we love may suddenly be gone forever. “If You Go Away” is especially close to me, because I have recently experienced the pain of parting with or losing close ones. In 2007, my beloved grandmother died, and in 2012, I lost my mother. Being far away from Poland made it especially hard. I think that after these tragic losses, I can better understand what people go through when they lose someone or something important to them.

Who do you address this album to?

This album can be enjoyed by people of all generations, I think. Everyone has been scarred by the war, including my generation, even though I wasn’t alive at that time. But I heard a lot from my grandparents. On the other hand, my parents, who belonged to the post-war generation, knew the problems of the rebuilding process; they experienced the attempts to regain some routine after the destruction brought about by the war. I also want to reach out to young people, because most of these songs are not known to them. Overall, I wanted to present these songs, to bring them back, and to refresh them through a contemporary sound, as well as uplifting arrangements and faster than usual tempos.

Your voice matches European style – French or Polish – more than English, and is reminiscent of Grażyna Auguścik, rather than Sarah Vaughan or Vera Lynn, the original performer of “The White Cliffs of Dover.”

I am a Pole, first of all; I was raised in the Polish culture and spent most of my life in Poland, which certainly influenced the shaping of my style and my soul. It is definitely a Slavic soul. Besides, lyrical singing is much closer to my heart than the screaming and over-singing, so prevalent in today’s singing style, especially in pop music. I wanted to challenge what is most popular and widespread these days and what is most agreeable to young people and perhaps to 21st century people in general. They all want everything to happen now, and the louder, the better. My album certainly does not fit “easy listening.” You have to muse over it and to open your ears to hear what I want to convey.

You are a classically trained viola player and that is your main occupation. When did you decide to start singing?

I come from a musical family, though I am the first professional musician. Music was always an important part of my life. When I was a student at Warsaw’s Academy of Music, I was very much interested in jazz and wanted to additionally study jazz singing, but at that time in Poland, there was a clear division – if you are an instrumentalist, you need to focus on being an instrumentalist. In the U.S., people treat this as an additional talent, not as an obstacle to your being a good musician. And then, while I was studying at the University of Southern California, I met Carmen Bradford, a great jazz vocalist, who was enthusiastic about my voice. This gave me wings.

How did you find the musicians?

I know most of them from the Los Angeles music scene, either from USC or from recording sessions for feature films, sitcoms or animated movies, in which I participate as a viola player. Since I received a thorough musical education and I can appreciate a high level of musical mastery, it was my dream to make a recording with musicians I respect. And I made it! I was really lucky to get some of the top jazz musicians in L.A. They are all very busy and gathering all of them for a recording session at the same time and place was like a miracle.

Why did they decide to collaborate with you? Was it for musical reason or were they inspired by the idea behind this album?

First, it was because they knew me from previous projects. Also out of friendship, I think. Although I had initially told them about the message I wanted to communicate in this album, it was only during the recording sessions that they started to appreciate it. For example, Peter Erskine, who is a fantastic drummer, after we finished recording said that this album has a lot of heart in it. It was a huge compliment, especially since it was paid by a guy who works with Diana Krall.

How did you come up with the idea for this album?

I wanted to pay tribute to WWII heroes, to those who died and those who survived. It has been 70 years since the war ended and I can see that fewer and fewer people who participated in the war are still alive. I observe this in the Polish community here in Los Angeles, for example.

Do we need this hope today?

Definitely. Even though WWII ended decades ago, American and Polish soldiers fight on many fronts. We still don’t have world peace and a lot of countries suffer in the same way as they did 70 years ago. Consider the latest terror attacks. It is sad and overwhelming that in the 21st century, though we should have learned from past mistakes and realized that violence does not take us anywhere, and war is not an answer to anything, there are conflicts all over the world and people die. Those who lose their loved ones still need this hope.

- More about the artist can be found at karolinanaziemiec.com. The album is available from Rhombus Records, Amazon and iTunes.

The holidays were filled with live music thanks to Local 47 musicians!



Photos courtesy Darryl Tanikawa

It’s Your 50th Christmas, Charlie Brown!

ABC’s TV special “It’s Your 50th Christmas, Charlie Brown!” featured the All-American Boys Choir and an orchestra led by David Benoit and contracted by Darryl Tanikawa. The recording session took place at United Recording Studio in September.



Music Director, Piano,
Composer, Arranger
David Benoit

Violin 2
Marina Manukian
Carolyn Osborn
Nancy Roth

Librarian
Karen Smith

Music Contractor
Darryl Tanikawa

Viola
John Wang
Ilona Geller
Suzanna Giordano-Gignac

Choir
All-American Boys
Choir

Electric & Double Bass
David Hughes

Recording
Engineer
Clark Germain

Set Drums
James Tate

Cello
John Krovoza
Rachel Coosaia
Harp
Amy Wilkins

Electric Guitar
Patrick Kelley

Violin 1
Michele Suh Wood
Liliana Filipovic
Terence Glenny

Percussion
Marie Matson

The holidays were filled with live music thanks to Local 47 musicians!



Photo by Janie Bernard

SAG-AFTRA's live Gene Autry radio show recreation was a big hit at the Autry Museum on Dec. 3, 2015, with the help of a trio of Local 47 musicians led by Richard Bernard.

Along with the musical trio featuring Richard on guitar, Dart Zubis on accordion and Simeon Pillich on upright bass, a troupe of SAG-AFTRA actors, singers and sound-effects crew worked from the actual scripts and music of two 1940s Gene Autry Melody Ranch Christmas radio episodes to create an hour-long exact recreation in front of enthusiastic matinee and evening audiences. The show director was Bob Telford.



*Orchestra photo by Linda A. Rapka
"Selfie" with Ms. Rapka by Seth MacFarlane*



When Seth MacFarlane throws a party, he goes big. In December he rehearsed with a 52-piece orchestra in preparation of his annual holiday party. The orchestra was contracted by Murray Adler, who contracts the musicians for MacFarlane's hit TV shows "Family Guy" and "American Dad!"

In 2009, MacFarlane was named an Honorary Member by the musicians union for his commitment to using live orchestras.



Production still courtesy Pixar / Walt Disney Pictures
Session photos by Brooks Ball

Pixar Roars Out a Winner With ‘The Good Dinosaur’

What if the asteroid that forever changed life on Earth missed the planet completely and giant dinosaurs never became extinct?

So posits Pixar in the enchanting computer-animated fantasy “The Good Dinosaur.” Luckily for young dinosaur Arlo, his parents and his two siblings, the mighty reptiles were not wiped out 65 million years ago.

Directed by Peter Sohn and produced by Dennis Ream, the music was scored by brothers Mychael Danna and Jeff Danna. This marks the first Pixar film to be scored by two composers. Mychael was approached by Sohn and Ream due to his score for “Life of Pi,” which won an Academy Award. Having a lot of work, he invited his brother Jeff as a co-writer.

IMAGE SLIDESHOW:



Composer Mychael Danna, conductor/orchestrator Nicholas Dodd, composer Jeff Danna, and director Peter Sohn.

‘THE GOOD DINOSAUR’ ORCHESTRA*

Warner Bros. Scoring Stage, July-Sept. 2015

VIOLIN	FLUTE	BASS (SOLOS)
Bruce Dukov, concertmaster	Heather Clark, 1st	Dave Stone
Roger Wilkie, principal 2nd	Jenni Olson	
Tammy Hatwan	Larry Kaplan	HARMONICA
Josefina Vergara	Sara Andon	Jimmie Wood
Natalie Leggett		
Serena McKinney	OBOE	CLARINET (SOLOS)
Sara Parkins	Leslie Reed, 1st	Geoffrey Nudell
Sarah Thornblade	Lara Wickes	
Erik Arvinder		SAXOPHONES
Darius Campo	CLARINET	George Shelby, 1st
Phil Levy	Stuart Clark, 1st	Tom Scott
Neel Hammond	Don Foster	Bob Sheppard
Julie Rogers	Ralph Williams	Scott Mayo
Nina Evtuhov	Dan Higgins	Mike Nelson
Alyssa Park	Phil O’Connor	Adam Schroeder
Marc Sazer		
Grace Oh	BASSOON	COMPOSER
Maia Jasper	Rose Corrigan, 1st	Mychael Danna
Paul Henning	Ken Munday	Jeff Danna
Lucia Micarelli	Damian Montano	
Yelena Yegoryan	Anthony Parnter	CONDUCTOR/ ORCHESTRATOR
Mark Robertson		Nicholas Dodd
Carol Pool	FRENCH HORN	
Ben Powell	Andrew Bain, 1st	CONTRACTOR
Amy Wickman	Mark Adams	Gina Zimmitti
Ina Veli	Dan Kelley	
Joel Derouin	Dave Everson	HEAD OF MUSIC PREPARATION
Marisa Kuney	Steve Becknell	Mark Graham for JoAnn
Joel Pargman	Jenny Kim	Kane Music Service
Shalini Vijyan	Dylan Hart	
Katia Popov	Laura Griffiths-Brenes	MUSIC PREPARATION
Julie Gigante	Ben Jaber	Russ Bartmus
Tereza Stanislav	Greg Roosa	Jonathan Bartz
Roberto Cani	Allen Fogle	Cara Batema
Eun-Mee Ahn		Candace Bilyk
Ana Landauer	TRUMPET	Thomas G. Brown
Katie Sloan	Jon Lewis, 1st	Stephen Cartotto
Radu Pieptea	Dan Rosenboom	Alex Chilowicz
Charlie Bisharat	Barry Perkins	Jina Choi
Jessica Guideri	Dan Fornero	Katharine Dennis
Lorand Lokusztá	Marissa Benedict	Laurel Diskin
		Jennifer Fagre
FIDDLE (SOLOS)	TROMBONE	Lucas Flynn
Gabe Witcher	Alex Iles, 1st	Steven Allen Fox
	Bill Booth	Daniel Gold
	Steve Holtman	Andrew Hauschild
VIOLA	Alan Kaplan	Paul Henning
Brian Dembow, 1st	Mike Hoffman	James W. Honeyman
Shawn Mann	Steve Trapani	Jonathan Hughes
Matt Funes	Phil Keen	Riley Hughes
Alma Fernandez	Bill Reichenbach	Gregory Jamrok
Thomas Diener		Roger Julia-Satorra
Dave Walther	TUBA	Abraham Libbos
Andrew Duckles	Doug Tornquist, 1st	Andrés Montero Avila
Carolyn Riley	Gary Hickman	Victor Pesavento
Erik Rynearson		Michael Powers
Lynne Richburg	PERCUSSION	Andrew Rowan
Caroline Buckman	Bob Zimmitti, 1st	Naomi Sato
Rob Brophy	Wade Culbreath	Daniel Swanberg
Vicky Miskolczy	Dan Greco	Matthew Voogt
		Kenneth Wood
CELLO	PERCUSSION (SOLOS)	Josef Zimmerman
Steve Erdody, 1st	Wade Culbreath	
Cecilia Tsan		
Dennis Karmazyn	TAIKOS	
Armen Ksajikian	Dan Greco	
Giovanna Clayton	M.B. Gordy	
Tim Loo		
Trevor Handy	TIMPANI	
Vanessa Freebairn-Smith	Greg Goodall	
Jacob Braun		
Laszlo Mezo	HARP	
Ross Gasworth	Katie Kirkpatrick	
Miles Cole		
	GUITAR	
BASS	Andrew Synowiec	
Ed Meares, 1st	Jeff Danna	
Bruce Morgenthaler		
Oscar Hidalgo	PIANO	
Mike Valerio	Mychael Danna	
Drew Dembowski	Robert Thies	
Chris Kollgaard		
Ian Walker	FLUTE, RECORDER (SOLOS)	
Geoff Osika	Chris Bleth	
	Wayne Hankin	

* Please note: The name of at least one musician has been removed due to non-AFM member status.

An earlier version of this list did not include the Music Prep team.



GigJunction.com

Gig Junction, the Referral Service of Los Angeles, exists to recommend to employers the world's best musicians - Local 47 members! - with no fees or commissions attached. This service boasts the best database of professional musicians in Southern California across all styles of music available for most any type of situation. From solo piano to hot band-swing; from rock, pop, jazz, salsa, mariachi, and to classical; and everything in between. You name it, we'll get you connected!

Join Today!

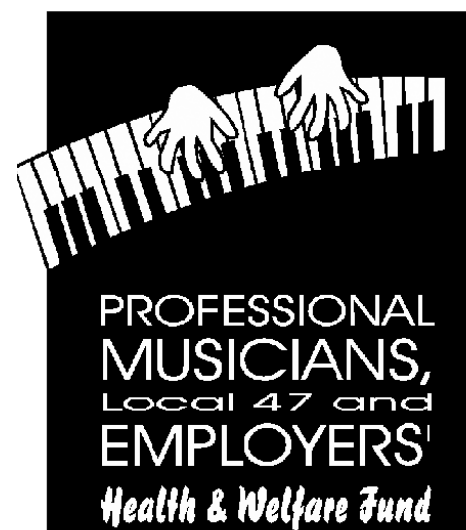
To participate in Gig Junction - a free program for Local 47 members - simply register with the Referral Service and keep your Local 47 membership current. Members must sign and date the Referral Service Rules & Regulations and Website Agreement. Once signed, please return it with an intact handwritten signature in one of the following ways:

* as a scanned attachment in .jpg or .pdf format
to contact@gigjunction.com

* by fax to 323.993.3190,
Attn: Michael A. Ankney, Gig Junction

* by standard mail to:
Gig Junction Attn: Michael A. Ankney
817 Vine Street
Hollywood CA 90038

When sending this signed document, please also email or call Gig Junction at 323.993.3174 to get more information on setting up or updating your Referral Service profile for our online and internal database.



Six Great Reasons to Have Your Teeth Cleaned

Brought to you by Delta Dental

Need some motivation to visit the dentist for a teeth cleaning? Well, we have six great reasons for you to contact your dentist today to make an appointment for your next cleaning.

1. To prevent gum disease

Gum (periodontal) disease is a bacterial infection caused by plaque — the sticky, colorless, bacteria-filled film that adheres to your teeth. As plaque builds up on teeth, it hardens and becomes tartar, which can be difficult to remove. The bacteria in plaque produce toxins that irritate the gums and cause inflammation and gingivitis. If bacteria are not removed and the inflammation continues, the gum tissues can be destroyed and more advanced stages of gum disease may follow.

2. To keep your teeth

As gum disease advances, the pockets between your teeth and gums grow deeper, and plaque moves further down the tooth root, destroying supporting bone. The affected teeth may loosen and eventually fall out. Since gum disease is the leading cause of tooth loss in adults, regular dental exams and cleanings and brushing and flossing in between visits are vital to keeping your teeth.

3. To have a brighter smile

Personal habits — such as tobacco use or drinking coffee, tea, red wine and other beverages — can cause tooth staining. Certain medications also can discolor teeth. Teeth cleaning by your dentist or hygienist, however, can often remove these external stains — and it promotes good oral health. In addition to removing plaque and tartar during your cleaning, your hygienist will also polish your teeth to a beautiful shine. The result? A whiter and brighter smile!

4. To prevent bad breath

Persistent bad breath (halitosis) has oral causes such as poor oral hygiene, periodontal disease, a coating on the surface of the tongue, food stuck between teeth, unclean dentures, oral cancers or throat infections. Good oral hygiene is essential in preventing many of these conditions and can, in turn, prevent bad breath. Regular checkups and cleanings are the best way to make sure that you are maintaining good oral hygiene.

5. To help maintain overall health

There is mounting evidence of a connection between a person's oral and overall health. Recent studies have linked heart attacks and strokes to gum disease. Although no causal relationships have been discovered, a dental cleaning every six months to keep your teeth and gums healthy could possibly reduce your risk of heart disease and stroke. In addition, if you have regular oral examinations, your dentist may be the first health care provider to diagnose a health problem in its early stages.

6. To make the most of your dental benefits

Most Delta Dental plans have low or no copayments/coinsurance for routine preventive care such as dental cleanings and checkups every six months. If you take advantage of your benefits, you'll save money in the long run by avoiding more costly dental procedures that can result from poor oral hygiene. Learn more about getting the most from your dental benefits in the "Understanding your benefits"; area in the Enrollee section of our website. You can learn more about gum disease, brushing and flossing, keeping your teeth white, preventing bad breath and the connection between oral and overall health in the Oral Health section of our website at deltadentalins.com.



MUSICIANS' INTERGUILD

Credit Union

After the Gig – Financial Tips From Your Credit Union

Keeping Your Debit Card — and Your Credit Union* Account — Secure

*by Leanne Powers, Director of Marketing,
Musicians' Interguild Credit Union*

We're not a cash-less society, but for many of us, it's getting very close. We've become so used to swiping plastic that it's becoming difficult to imagine doing anything else, but that sense of normalcy also creates opportunities for thieves who would like to separate us from our hard-earned money.

The fraud protection against unauthorized debit and credit card use is essentially the same — the cardholder is only liable for the first \$50 if the fraud is reported, though in practice most bogus transactions are refunded. Since a debit card is tied to your personal funds, however, the immediate aftermath of fraud can be a devastating domino effect of missing funds, bounced checks, and the stress of resolving it all. Because of this (and a few other reasons we'll discuss below), there are places you would be better off NOT using your debit card. They include:

1. Online: While the security of your financial information online gets better and better all the time, the sheer number of risks makes online shopping one of those places where it's better to have the added protection of a card that isn't linked directly to your bank account.
2. Gas pumps and outdoor ATMs: Their outdoor locations make filling stations and commercial ATMs popular places for skimming devices, and one can be in place for several hours before it's detected by maintenance staff.
3. Restaurants: Sadly, more and more cards are being compromised after being used at restaurants, and the time the card spends out of the cardholder's possession (combined with the number of people who may have access to it while it's away) contribute to this risk. Again, this is another place where it's better to use a credit card.
4. Hotels and rental car agencies: While not strictly fraud-related, it's worth noting that these businesses will often place security holds on cards that can amount to hundreds of dollars and may take days or even weeks to clear. This might be a minor hassle when it's on a credit card, but on your debit card it can limit access to YOUR funds and ruin that same trip. Worse yet, it's legal in many states (and standard practice) for rental car agencies to do a "hard" credit check on renters who pay with a debit card, which has the double penalty of lowering your credit score.
5. When making major purchases: This is a bad idea for two reasons. First, if the store fails to deliver, your credit card gives protections over and above most debit cards as long as you dispute the charge within 59 days. Additionally, many credit cards (including MICU's Visa Platinum and Visa Platinum Rewards) include extensions to the manufacturers' warranty in your cardholders' agreement.

For more financial tools, please stop in and talk to us at the Musicians' Interguild Credit Union on the 2nd floor of the Union building, or visit us on the web at musicianscu.org.

** These tips apply to bank accounts too, but trust us—you're better off with a credit union. Call us.*



Local 47 Property Notice

Notice to All Persons Entering or Utilizing the Property of the Musicians Club* of Los Angeles:

The premises of the Musicians Club of Los Angeles are reserved for the exclusive use by the officers, employees, and Full, Youth, Life or Inactive Life Members in good standing of AFM Local 47 and the American Federation of Musicians. All other persons must receive written permission from the office of Local 47's president to enter or utilize these premises. Local 47 reserves the right to remove and to cite for trespass any party found on these premises who does not fulfill the above conditions of occupancy. (Note: This notice is not applicable to those making deliveries to AFM Local 47, or customers of and those making deliveries to tenants of 817 Vine Street.)

** The Musicians Club of Los Angeles, Inc., is a California Non-Profit Corporation incorporated in 1926. It owns all land and improvements where AFM Local 47 conducts its business. The Corporation rents space to other tenants, mainly industry related. All members of AFM Local 47 are also members of the Musicians Club of Los Angeles.*

Work Dues Notices

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

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

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

Notice From the Executive Board:

Work Dues Delinquency and Suspension

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

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

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.

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

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.

Credit Card Fees:

From	
\$1 to \$100	\$1
\$101 to \$200	\$2
\$201 to \$300	\$3
\$301 to \$400	\$4
\$401 +	\$5
NO EXTRA FEES YOU PAY ONLINE AT AFM47.ORG!	

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

(323) 993-3116

membership@promusic47.org

Please Note the Following Important Information:

If your membership dues are received by the Local after MARCH 31 (annual or semi-annual payments) or SEPT. 30 (semi-annual payments only), your membership dues payment will be subject to a reinstatement fee and will be allocated as follows:

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.

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.

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.

Multiple-Card AFM Member 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 here](#)

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





Symphony 47

Eímear Noone, Music Director Announces Openings For:

VIOLINS, VIOLAS, CELLI, BASSES

(There are no auditions for string players EXCEPT Assistant Principal Cello)

and Auditions For:

SECOND FLUTE, UTILITY 5th HORN, UTILITY 6th HORN, ASSISTANT PRINCIPAL CELLO

Open to all union members and students*

All Auditionees: Please send a one-page resume describing qualifications and experience, via email to info@symphony47.org or U.S. Mail addressed to Michael Goode, Artistic Coordinator, Symphony 47, 817 Vine Street, Hollywood, CA 90038. Symphony 47 reserves the right to immediately dismiss any candidate who does not meet the orchestra's standards.

Deadline for receipt of applications for all auditions is March 31, 2016.

Open to all union members and students

** All union musicians will receive union compensation for performances*

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

Learn more about the orchestra at symphony47.org



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

INTERNATIONAL WOODWIND

We buy, sell, repair and consign vintage woodwinds. Saxophones, flutes, clarinets, oboes. Come see us! Hollywood, CA 323.462.2389 internationalwoodwind.com

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

HELP TO FIND FAMILY OF JACK LEWIS (DRUMMER)

Had two rehearsal bands in the 1990s in the Valley. I have some material of his that the family would value, just can't locate anyone. Alan Oldfield (piano, keys, composer in Dallas area) 818-628-8418 CELL [AND] TEXT, 817-399-8454. Material would be of interest to any musician that rehearsed with Jack. CONTACT ME!

Your Classified Ad here!

Deadline: 15th of the month preceding issue date
\$25 for up to 25 words

Contact:

advertising@afm47.org

323.993.3162

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