

Overture

online



John Clayton
Playing it Cool

NEXT GENERAL MEMBERSHIP MEETING

Monday, April 25, 7:30pm

@ Serena Kay & Earl Williams Auditorium

**Avoid Being Suspended Over Delinquent
Work Dues!**

Review the Executive Board policy

Overture online

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OvertureOnline is the official monthly electronic 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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Jazz Appreciation Month

Featured artist 2016: 'King' Benny Carter



Free 'Fix It' Movie Screening April 27

Join us for popcorn & a panel discussion of the powerful documentary "Fix It: Healthcare at the Tipping Point"



Avoid Being Suspended Over Delinquent Work Dues!

Review the Board policy here



Spring Membership Drive

Spread the word! Runs April 1 through June 30



President John Acosta

I hope this message finds you well and in great spirits! This month's edition of Overture celebrates Jazz, the true all American art form, born from the field holler of the slaves in the south, to today where it graces concert stages all around the globe. As we take the time to celebrate the amazing talents of so many Jazz artists past and present, let's look to see that the art form continues to gain the special attention and respect it deserves. This year we announced a special partnership with the California Jazz Foundation, bringing workshops and seminars to members and pre-members alike, all focused on musicians in the jazz community. Please stay tuned to Overture and invite a friend!

AFM Negotiations Update

Thus far 2016 has been a busy negotiating year, with several AFM and Local 47 contracts up for renewal. We are in the midst of negotiations with the major labels for a successor Sound Recording Agreement. Some of the issues we find ourselves discussing at the bargaining table include our new-use structure, along with use of signatory music in live performances. We have a great negotiating committee comprised of AFM President Ray Hair and legal counsel Trish Pollack of Bredhoff & Kaiser, along with several AFM officers and staff from the US and Canada, also with reps from Local 10-208 Chicago, Local 149 Toronto, Local 257 Nashville, Local 802 NYC, and rank-and-file from RMA NY and LA. In the midst of these negs, the AFM Pension Fund has initiated litigation against the labels for underpayments on foreign streaming of sound recordings that require contributions to the fund. This year we will also begin to negotiate with the broadcasters for a new Live TV Agreement and we expect Pamphlet B touring negs will commence soon.

Local 47 CBA Update

As of this report we are in negotiations with Thousand Oaks Phil, Pasadena Master Chorale, Pasadena Symphony, Dolby, MET, Desert Symphony, Greek Theatre, Amor Symphonic Orchestra, L.A. Jazz Society, La Mirada Theatre, Palm Springs Opera Guild, and Tanikawa Artists Management. We have concluded negotiations with Disney on a successor agreement for El Capitan, with a 10% increase over three years including a 3% retroactive increase in the first year. I want to make special mention and tip my hat to Secretary/Treasurer Gary Lasley who has concluded negs with the California Racing Association and Musical Theatre Guild.

Health Plan News

There have been several meetings with the trustees and administrator of the Local 47 Health Plan to review the possibility of bringing all Local 47 members under one health care "umbrella." The trustees have engaged an actuary to assess the viability of establishing a Flex Plan type plan under the auspices of the Local 47 plan. As you know, presently members who work under contract will see contributions going to two different funds, depending on the type of employment performed. While merging both plans seems like a no-brainer, there are many moving parts and the process will require a great amount of detailed work to ensure that the results are optimum if we proceed. We expect that a comprehensive report on this question will be made by the third quarter of this year.

Organizing News

While we continue our search for a full-time organizer, Erick Cruz continues to fill this key position on an interim basis. Several campaigns are underway, including our work with the mariachi musicians in East L.A., theater musicians in the South Bay, and orchestral musicians working on experimental classics and operatic engagements. As these campaigns continue to pick up steam we will report further on progress.

Fraternally Yours,

John Acosta





Vice President Rick Baptist

'Music Keeps Us Young'

Wednesday, March 9, I was invited to a very special luncheon for the great Vince DeRosa at Vince's favorite Italian restaurant in Burbank, Tony's Bella Vista. I truly was honored to be invited. The other invitees besides Vince, who is 95 and a half, were Bob Bain, 92; Dick Nash, 88; Gene Cipriano, 84; and at the kids' table were David Duke, Phil Teele, Malcolm McNab, Gary Grant, Chuck Finley, Kevin Kaska, Alan Kaplan, Gus Klein and me.

It was amazing to sit in on their memories, reliving the tours, studio gigs and all the amazing jobs that they all played on. Vince truly was on cloud nine, very alert, joining in on the conversation and adding info that he recalled. Dick and Vince talked about their first movie together which was "Cleopatra" in 1963. The composer was Alex North and they all said how fantastic he was to work for and the respect that they all had for him was off the charts.

Cip started the conversation about Henry Mancini which immediately led to them talking about Vince's solo on "Days of Wine and Roses." Cip said they recorded about 10 takes and Vince never made a clam, and then he said "I don't think Vince made a clam in his entire career." With that being said, the whole room answered in unison: "Amen."

Dick Nash told a story about a young bass trombone player coming to him for lessons. Dick told the kid "I don't teach bass trombone," but the young student pleaded and Dick agreed. At that time Dick was on staff at Fox and the staff bass bone player was leaving, so Dick went to the contractor and told him he had to listen to this young guy play. The year was 1964 and the young player that got the gig was the great Phil Teele. Phil leaned over to me and said that the smartest thing he ever did was ask for a lesson.

Chuck started to tell stories of "Live From Studio 8H" in New York. They all jumped in with hilarious stories of the TV show, infamous for all the things that went before, during and after broadcast. I truly believe that if anyone had walked by the banquet room during that story, they would have guessed it was just high school or college kids laughing and recounting their pranks.

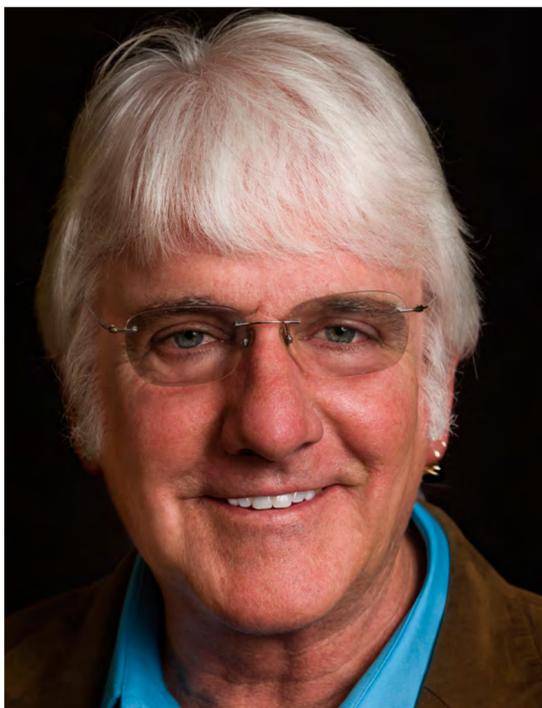
Sitting there I tried to do a little figuring about how many cumulative years of studio work that the 10 of us have done. I came up with a rough estimate of 600 years. I figured about 30,000 motion pictures, tens of thousands of radio and TV shows and at least that many record dates — just Gary, Chuck and Bob alone would be in the many thousands. Cip played on this year's 88th Oscar telecast. Cip has played on all but three shows since 1958; that is 55 Academy Awards, the most of any musician. Vince was next with 51, then Dick with 43, and me with 30. Six-hundred years of making amazing music that has been heard around the world. These musicians ARE the Hollywood Sound and they represent the legacy of every musician who came before them and who will follow after them.

The luncheon ended with Vince telling everybody that we will do this again on his 100th birthday and guys, I believe him.

In closing, RIP Brian O'Connor.

Live, Laugh and Love.

Rick Baptist



Secretary/Treasurer Gary Lasley

It's that time again. Our next General Membership meeting is Monday, April 25 at 7:30 p.m. This will be an important meeting as there is much business to attend to. This is your chance to get involved! The union is not a bunch of old guys in suits, it's YOU, the members! We will be selecting a new Election Board, Salary Review Board, and voting on three resolutions to amend the Local 47 Bylaws. You can read the text in the print edition of the Spring 2016 Overture Magazine. Please show up and be a part of your union.

I am pleased to report on successfully concluded negotiations with the Musical Theatre Guild and the California Racing Association. I'd like to thank MTG committee members Nicholas Daley, Dustin McKinney, and Rory Mazzela, and Santa Anita Race Track bugler Jay Cohen for volunteering to participate in the negotiation process. I am committed to the concept that musicians, the stakeholders, should be involved in the determination of their own destiny. The true power in unionism is in the empowerment of rank-and-file members to have a voice in their own wages and working conditions. I'd also like to thank President Acosta for expanding the role of the other titled officers in the negotiating process.

We recently hosted the quarterly Area Locals meeting on the Board room. President Acosta. Vice President Acosta and I were joined by President Allan Rickmeier and Secretary/Treasurer Jim Davies from Local 325 in San Diego, President Bob Sanders and Secretary/Treasurer Tammy Noreko from Local 7 in Orange County, Secretary/Treasurer Craig Gibson from Local 353 in Long Beach, and President Neil Garber from Local 308 in Santa Barbara. For several hours we discussed common issues with our buildings, computer data bases, organizing employment, especially in the theaters, legislation, and the upcoming AFM Convention. I'd like to thank my colleagues for making the drive to Hollywood. It was a very instructive meeting and a reminder that we can get a lot closer to finding solutions when we work together.

Beginning this month, Local 47 will be holding a membership drive. Between April 1 and June 30th new members can join without paying any initiation fees. Currently new members pay a \$75 initiation fee to Local 47 and \$65 to the AFM. That's a \$140 discount! Spread the Word! If you know musicians who are working non-union or if you have friends who are sitting on the fence and want to join, Now Is The Time! Tell them about the value of union membership.

It is with great sadness that I must report the passing of my friend and colleague, Brian O'Connor. He leaves behind an amazing legacy of extraordinary artistry on the French horn as well as being a longtime activist for musicians, including being past president of RMALA and chair of the Local 47 Election Board. He has been an integral thread in the fabric of our community for many decades and I will miss him.

Until next time, thanks for listening. Spring is here and it's a time for rebirth, rejuvenation, and optimism. May you have a spring in your step and may your creative juices flow freely.

Warmest Regards,

A handwritten signature in cursive script that reads "Gary".

Gary Lasley



EMD ADMIN

Gordon Grayson

Demonstration Recording Musicians - Independent Contractors or Employees?

Responsible for administering national and local recording agreements in Los Angeles, the Electronic Media Division receives and reviews engagement reports for all union recording sessions that occur in our jurisdiction to ensure that the terms and conditions of employment are in accordance with the provisions of the applicable collective bargaining agreement. The Demonstration Recording Agreement is one such contract, and an instrument under which professional musicians are increasingly engaged for more and varied recording projects.

When these Demo B-5 Report Forms are submitted, the musicians' wages are properly reflected as gross amounts. Often, however, so too are their paychecks. On these occasions when the employer pays no payroll taxes, and withholds no applicable employee taxes, the employer is misclassifying the musicians as independent contractors, rather than as employees. This is in contrast to the union's position that musicians employed under the Demo contract are indeed employees, and should be treated as such on Demo recording engagements.

In accordance with this union position, the language in the Demo Agreement sets forth the employers' obligations in this regard. Specifically, paragraph 12 states:

*"The employer, in signing this contract himself, or having same signed by a representative, acknowledges his (her or their) authority to do so and hereby assumes liability for the amount stated herein, and, if applicable to the services to be rendered hereunder, **acknowledges his liability to provide workmen's compensation insurance and to pay social security and unemployment insurance taxes [emphasis added]."***

This provision clearly requires that employers not only pay applicable payroll taxes, but also withhold employees' applicable wage taxes, as indicated by completed W-4s contractors are expected to secure from each individual musician. Please be advised that the Local does intend to enforce this contract provision in order to comply with all applicable labor and employment laws, and to protect the interests of our members.

Accordingly, for Demonstration Recording Agreements submitted on or after May 1, 2016, we're asking Demo employers to please ensure that all applicable employers' taxes are paid, and all applicable employee taxes are withheld from individual employees' wages. Such enforcement will be applied consistently, and not selectively, to eliminate any competitive advantage provided to Demo employers who might otherwise benefit by simply ignoring this obligation and its related expenses.

Low-Budget Workshop, or... (say it with me)

Your Work Dues at Work

On March 15, 2016, I had the pleasure of hosting the Low-Budget Music Workshop for Film, Television and Sound Recording here in the Serena Kay & Earl Williams Auditorium. Focusing on the Motion Picture, Television, Festival/Independent Film agreements (including the latter's New Media side letter) and the Sound Recording Labor Agreement, Limited Pressing and Demonstration Recording Agreements, we presented a useful guide to navigating the lower rungs of the contracts ladder available to employers in these mediums. Striving to enlighten and inform, I put together the content, and with the invaluable experience and expertise of Communications Director Linda Rapka we assembled a thorough PowerPoint presentation on these related topics. If you weren't able to attend or would like to review, it is available as a pdf download on our website at afm47.org/downloads.

Whether it was the wealth of knowledge, experience and professional acumen represented by our panel of experts, or the free pizza and submarine sandwiches, we drew a crowd of almost 40 guests. Panelists Matt Allen from the AFM West Coast Office and our own Carmen Fanzone went over the relevant areas of the theatrical, festival/independent and TV contracts to educate potential employers interested in scoring visual medium projects with professional musicians at reasonable rates. Most interesting to the audience seemingly was the freely negotiable wages available to TV/Film employers producing original content for new-media outlets like Netflix, Amazon and Hulu. Questions also arose around the back-end residual structure built into these agreements.

Local 47 Sound Recording Representative Eric Dawson reviewed the similar low-budget provisions of the SRLA, Limited Pressing and Demo contracts. He broke down the options available in the audio recording mediums for employers with less than the full financial backing of a record company, members seeking to exploit their individual projects, and potential employment. Here, interest seemed to focus on the mechanics of new-use generation, and questions about licensing recordings into different mediums.

Panelist Steve Dress, he of the cool hair, biggest bass and RMAA President to boot, represented the rank-and-file with anecdotes, insight and understanding as a professional musician working under the full gamut of low-budget recording contracts. Steve was able to relate to those in attendance the value these options bring to the union and to our members as we strive to encourage and maintain more employment opportunities here in Los Angeles. As we all demonstrated, professional musicians are willing to share the risks with employers by accepting lower wages, in the hopes of generating more work and a share of participation in the success of local projects.

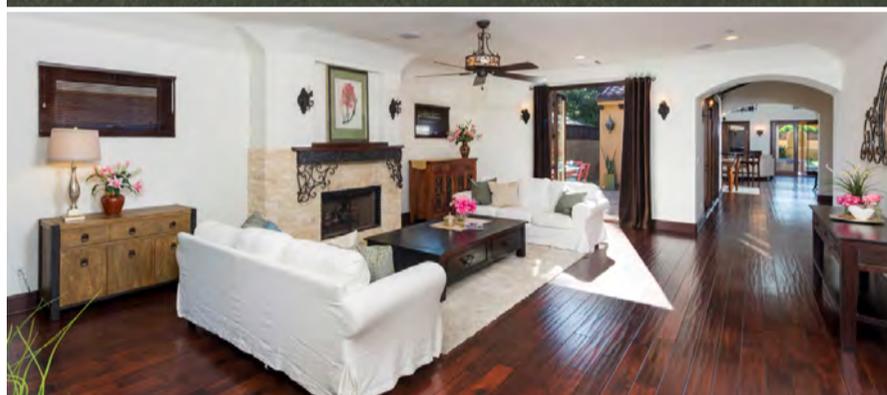
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Next General Membership Meeting

Monday, April 25, 2016, 7:30 p.m.

Local 47 Serena Kay & Earl Williams Auditorium

On the Agenda (subject to change):

- Presentation of 50-Year Pins
- Resolutions to Amend the Bylaws (published in the Spring 2016 Overture Magazine)
- Election for Election Board & Salary Review Board
 - Officer Reports
 - Old and New Business

Food & refreshments will be served

[Dual Capacity Policy](#)[Confidentiality Policy](#)**Orchestration Classes I & II****With Dr. Norman Ludwin**

Saturday Mornings 10am - 1pm @

Local 47 Serena Kay & Earl Williams Auditorium

Courses offered paired or individually FREE to Local 47 members in good standing

Taught by Dr. Norman Ludwin, an active session bass player for film and TV, composer, and orchestrator who has recently worked on "Jurassic World," "Inside Out," "Tomorrowland," and "Zootopia"



Part of Local 47's continuing series of free classes for members, in his paired Orchestration I and II course Dr. Norman Ludwin

offers members a unique hands-on learning experience, taught by an industry professional. For both classes students will have access to online resources with an interactive website that includes essential class materials, scores and listening samples. Even if you have limited or no experience in orchestration, all members are strongly encouraged to attend these free classes to learn this important craft that can boost your career. Space is limited; RSVP required: rsvp@promusic47.org

Orchestration I: June 18 - Aug. 6, 2016

Participants are introduced to orchestral instruments and their usage, with a focus on film music. Two areas are covered: instrumentation dealing with the construction, sound production, range, notation, and playing techniques of each instrument and orchestration which is the actual process of scoring music for orchestra. Groups of instruments examined include brass, strings, woodwinds, keyboards, harp, and percussion. Class sessions involve lectures, score study, instrumental demonstrations, and performance and discussion of student assignments. Prerequisite: Basic knowledge of music fundamentals; e.g. notes, keys, scales, meter, etc.

Orchestration II: Aug. 13 - Oct. 1, 2016

Students will continue the study of orchestration and elements of texture and form by looking at contemporary concert music, analysis of different composers' methods of orchestration, and extensive study of film music. Using classic scores and scores he himself has recently worked on, Ludwin will instruct on cues and selections from Michael Giacchino, John Williams, Jerry Goldsmith, and Thomas Newman, among others. The ending course project is a recording of the students' original compositions by the Symphony 47 orchestra.

ABOUT DR. NORMAN LUDWIN

Ludwin has authored seven books in orchestration used in courses he teaches at the UCLA Extension Film Scoring Program and Cornell School of Contemporary Music. His books are also used in such schools as Berklee and the Eastman School of Music, as well as internationally. Over the past two years he has presented seminars all over the world including Boston, Toronto, New York, Seattle, Thailand and Vietnam.

"Norman has played in my orchestra since my earliest scores, and frequently orchestrates for me as well. In his book, he covers the basics of orchestration from the invaluable point of view of one of Los Angeles' top session players. [Orchestration: A New Approach](#), with its clear analysis and numerous examples from the masters, is a fresh offering of orchestration technique that emphasizes craft and is enjoyable to read."

- **Michael Giacchino** (Oscar, Emmy and Grammy winning composer)

"My first reaction to Norman Ludwin's orchestration book? Where was this wonderful aid when I started orchestrating many years ago? It would have been my constant companion during those early days when I was learning so many things the hard way! My good friend, Norman, has combined his talents as musician, composer, and orchestrator with his gifted teaching skills to author this must-have book for every orchestrator. It is extremely comprehensive, very logical, and best of all, easy to use. I heartily recommend this book as an essential building block for a career in orchestrating. Kudos Norman!"

- **Tim Simonec** (Orchestrator of over 80 films for the past 35 years)

"Norman Ludwin's [Orchestration: A New Approach](#) gives us a 'learn from the masters' guide that focuses attention on score analysis. The wealth of information it contains makes it a wonderful course book or supplementary text for college orchestration classes, depending on how they are taught. Many studying orchestration independently will find it an invaluable tutor. The package makes such excellent use of technology that many older texts seem quaint by comparison. Ludwin is to be applauded!"

- **Dr. Anthony Scelba** (Anthony Scelba has taught Orchestration since 1979)

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.



Meet Your New Building Committee

As nominated by fellow members, the following have been appointed by the Executive Board to serve on the new Building Committee:

Mike Barone

Michael Davis

Allen Fogle

Lisa Haley

Myka Miller

Jon Papenbrook

This committee will provide rank-and-file input from you, the members, to plan what will become the new home of AFM Local 47 pending the sale of the Vine Street property. Thanks to you all for your dedication and willingness to serve!

Ongoing Events

Local 47 Jam Session'

First Saturdays, 1 pm

@ Local 47

323.993.3173

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 [ProMusic 47 Radio](#)

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

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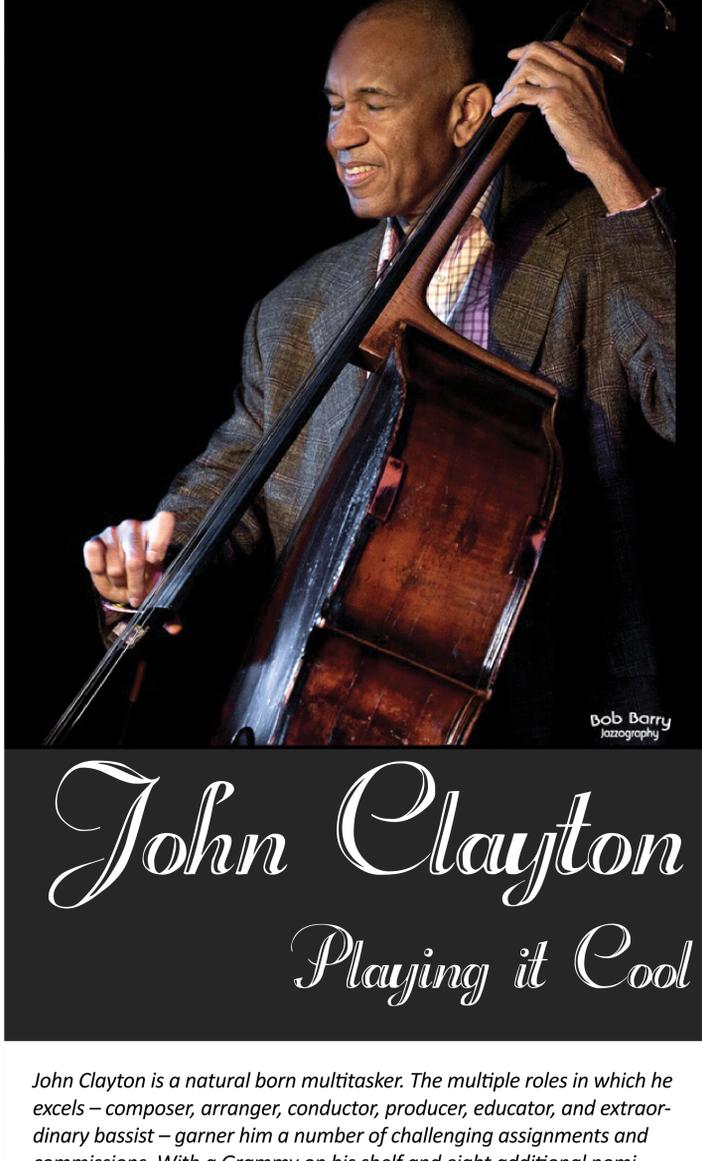


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John Clayton

Playing it Cool

John Clayton is a natural born multitasker. The multiple roles in which he excels – composer, arranger, conductor, producer, educator, and extraordinary bassist – garner him a number of challenging assignments and commissions. With a Grammy on his shelf and eight additional nominations, artists such as Diana Krall, Paul McCartney, Regina Carter, Dee Dee Bridgewater, Gladys Knight, Queen Latifah, and Charles Aznavour vie for a spot on his crowded calendar. His many musical pursuits include the Clayton-Hamilton Jazz Orchestra, which he founded along with his brother Jeff in 1986, and the Clayton Brothers quintet, which includes his son Gerald on piano. As a teacher, in addition to presenting individual clinics, workshops, and private students as schedule permits, he directs the educational components associated with the Lionel Hampton Jazz Festival, Centrum Festival, and Vail Jazz Party.

John's many career highlights include arranging "The Star-Spangled Banner" for Whitney Houston's performance at the 1990 Super Bowl (the recording went platinum), playing bass on Paul McCartney's CD "Kisses On The Bottom," arranging and playing bass with Yo-Yo Ma and Friends on "Songs of Joy and Peace," and arranging playing and conducting the 2009 CD "Charles Aznavour With the Clayton-Hamilton Jazz Orchestra," and numerous recordings with Diana Krall, the Clayton Brothers, and Clayton Jazz, Orchestra, Milt Jackson, Monty Alexander, and many others. He will be honored by the California Jazz Society with the Nica Award at the organization's annual Give the Band a Hand gala at the L.A. Hotel in downtown Los Angeles on April 2.

John took time out of his very busy schedule to speak with Overture's Linda A. Rapka at his home studio in Altadena.

You are a man of many musical hats, as an accomplished jazz and classical musician as well as performer, composer and arranger. Musically speaking, who do you see yourself as?

It sounds a little cliché, but I identify myself as a music guy. There are kinds of music that I'm drawn to more than other kinds, but that range is pretty broad for me.

Judging from the volumes of music behind us, I don't doubt that one bit.

I never want to feel like I've arrived. I never want to feel like OK, this is what I do. Period, the end. These are the styles of music I play or write. No, please. More. I think most artists are like that.

Who has inspired you, and continues to inspire you?

People inspire me. People give energy. Whether it's a musician that's playing something that really touches me and makes my eyes go wide, or an encounter with somebody on the street that really moves me. Somehow that's going to affect me, and then it's going to therefore translate through to my music.

What value has the union brought to you as a professional musician?

The union was at the ground level of a lot of negotiating talks when I was doing a lot more studio work. I remember how they fought to go to battle to create better situations, better payment, better conditions for us. When I was younger the Special Payments Fund was brand new. I saw a lot of that going on in the early days. I remember Ray Brown was actually on the Board of Directors when I was a teenager, and he's the one who really told me what the union could do for me. He said, "Look, if you do a non-union job then the union will never be able to help you. But if you do a union job at least they can go to battle for you if something goes wrong." I always remembered that.

Let's talk about your current projects. What is keeping you busy lately?

[Laughs] I don't want to bore you with the list!

OK – what have you been having fun with lately?

Everything I do I have fun with. I don't do anything that's not fun. Period. Life's too short. A record that we just finished came out with the Clayton Brothers, and I'm really excited about that. We're a quintet that has my brother Jeff on saxophones and flutes, a great trumpet player who lives in New York named Terrell Stafford, a great young drummer named Obed Calvaire, and my son Gerald plays piano. The new album is not only the usual Clayton but, but also we used it as a vehicle to kind of acknowledge where we are regarding a lot of social struggles that we're going through right now in this nation. So even though the vibe of the album is basically uplifting, there's a song on there called "Saturday Night Special." It's about a gun that disrupts the peace of a community. I also wrote a song called "Until We Get it Right," 'cause people are sitting there like, "How long do we have to keep struggling and fighting, and protesting and working?" Basically, until we get it right.

Even that's empowering because it's touching on a negative but at the same time positive because you're saying "Don't give up."

Yes, exactly. That was my whole idea. We didn't want this to be totally a social/political statement and have people feel this dour vibe, this dark cloud, 'cause that's not what we're about. We're playing music, it's joy, it's having fun. But there's another side to us too that is aware and more serious, so we kind of mix that all together. I'm also writing something for the Metropole Orkest, which is this big orchestra in Holland.

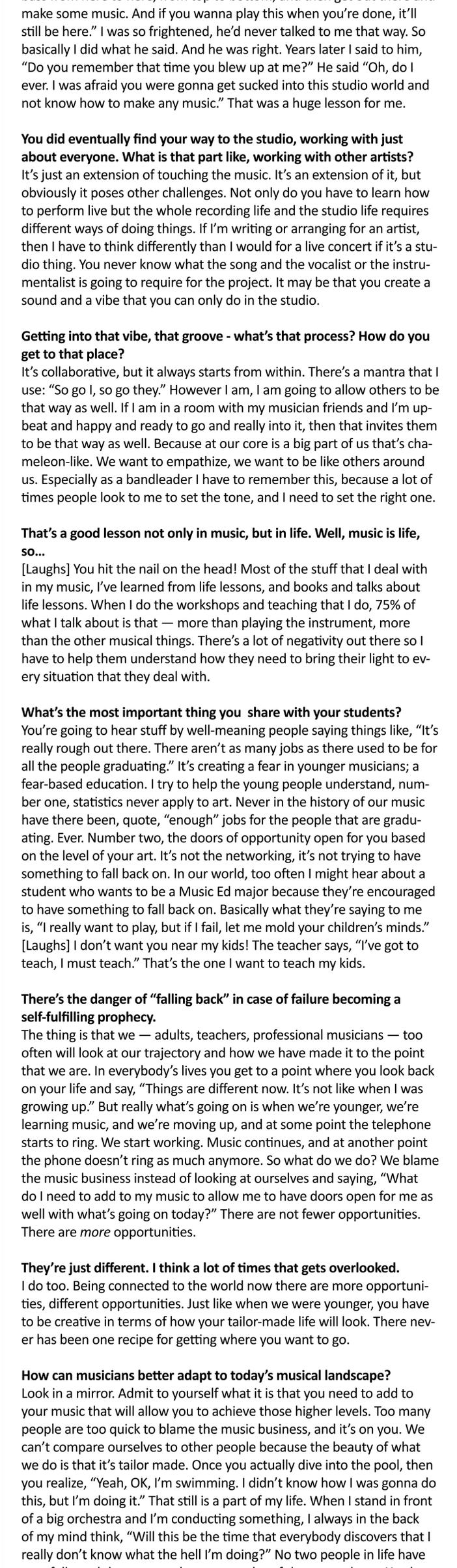


Photo by Bob Barry/Jazzography

A FAMILY AFFAIR - The Clayton Brothers performing live at Musicians Institute. From left: Jeff Clayton, saxophones and flutes; John Clayton, bass; Gerald Clayton, piano.

What's unique about it?

The orchestra has been around since shortly after World War II ended, and they still have the same instrumentation. It's basically a big band with a complete string section and harp and percussion, French horn, oboe, flutes... Vince Mendoza had been the chief conductor of that orchestra for years, and he still spends time there. He asked me to be part of the project, so I wrote something to feature this great singer, Cécile McLorin Salvant. She was one of the past winners of the Thelonius Monk jazz competition. I'm writing right now for the WDR Big Band, which is the Cologne, Germany big band. It's a lot going on!

I'm amazed you found the time to sit and talk with me.

When you're gone I'll get right back to writing!

When you saw your son Gerald becoming this budding musician, were you at all scared your presence as a professional musician might pressure him?

That's exactly right. We never pushed him, we only encouraged. For instance, I remember having a really negative experience with a professional musician whose music I admire. The experience was so painful to me that I said, I'm not buying any more of his records. I never let Gerald know that experience because if that musician ended up being a really big influence and inspiration to him, I didn't want to get in the way of it. That's a small example of supporting, but not pushing.

Let's talk about your early years, when you first joined the union.

I got to study with Ray Brown when I was 16 years old. Ray Brown saw that I was hungry and interested and eager, so he helped open some doors for me. He would recommend me for jobs he thought I could do. One of them was for an organization that I don't think exists anymore called the Musicians Wives of Los Angeles. That was probably my first professional job. It was an afternoon luncheon or something like that. I was playing in a quartet or quintet with people, these older jazz guys. I say older; they were older to me then. Jake Hanna was on drums, Bud Shank was on sax, Herb Ellis was on guitar. There I was, 17-year-old kid, scared, green, and I remember Herb Ellis with his one leg, 17-year-old kid, on his lap, he'd be playing and every now and then he'd kind of swing around and look at me and smile and nod his head. It was so touching, so necessary for this scared kid. I never forgot that. Soon after I needed to be in the union to do these other things I was doing with Henry Mancini and stuff like that.

Ray Brown was very much a mentor.

He was the definition of mentor. He was not kind of a mentor, he was the mentor of mentors for me. Again, he saw how hungry I was. He let me follow him around. He became almost more of a father figure for me than my real father, because he connected with me on this level, this music level that even though my parents supported, they really didn't understand. Ray Brown would look at me and say, "Here's what you gotta do." That was one of his often-used phrases before he started talking to me. I remember one time when I was in the studio with him, and was getting star eyes about studio work. Here's Ray Brown, here's Quincy Jones, Sweets Edison, there's Snooky Young, there's all these jazz greats. I said to him, "When I'm done with school, do you think you can help me get into studio work?" And he exploded. He started screaming at me and cursing, "Are you out of your effin' mind, you don't even know how to play the effin' bass, and you wanna learn this B.S.? First thing you gotta do is get your ass out there and there and play the bass from here to here, from top to bottom, and then get out there and make some music. And if you wanna play this when you're done, it'll still be here." I was so frightened, he'd never talked to me that way. So basically I did what he said. And he was right. Years later I said to him, "Do you remember that time you blew up at me?" He said "Oh, do I ever. I was afraid you were gonna get sucked into this studio world and not know how to make any music." That was a huge lesson for me.

You did eventually find your way to the studio, working with just about everyone. What is that part like, working with other artists?

It's just an extension of touching the music. It's an extension of it, but obviously it poses other challenges. Not only do you have to learn how to perform live but the whole recording life and the studio life requires different ways of doing things. If I'm writing or arranging for an artist, then I have to think differently than I would for a live concert if it's a studio thing. You never know what the song and the vocalist or the instrumentalist is going to require for the project. It may be that you create a sound and a vibe that you can only do in the studio.

Getting into that vibe, that groove - what's that process? How do you get to that place?

It's collaborative, but it always starts from within. There's a mantra that I use: "So go I, so go they." However I am, I am going to allow others to be that way as well. If I am in a room with my musician friends and I'm upbeat and happy and ready to go and really into it, then that invites them to be that way as well. Because at our core is a big part of us that's chameleon-like. We want to empathize, we want to be like others around us. Especially as a bandleader I have to remember this, because a lot of times people look to me to set the tone, and I need to set the right one.

That's a good lesson not only in music, but in life. Well, music is life, so...

[Laughs] You hit the nail on the head! Most of the stuff that I deal with in my music, I've learned from life lessons, and books and talks about life lessons. When I do the workshops and teaching that I do, 75% of what I talk about is that — more than playing the instrument, more than the other musical things. There's a lot of negativity out there so I have to help them understand how they need to bring their light to every situation that they deal with.

What's the most important thing you share with your students?

You're going to hear stuff by well-meaning people saying things like, "It's really rough out there. There aren't as many jobs as there used to be for all the people graduating." It's creating a fear in younger musicians; a fear-based education. I try to help the young people understand, number one, statistics never apply to art. Never in the history of our music have there been, quote, "enough" jobs for the people that are graduating. Ever. Number two, the doors of opportunity open for you based on the level of your art. It's not the networking, it's not trying to have something to fall back on. In our world, too often I might hear about a student who wants to be a Music Ed major because they're encouraged to have something to fall back on. Basically what they're saying to me is, "I really want to play, but if I fail, let me mold your children's minds." [Laughs] I don't want you near my kids! The teacher says, "I've got to teach, I must teach." That's the one I want to teach my kids.

There's the danger of "falling back" in case of failure becoming a self-fulfilling prophecy.

The thing is that we — adults, teachers, professional musicians — too often will look at our trajectory and how we have made it to the point that we are. In everybody's lives you get to a point where you look back on your life and say, "Things are different now. It's not like when I was growing up." But really what's going on is when we're younger, we're learning music, and we're moving up, and at some point the telephone starts to ring. We start working. Music continues, and at another point the phone doesn't ring as much anymore. So what do we do? We blame the music business instead of looking at ourselves and saying, "What do I need to add to my music to allow me to have doors open for me as well with what's going on today?" There are not fewer opportunities. There are *more* opportunities.

They're just different. I think a lot of times that gets overlooked.

I do too. Being connected to the world now there are more opportunities, different opportunities. Just like when we were younger, you have to be creative in terms of how your tailor-made life will look. There never has been one recipe for getting where you want to go.

How can musicians better adapt to today's musical landscape?

Look in a mirror. Admit to yourself what it is that you need to add to your music that will allow you to achieve those higher levels. Too many people are too quick to blame the music business, and it's on you. We can't compare ourselves to other people because the beauty of what we do is that it's tailor made. Once you actually dive into the pool, then you realize, "Yeah, OK, I'm swimming. I didn't know how I was gonna do this, but I'm doing it." That still is a part of my life. When I stand in front of a big orchestra and I'm conducting something, I always in the back of my mind think, "Will this be the time that everybody discovers that I really don't know what the hell I'm doing?" No two people in life have ever followed the same path to get to a lot of the same places. You have to dare.

- Learn more about John Clayton and keep updated on his many current projects at johnclaytonjazz.com.

Jazz Appreciation Month

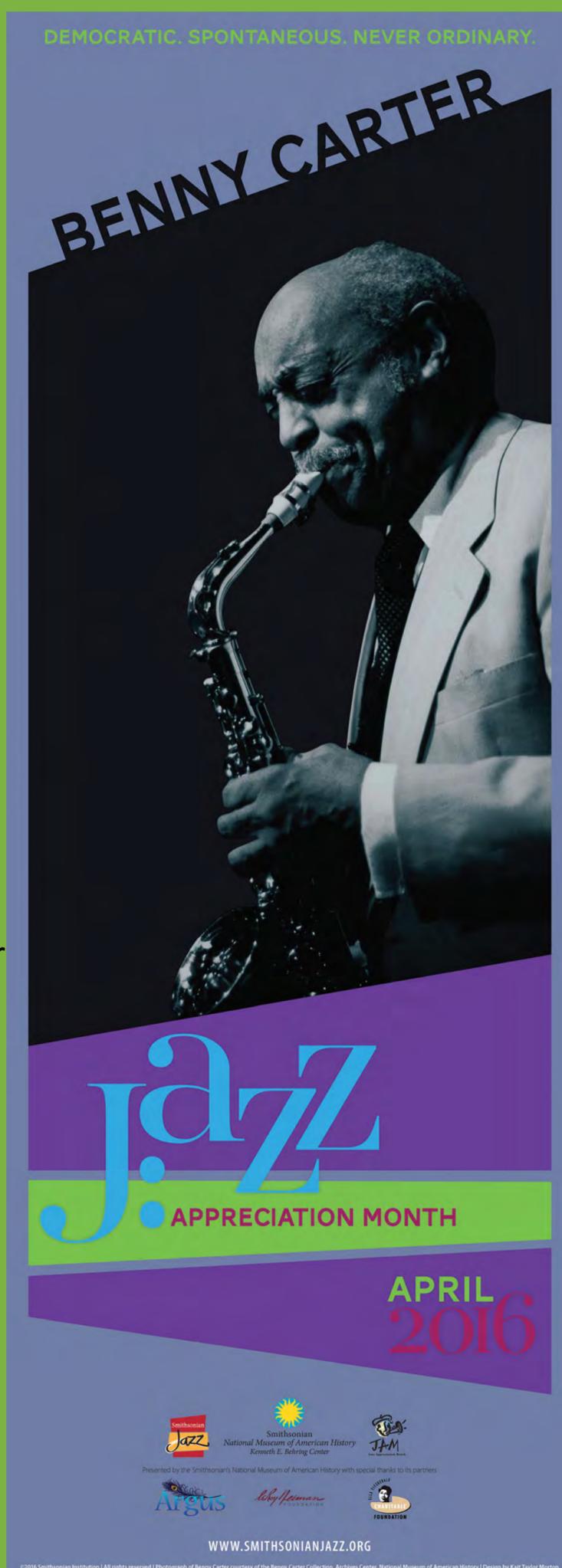
Featured artist 2016:
'King' Benny Carter

Every April, the Smithsonian Institute in Washington, D.C. selects a jazz icon to feature on the annual Jazz Appreciation Month poster. This year's poster honors performer, bandleader, and composer "King" Benny Carter.

A Lifetime Member of Local 47, Benny Carter — known simply as "King" to his fellow musicians — was a largely self-taught artist who became one of founding fathers of big band swing music. Early in his career, Carter arranged and composed scores for Fletcher Henderson, Benny Goodman, Chick Webb, and McKinney's Cotton Pickers, as well as for his own highly respected orchestras.

Carter was also known as a pioneer in breaking down racial boundaries in jazz. In 1937, he led the first interracial, multi-national orchestra while living in Europe. After his three-year residency in Europe, which was dedicated to spreading jazz throughout the continent, Carter settled down in Los Angeles, where he became one of the first African Americans to compose music for films and television.

In a salute to Carter's contribution to jazz as well as to highlight his exhaustive collection at the National Museum of American History, the Smithsonian Jazz Masterworks Orchestra will be presenting "Benny Carter: The Groundbreaking King of Jazz" to kick off Jazz Appreciation Month 2016. The poster photo originated from the Benny Carter Collection, located in the Archives Center at the National Museum of American History.



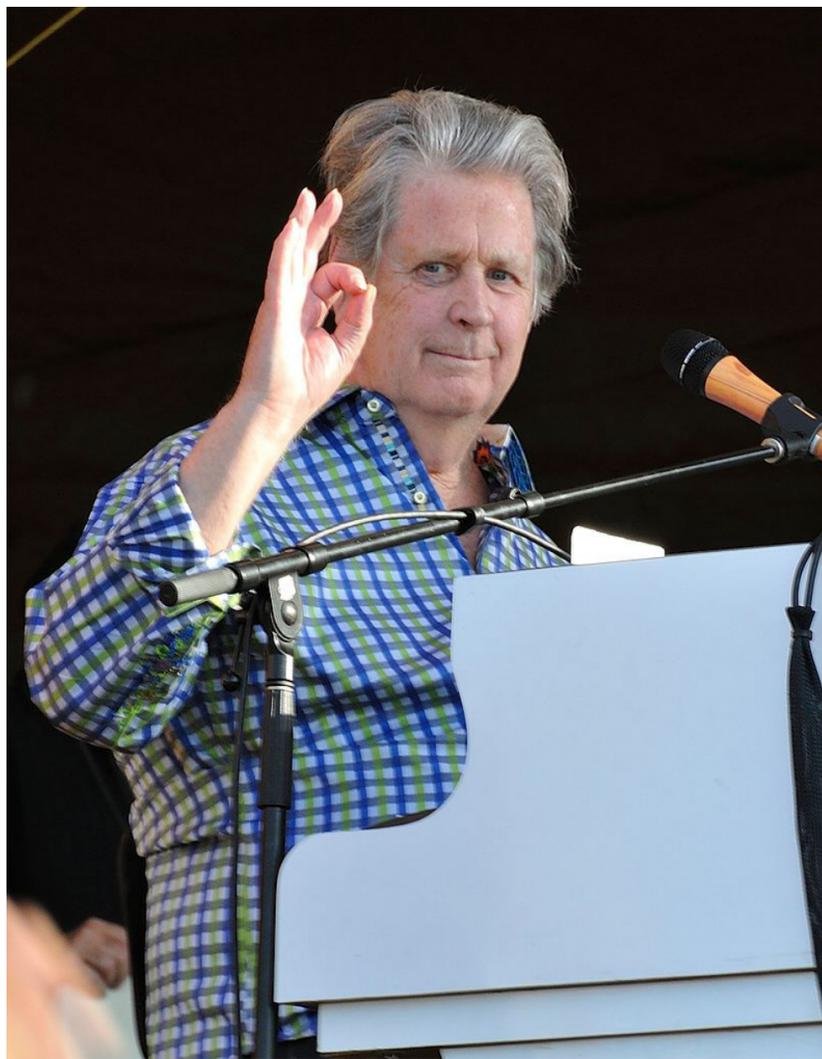
How to Request a JAM 2016 Poster

For JAM 2016, the National Museum of American History will be holding a limited free poster giveaway for individuals and organizations on a first come, first served basis while supplies last. Posters will be mailed out during the months of March and April 2016. Simply fill out the online request form below. It's that easy!

bit.ly/JAM2016poster

A Special Thank You to Brian Wilson

I was not lucky enough to have worked with the many heralded genius composers that I had grown up listening to and studying in the past, but that ancient history all changed for me when a very young man welcomed me to his list of family and friends, while his name and genius became aware of him, to the musical world of the present. His name? Brian Wilson, of course!



*Photo by Takahiro Kyono, Creative Commons 2.0
Brian Wilson, Life Member, performing with the Beach Boys in 2012.*

He has joined the ranks of those composers we had grown up with, studied and admired. He made me an official members of his friends and family, and for that I will be eternally grateful. Much love and admiration, Brian, you have been a true friend to me and my family and to the musical world who respectfully and sincerely send you love and admiration.

Hal Blaine
Life Member

Editor's Note: Brian Wilson, a member of Local 47, is a musician, singer, songwriter, and record producer best known for being the multi-tasking genius behind the Beach Boys. This year marks the 50th anniversary of "Pet Sounds," widely regarded as one of the most influential records of all time and what Rolling Stone magazine named the second greatest album in the history of modern music.

Send in Your Letters

Letters to the editor are limited to a maximum of 400 words and are subject to editing. The editors do not necessarily agree with or support the views expressed in submissions to the Overture. Not all letters submitted will be published. Letters must be attributed only to the writer(s) involved. Anonymous or unsigned submissions will not be printed.

Overture Online Letters
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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!



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



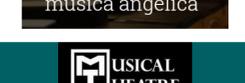
Los Angeles Chamber Orchestra



Los Angeles Master Choral



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 Choral



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

Young Musicians Foundation





#ListenLA spotlight:

Live at the 88th Academy Awards

The 88th Academy Awards honoring outstanding film achievements of 2015 took place Sunday, Feb. 28, 2016, live at the Dolby Theatre at Hollywood & Highland Center.

This year Local 47 member Harold Wheeler returned for his third Oscar telecast, but his first as music director.

Televised live on ABC and in more than 225 countries worldwide, the awards show drew 34 million viewers.

88th ACADEMY AWARDS ORCHESTRA

Feb. 21 & 22 - Pre-records @ Capitol Records

Feb. 24 - Sound Check @ Dolby Theatre

Feb. 28, 2016 - Live Show @ Dolby Theatre

All musicians are members of the American Federation of Musicians Local 47 (* or other AFM Local where noted).

Violin

Alyssa Park, concertmaster

Charlie Bisharat

Mark Cargill

Julie Gigante

Songa Lee

Natalie Leggett

Serena McKinney

Sara Parkins

Shalini Vijayan

Viola

Darrin McCann, pr.

Karen Elaine

Lynne Richburg

Cello

Cecilia Tsan, pr.

Tim Loo

Giovanna Clayton

Bass (Acoustic)

Mike Valerio

Saxophone

Dan Higgins, 1st

Jeff Driskill

Gene Cipriano

Sal Lozano

Flute

Heather Clark

Oboe

Chris Bleth

Trumpet

Wayne Bergeron, 1st

Fred Irby (AFM Locals 2-197, 40-543, 161-710)

Chris Gray

Trombone

Andy Martin, 1st

Reggie Young

Craig Gosnell

Keyboard

Tom Ranier

Michael Bearden

Drums

Ralph Humphrey

Bass (Electric)

Trey Henry

Guitar

Dean Parks, 1st

Greg Poree

Percussion

Dan Greco, 1st

Vanessa Brown

Don Williams

Horn

Steve Becknell, 1st

Joe Meyer

Harp

Katie Kirkpatrick

Sound Consultant

Ashley Irwin

Arrangers

Harold Wheeler

Michael Bearden

Dan Higgins

Ashley Irwin

Tom Ranier

Steve Bartek

David Campbell

Bill Ross

Copyists

Bill Hughes

Bob Calderwood

Mae Crosby

Jeff Jones

Danita Ng-Poss

Jason Poss

Ryan Shore

Bettie Ross

Frank Blumer

Kirby Furlong

Librarians

Danita Ng-Poss

Jason Poss

Conductor

Harold Wheeler

Contractor

Bill Hughes

Specialty Musicians

French Horn

Dan Kelley

Laura Brenes

Dylan Hart

Amy Sanchez

Violin

Lauren Baba

Caitlin Evanson

Bianca McClure

Karoline Souza Menzes

Yelena Yegoryan

And the Oscar goes to....

Congratulations to all of the musicians, composers and music prep personnel who created the music on all of the following Oscar-nominated films scored here in Los Angeles!

BRIDGE OF SPIES

1 win / 6 nominations including Best Picture & Best Original Score: Thomas Newman

STAR WARS: THE FORCE AWAKENS

5 nominations including Best Original Score: John Williams

THE BIG SHORT

1 win / 5 nominations including Best Picture

CREED

1 nomination

INSIDE OUT

1 win / 2 nominations including Best Animated Feature Film

STRAIGHT OUTTA COMPTON

1 nomination

TRUMBO

1 nomination



Yo, Cip!

Here's to Your 55 Years at the Oscars

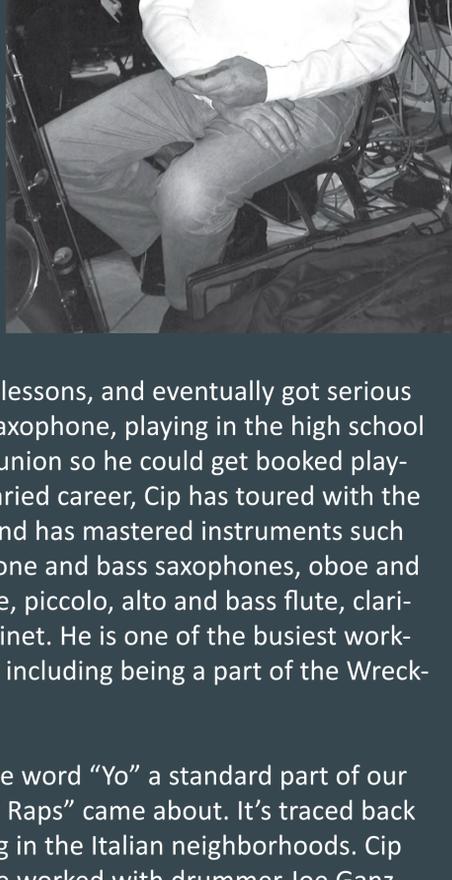
Gene Cipriano, known as "Cip" to his many friends, needs no introduction in the Los Angeles recording business.

This year marked his 55th performance as part of the Academy Awards orchestra. Since 1958, Cip has performed on all but three Oscars broadcasts.

Born on July 6, 1929, in New Haven, Connecticut, Cip was brought up in a very Italian neighborhood, comparable to Little Italy in NYC. At age 8 he began music theory and clarinet lessons, and eventually got serious about horns and picked up the saxophone, playing in the high school band and joining the musicians' union so he could get booked playing club dates. Throughout his varied career, Cip has toured with the greats, including Frank Sinatra, and has mastered instruments such as the alto, tenor, soprano, baritone and bass saxophones, oboe and oboe d'amore, English Horn, flute, piccolo, alto and bass flute, clarinet, and bass, E-flat and alto clarinet. He is one of the busiest working studio musicians of our time, including being a part of the Wrecking Crew.

Cip is also credited for making the word "Yo" a standard part of our vernacular, way before "Yo! MTV Raps" came about. It's traced back to the 1930s and '40s, originating in the Italian neighborhoods. Cip started using it regularly when he worked with drummer Joe Ganz. Each time Joe got ready to take his drum solo, he would say "Yo" and then started hitting. It stuck with him from that point forward. Cip even yelled out "Yo Barbra," as Barbra Streisand passed by him in the orchestra pit on her way to collect her Academy Award for best song in the '60s. That didn't go over well with Johnny Green, the Music Director, but the orchestra members found it hilarious.

Congratulations on 55 years with the Oscars, Cip!





Final Notes



In Memoriam

William H. Earl

Life Member. Guitar

8/26/1923 - 2/12/2016

Survived by spouse & children

Jimmy Haskell

aka Sheridan Pearlman

Life Member. Composer

11/7/1926 - 2/4/2016

Survived by children

Stephens LaFever

Life Member. Bass

3/27/1932 – 12/9/2015

Survived by spouse & children

Robert R. Malsack

Life Member. Piano

6/1/1929 - 1/23/2016

Survived by grandson & family

Brian D. O'Connor

Horn

12/6/1951 - 3/4/2016

Survived by friend

Final Notes in this issue:

Brian O'Connor

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.

Brian O'Connor

Horn

12/6/1951 - 3/4/2016

In Loving Remembrance

by Marie Matson

Brian O'Connor sincerely loved to play his horn.

It was his career, his passion and his life. His pure tone and floating high-range were part of his signature sound, and his majestic horn solos in "Star Trek: First Contact" are known and loved across several generations. (In fact, playing recordings of Brian's "Star Trek" and other solos in the hospital room got him a lot of extra attention!) Brian made a peaceful transition on March 4, 2016, but his feisty spirit and his vast legacy of recorded and live work will be with us forever.



Brian grew up in Albuquerque, NM, and began playing the horn at age 9. His early inspiration came from his first horn teacher and mentor, Paul Tafoya. Then, while Brian was in high school, his mother wrote a letter to Columbia Records asking about lessons with Henry Mancini's French horn player, Vince DeRosa. Mr. DeRosa replied that in order to teach Brian, the lessons had to be weekly, so Brian flew from ABQ to LAX each week for three years to have his lessons. Brian attended New England Conservatory of Music for three years and then transferred to California Institute of the Arts in order to continue his studies with Mr. DeRosa. Brian later worked alongside Vince in the studios for over 20 years, and the two remained lifelong friends.

Brian began recording in the Hollywood studios in 1974 for film, TV, records, jingles and video games. He played close to 2,800 motion pictures, both as principal horn and section horn. Some examples of his principal and solo horn work can be heard on "Star Trek: First Contact," "Star Trek: Generations," "Evan Almighty," "Crimson Tide," "Flicka," "Bridge to Terabithia," "Bruce Almighty," "Blade 2," "The Lion King," "Jurassic Park 2," "The Princess Diaries," "Cats and Dogs," "Seabiscuit," "Austin Powers: The Spy Who Shagged Me," and "A League of Their Own." He also played on such movies as "Jurassic World," "Titanic," "Finding Nemo," "War of the Worlds," "Toy Story," "Toy Story 2" and many others. Brian was the principal horn on the TV shows "Star Trek: The Next Generation," "Star Trek: Deep Space Nine," "Star Trek: Enterprise," "The Young Riders," "Commander and Chief," and "The Carol Burnett Show." He was principal horn of the American Ballet Theater Orchestra in Los Angeles for 11 years and played principal horn for many Broadway shows for over 20 years including "Sweeney Todd" and the original production of "Phantom of the Opera." He also played for the Academy Awards for many years, as well as for the Emmys, the Grammys and the People's Choice Awards.

Brian was a dedicated and enthusiastic teacher to his students at UCLA, where he had been Professor of Horn for 11 years, and in his private home studio. "One-hour" lessons were typically several hours long and his students learned about life and the music business, in addition to horn playing. Many of his former students have gone on to have successful careers in performing and teaching.

Brian was very active in union activities and in helping his fellow musicians. He was an AFM and Local 47 member for over 40 years and was an original member of the Recording Musicians Association, Los Angeles, of which he was president for six years.

Brian underwent surgery for his first of three brain tumors in December 2004. After two other hospitals he consulted with painted a grim picture regarding his survival, he met with Dr. Linda Liau at UCLA Medical Center who said, "We take these tumors out all the time. You'll be fine." Innovative procedures were devised for a groundbreaking surgery, which included musical tests created by his colleague, David Duke, in conjunction with the surgical team. The musical and cognition tests were administered and developed by Dr. Susan Bookheimer, former concert pianist, professor of psychiatry at UCLA, and a leading-edge researcher in the area of neurological surgeries. She administered all of the tests to Brian while he was wide awake for several hours during a portion of the surgery. This first tumor was benign and Brian was able to return to work five weeks after the surgery! A documentary covering his journey and this unique procedure was broadcast on "Dateline NBC."

When another tumor was detected nine years later, Dr. Liau recommended surgery ASAP but cautiously allowed a three-month window. Brian postponed his second surgery for the full three months in order to participate in a 2014 recording project with Kevin Kaska that was intensely meaningful for him, the "Hollywood Epic Brass" CD, which was a tribute to Vince DeRosa. Seven hours after finishing his work on the CD, Brian reported to the Reagan Hospital at UCLA for brain surgery! Of course, his first question for Dr. Liau was how soon after surgery could he begin playing his horn!

A third surgery was needed in October 2015. Although Brian had to endure three surgeries in 11 years, he is considered a huge success in the medical world for his longevity. He continually praised Dr. Liau for saving his life for so many years. He was honored in July 2014 with the Tenacious Bravery Award at the UCLA Neurosurgery-Brain Tumor Program's Golden Portal Awards.

Fly Free, My Love! I know you are flying around in your Cessna 172 (aka "Old Yeller") and playing your horn again in your new and improved location. You are now free of tumors, surgeries, hospitals, medications and uncertainty. I'll see you on the other side one day!



UNION PLUS LEGAL SERVICES

A Member Benefit

Are you taking full advantage of your Union benefits? The *Union Plus Legal Services Network* (UPLSN) is a part of the Union Plus Program available to members of Musician's Local 47. As a union member, you are automatically a member of the UPLSN which entitles you to a free 30 minute consultation as well as a 30% discount on fees with a Union Plus participating attorney. When you're talking legal fees, that's a great discount!

One legal service that everyone should think about (and will ultimately need) is estate planning. Many people think that estate planning is simply the writing of a will. Actually, it is significantly more. Proper estate planning allows you, and not the Court, to determine who will take care of your minor children. A well drafted estate plan will also protect you in the event of your incapacity. It

will determine who makes important decisions regarding your medical care should you be unable to speak for yourself. It will allow you to determine who will receive your assets after you die, preferably with as little money going to legal fees and taxes as possible.

The best time to plan your estate is now — while you can and before you need it. None of us likes to think about our own mortality or the possibility of becoming incapacitated. Unfortunately, that is exactly why so many families are caught off guard and unprepared when incapacity or death strikes. In these tough times, spending a relatively small sum now can save thousands of dollars later.

We urge you to contact our office to take advantage of the Union Plus program.

KRAMER LAW GROUP

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LOS ANGELES, CA 90036-4521

PHONE (323) 964-7100

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JOIN US FOR A STATEWIDE SCREENING & DISCUSSION OF THE POWERFUL DOCUMENTARY FIX IT: HEALTHCARE AT THE TIPPING POINT

Date: Wednesday, April 27
Time: 6:30 p.m. - 8:30 p.m.
Location: Musicians Local 47 Theatre
817 Vine Street, Hollywood, CA 90038

Join cities around the state to watch and discuss this 38-minute documentary that takes an in-depth look at how our broken healthcare system is damaging our economy, suffocating our businesses, discouraging physicians, and negatively impacting the nation's health, while remaining unaffordable for a third of our citizens.

Starring: Nurses, patients, business owners, doctors, and healthcare experts.

Also starring: You! Join us for popcorn and a discussion after the film!

Event Producers: Campaign for a Healthy California, LA County Federation of Labor, California Nurses Association, Labor United for Universal Healthcare, CA NOW, CARA and more!

To find out more about showings near you:

Reserve FREE tickets at <http://tinyurl.com/FixItLA>, 800-745-3090, or at email below.



www.HealthyCaliforniaCampaign.org | [@4HealthyCA](https://twitter.com/4HealthyCA)
www.facebook.com/CampaignForAHealthyCalifornia



Say It Again

Thousands of musicians have told Congress that we need the Fair Play Fair Pay Act, but elected officials need to hear musicians say it again.

The Fair Play Fair Pay Act closes the loophole permitting FM radio to play music without paying musicians (unlike SiriusXM and Pandora), and stops digital services' groundless refusal to pay for airplay of music made before 1972.

If we want musicians to get paid—we need the Fair Play Fair Pay Act.

[Click HERE to tell your member of Congress to support the Fair Play Fair Pay Act so musicians will finally get paid fairly.](#)

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



Avoid Being Suspended Over Delinquent Work Dues!

It is the policy of Local 47 that members who owe over \$500 in delinquent work dues shall be suspended.

If this applies to you, please pay your work dues immediately or contact the Secretary/Treasurer's office to arrange a settlement plan.

323.993.3160

Social Security

by Alfredo Ballesteros



After the Music

Financial Planning for Artists

One retirement vehicle that has had its fair share of misunderstandings is Social Security.

There are basically three insurance components within the system, which includes retirement income, survivor's income and disability. But when you add politics and the media into the mix, it's no wonder people have a problem understanding how Social Security works or more importantly, how to get the most out of it to better their situation.

With that being said, on Friday, Oct. 30 at approximately 3 a.m., the Senate passed the Bipartisan Budget Act of 2015. Not only did America wake up that morning to a balanced budget that extended into 2017, but with the deal came some significant changes to Social Security. There was no public awareness of what was to take place, so most people were caught off guard. Since Social Security is a crucial part of retirement planning, we needed to get some questions answered. What changed? How does it affect our client's retirement? How do we incorporate this new law?

The new budget agreement was not only designed to help grow the economy, create jobs and reduce spending, but also to protect Social Security benefits. One of the changes that took place with Social Security, is the elimination of the file-and-suspend strategy, which was an unintended loophole that offered some married couples the opportunity to increase their benefits. The way it worked, is that the higher earner would file for Social Security benefits at full retirement age then immediately suspend those benefits. The spouse would then file for spousal benefits and collect up to half of the higher earner's full retirement benefit. This allowed the higher earner's Social Security benefit to continue to grow at an 8% annual increase during the next three to four years until the age of 70. At age 70, the higher earner would turn off the suspend mechanism and start to collect 135% of their full retirement income. This strategy also worked well for dependent children.

If you haven't worked with a financial planner, there is a good possibility you didn't know these loopholes existed. The good news is if you are 66 years old or will be 66 by the end of April 2016, you may still be able to take advantage of the strategy. If you are currently using file-and-suspend, it will not be taken away from you. For those that didn't know about the option, or were unable to trigger the strategy due to age restrictions, take note that it wasn't for everyone. When planning for retirement, there are many different factors that determine whether or not one chooses a certain strategy. For example, a family's life expectancy or current illness may merit withdrawing Social Security benefits sooner rather than later. Low income and a small nest egg at retirement would be another good reason to access benefits early.

Financial planning is the key to retiring successfully and acquiring financial independence. Working with a professional will gain you access to understanding the vast sources and retirement vehicles available to you. With the possibility of Social Security being your only retirement account that has a cost of living increase, knowing your options and how to best use them to better your situation is crucial. Tax laws will change. Balancing the budget will continue to be an issue and lawmakers will need to make changes to help keep our country moving forward. By working with a financial professional, you will be educated on the changes that are taking place, how those changes affect you and your family, and clearly know that there is a solution.



American Federation of Musicians Local 47

MEMBERSHIP DRIVE

Tell a
Friend!

Spring Membership Drive

April 1 - June 30, 2016



Now is the perfect time
to become a member of the

***Musicians Union
of Hollywood***

**Join now and pay *ZERO* initiation
fees - a \$140 discount!**

Call 323.993.3116 or visit afm47.org/join



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.



Premium Assistance Under Medicaid and the Children's Health Insurance Program (CHIP)

If you or your children are eligible for Medicaid or CHIP and even if you are eligible for health coverage from your employer - in our case, the Professional Musicians, Local 47, and Employers' Health & Welfare Fund (the "Fund") - your state may have a premium assistance program that can help pay for your children's coverage, using funds from the that State's Medicaid or CHIP programs. If you or your children aren't eligible for Medicaid or CHIP, you won't be eligible for these premium assistance programs but, nonetheless, you may be able to buy them (and yourself, if you have not qualified for coverage through the Fund) individual insurance coverage through the Health Insurance Marketplace. For more information, visit www.healthcare.gov.

If you or your dependents are already enrolled in Medicaid or CHIP and you live in a State listed below, contact your State Medicaid or CHIP office to find out if premium assistance is available for dependent children coverage.

If you or your dependents are NOT currently enrolled in Medicaid or CHIP, and you think you or any of your dependents might be eligible for either of these programs, please contact your State Medicaid or CHIP office or dial **1-877-KIDS NOW** or www.insurekidsnow.gov to find out how to apply. If you qualify, you should also inquire if your state has a program that might help you pay the premiums for an employer-sponsored plan, such as the Fund.

If you or your dependents are eligible for premium assistance under Medicaid or CHIP, as well as eligible under your employer plan (in our case, the Fund), your employer must still allow you and your dependents to enroll in your employer plan if you are not already enrolled. This is called a "special enrollment" opportunity, and you must request coverage within 60 days of being determined eligible for premium assistance (this will require you providing a copy of the determination notice to the Fund within 60 days of any state determination that your child dependents are medicare/CHIP eligible). If you have questions about enrolling in your employer plan, contact the Department of Labor at www.askebsa.dol.gov or call **1-866-444-EBSA (3272)**.

For information about eligibility contact the California Department of Health and Human Services office by visiting www.dhcs.ca.gov/services/Pages/TPLRD_CAU_cont.aspx.

If you live in one of the following states, you may be eligible for assistance paying your employer health plan premiums. The following list of states is current as of January 31, 2016. Contact your State for more information on eligibility.

ALABAMA – Medicaid Website: http://myallhipp.com/ Phone: 1-855-692-5447	GEORGIA – Medicaid Website: http://dch.georgia.gov/medicaid - Click on Health Insurance Premium Payment (HIPP) Phone: 404-656-4507
ALASKA – Medicaid Website: http://health.hss.state.ak.us/dpa/programs/medicaid/ Phone (Outside of Anchorage): 1-888-318-8890 Phone (Anchorage): 907-269-6529	INDIANA – Medicaid Healthy Indiana Plan for low-income adults 19-64 Website: http://www.hip.in.gov Phone: 1-877-438-4479 All other Medicaid Website: http://www.indianamedicaid.com Phone 1-800-403-0864
COLORADO – Medicaid Medicaid Website: http://www.colorado.gov/hcpf Medicaid Customer Contact Center: 1-800-221-3943	IOWA – Medicaid Website: http://www.dhs.state.ia.us/hipp/ Phone: 1-888-346-9562
FLORIDA – Medicaid Website: http://flmedicaidprecovery.com/hipp/ Phone: 1-877-357-3268	KANSAS – Medicaid Website: http://www.kdheks.gov/hcf/ Phone: 1-785-296-3512
KENTUCKY – Medicaid Website: http://chfs.ky.gov/dms/default.htm Phone: 1-800-635-2570	NEW HAMPSHIRE – Medicaid Website: http://www.dhhs.nh.gov/oii/documents/hippapp.pdf Phone: 603-271-5218
LOUISIANA – Medicaid Website: http://dh.louisiana.gov/index.cfm/subhome/1/n/331 Phone: 1-888-695-2447	NEW JERSEY – Medicaid and CHIP Medicaid Website: http://www.state.nj.us/humanservices/dmahs/clients/medicaid/ Medicaid Phone: 609-631-2392 CHIP Website: http://www.nifamilycare.org/index.html CHIP Phone: 1-800-701-0710
MAINE – Medicaid Website: http://www.maine.gov/dhhs/ofi/public-assistance/index.html Phone: 1-800-442-6003 TTY: Maine relay 711	NEW YORK – Medicaid Website: http://www.nyhealth.gov/health_care/medicaid/ Phone: 1-800-541-2831
MASSACHUSETTS – Medicaid and CHIP Website: http://www.mass.gov/MassHealth Phone: 1-800-462-1120	NORTH CAROLINA – Medicaid Website: http://www.ncdhhs.gov/dma Phone: 919-855-4100
MINNESOTA – Medicaid Website: http://mn.gov/dhs/ma/ Phone: 1-800-657-3739	NORTH DAKOTA – Medicaid Website: http://www.nd.gov/dhs/services/medicalserv/medicaid/ Phone: 1-844-854-4825
MISSOURI – Medicaid Website: http://www.dss.mo.gov/mhd/participants/pages/hipp.htm Phone: 573-751-2005	OKLAHOMA – Medicaid and CHIP Website: http://www.insureoklahoma.org Phone: 1-888-365-3742
MONTANA – Medicaid Website: http://dphhs.mt.gov/MontanaHealthcarePrograms/HIPP Phone: 1-800-694-3084	OREGON – Medicaid Website: http://www.oregonhealthkids.gov http://www.hjossaludablesoregon.gov Phone: 1-800-699-9075
NEBRASKA – Medicaid Website: http://dhhs.ne.gov/Children_Family_Services/AccessNebraska/Pages/accessnebraska_index.aspx Phone: 1-855-632-7633	PENNSYLVANIA – Medicaid Website: http://www.dhs.pa.gov/hipp Phone: 1-800-692-7462
NEVADA – Medicaid Medicaid Website: http://dwss.nv.gov/ Medicaid Phone: 1-800-992-0900	RHODE ISLAND – Medicaid Website: http://www.eohhs.ri.gov/ Phone: 401-462-5300
SOUTH CAROLINA – Medicaid Website: http://www.scdhhs.gov Phone: 1-888-549-0820	VIRGINIA – Medicaid and CHIP Medicaid Website: http://www.coverva.org/programs_premium_assistance.cfm Medicaid Phone: 1-800-432-5924 CHIP Website: http://www.coverva.org/programs_premium_assistance.cfm CHIP Phone: 1-855-242-8282
SOUTH DAKOTA – Medicaid Website: http://dss.sd.gov Phone: 1-888-828-0059	WASHINGTON – Medicaid Website: http://www.hca.wa.gov/medicaid/premiumpymt/pages/index.aspx Phone: 1-800-562-3022 ext. 15473
TEXAS – Medicaid Website: http://gethipptexas.com/ Phone: 1-800-440-0493	WEST VIRGINIA – Medicaid Website: http://www.dhhr.wv.gov/bms/Medicaid%20Expansion/Pages/default.aspx Phone: 1-877-598-5820, HMS Third Party Liability
UTAH – Medicaid and CHIP Website: http://health.utah.gov/medicaid CHIP: http://health.utah.gov/chip Phone: 1-877-543-7669	WISCONSIN – Medicaid and CHIP Website: https://www.dhs.wisconsin.gov/publications/p1/p10095.pdf Phone: 1-800-362-3002
VERMONT – Medicaid Website: http://www.greenmountaincare.org/ Phone: 1-800-250-8427	WYOMING – Medicaid Website: https://wyequalitycare.acs-inc.com/ Phone: 307-777-7531

To see if any other states have added a premium assistance program since January 31, 2016, or for more information on special enrollment rights, contact either:

U.S. Department of Labor
Employee Benefits Security Administration
www.dol.gov/ebsa
1-866-444-EBSA (3272)

U.S. Department of Health and Human Services
Centers for Medicare & Medicaid Services
www.cms.hhs.gov
1-877-267-2323, Menu Option 4, Ext. 61565

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

Suspension/Expulsion

Annual and Semi-Annual Membership Dues, due Jan. 1 of each year, must be received by March 31 (three-month grace period) to avoid suspension. If not paid by this date, a reinstatement fee will be assessed. Both dues and reinstatement fee must be paid by June 30 to avoid expulsion. Likewise, Semi-Annual Membership Dues for Regular Members, due July 1, must be received by Sept. 30 (three-month grace period) to avoid suspension. If not paid by this date, a reinstatement fee will be assessed. Both dues and reinstatement fee must be paid by Dec. 31 to avoid expulsion.

Reinstatement

A member suspended for non-payment of Periodic Dues shall be restored to membership in good standing upon payment of a \$75 reinstatement fee together with all accrued indebtedness to the Local and the then current semi-annual Periodic Dues. A former member expelled for non-payment of Periodic Dues who applies for reinstatement within one year from the date of suspension shall be restored to membership in good standing upon payment of a \$75 reinstatement fee together with all indebtedness to the Local accrued until the time of expulsion, and the then current semi-annual Periodic Dues. A member suspended for reasons other than non-payment of Periodic Dues may be reinstated upon compliance with all orders of the Executive Board and/or the Hearing Board in addition to the payment of all accrued indebtedness to the Local together with the then current Periodic Dues.

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.

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 reinstatement fee with your payment. The reinstatement fee 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

Order Today!
Call 323.993.3172



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**





Auditions



817 N. Vine St.

Hollywood, CA 90038

818-892-8737

Symphony 47 was founded on the principles of community, tolerance, diversity, and the highest levels of extraordinary musical and artistic excellence.

In order to meet all of our goals and to serve our community through affordable concerts, Symphony 47 needs your support. Through our concerts, we will reach members of the Southern Cali-

fornia community that who have never heard classical music before. As union members, you understand the need to get paid for your work. We deeply appreciate any financial contributions you could make.

To make a tax-deductible donation, please contact Michael Goode, Artistic Coordinator, Symphony 47 at info@symphony47.org. Thank you for your support!

Symphony 47 Openings & Auditions

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 2nd HORN, UTILITY 4th HORN,
ASSISTANT PRINCIPAL CELLO, BASS TROMBONE**

All Auditionees: Please send a one-page resume describing qualifications and experience, via email to info@symphony47.org or mail to Michael Goode, Artistic Coordinator, Symphony 47, 817 Vine Street, Hollywood, CA 90038. Deadline for receipt of applications for all auditions is **May 31, 2016**.

Open to all union members and students. *All union musicians will receive union compensation for performances. 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

Rate: \$25 for up to 25 words

Contact: advertising@afm47.org 323.993.3162

Overture

online

afm47.org/advertise

Your passport to a global audience

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Ask about our Repeat Advertiser and Local 47 Member discounts!

Deadline: Artwork and payment due the 20th of the month prior to desired issue date

Contact:

323.993.3162

advertising@afm47.org

