

Overture

online



Celebrating International Workers' Day 2016

NEXT GENERAL MEMBERSHIP MEETING

Monday, July 25, 7:30pm
@ Serena Kay & Earl Williams Auditorium

Prince was a Champion for Working People

*A look at the legendary artist's career-spanning fights
on behalf of working people*

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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- Haymarket Monument

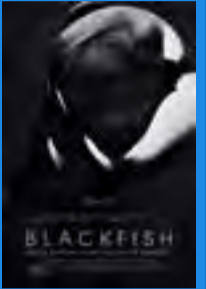
Celebrating International Workers' Day 2016



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#listenLA

'Blackfish: Live' with Jeff Beal premieres at Montalban Theatre this July



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American Federation of Musicians Local 47

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President John Acosta

Happy May Day!

All around the world May 1st is recognized as the day workers celebrate solidarity with other workers, uniting under the banner of dignity and fairness for those that toil day in and day out to keep our streets clean, teach our kids, fight fires, and build our cities. Does creating and performing music fulfil the same role as our brothers and sisters in other unions? In my opinion, absolutely! Music performance is not a luxury or some affair left to those who can afford a concert ticket or a seat in a symphony hall. I believe music is essential to the soul and to humanity's well-being. Without music what a cold and barren world we would live in. Whether it's indigenous music played in the Andes on a drum or flute, or slow blues droning through the foggy evening along the Mississippi river, music tames the soul of man and joins us into that world unseen visited in sleep or as we transition from this earthly place into that which no traveler ever returns. My friends, what you do is essential to our world, and without those notes we find a world with no joy. So celebrate on May 1 that while we are artists we are also workers integral to the health of this planet. Happy May Day!

When Doves Cry

The music history pantheon is full of tortured geniuses — from the early years with Beethoven and Mozart, giants in classical music, to modern music icons such as Jimi Hendrix and Charlie Parker. Last month we lost such an icon, when news broke that Prince Rogers Nelson, aka Prince, had been found dead at his Paisley Park compound. Around the world music fans were shocked by the news of Prince's untimely death at the age of 57. Prince was a musician's musician. He not only composed, performed and produced his music, but he could play every instrument as if each were his main axe. I grew up listening to Prince, and his music was the score to my generation. In Los Angeles, a city he spent a considerable amount of time in, Prince frequently performed and recorded, putting hundreds of Local 47 musicians to work over the years. From his early days working with Local 47 member Patrice Rushen on tracks like "Soft and Wet" to later years with deceased member Claire Fischer, who arranged and conducted on "Under the Cherry Moon" and "Graffiti Bridge." Looking in our archive I found records of Prince's last session in Los Angeles for a project he was working on in 2006. At that time he was producing an artist named Bria Fuentes with Claire and Brent Fischer who arranged for and conducted an 18-piece orchestra. Prince now joins the pantheon but his soul remains with us, forever present in the music.

Organizing

Early in 2016 we reached out to reps for the show "Transparent," a new-media program produced by Amazon as original content for their streaming service. Our goal was to encourage Amazon to cover the series under an AFM agreement, as we had become aware that Local 47 musicians had been engaged for sideline and some scoring in the absence of an AFM contract. Amazon was initially receptive, although as we pressed the issue they became less responsive, ultimately cutting off all contact with us. In light of our intent to organize this show we began to reach out to our community of partners like the AFL-CIO LGBTQ group Pride at Work and the Los Angeles County and California Labor Federations among a few. We launched a letter-writing campaign coupled with a rank-and-file informational leaflet which caught the attention of the press, creating an awkward moment for a show professing to promote equality. Ultimately, the producers reached out to us and agreed to go AFM, covering all musicians, copyists, orchestrators and arrangers under the AFM TV-Film agreement. Wins like this are only possible when the rank-and-file, with the Local's support, lead campaigns. I want to thank all of those musicians who came out to leaflet and made this possible!



Vice President Rick Baptist

'I Love the Stories'

Lenny Bruce the great comedian was asked how he came up with his new stories. His answer was "I hang with musicians, those cats are wild."

Here are a few stories that were related to me and a few that I actually was involved with.

Reno 1969, I was in the house band at Harrah's Hotel and Casino, and the bass player in the orchestra was the great Red Kelly. Red was a star bassist in the '40s through the '60s with the big bands. Red was truly the clumsiest man in the world; let me elaborate.

Red, on his honeymoon night, broke his wife's arm during love making, true story. Story two is famous among the Big Band guys. Red was performing with a small group when they got a gig at a beautiful estate in Washington. The gig went great and the band was happy because it was an open bar for the guys. Red loved boiler makers and had one too many and passed out. He awoke in the middle of the night in a strange bed in a strange room. In the dark he got up, bumping into tables and such as he made his way to the bathroom. He came back, got in bed and woke up a little before dawn. When he turned on the lights he saw that he was in an all-white bedroom — white comforter, white carpet etc. When he got up earlier he bumped into a table and knocked over a bottle of India ink. He left black footprints all over the place. Scared, he made a beeline out of the home. Red saved his money for six months to pay the owners back. When he was back in Washington, he rented a car and drove to the home. He rang the bell and when the servant answered, Red said he needed to speak to the owners. He was told to wait in the library. Red was looking around and saw a very large inviting lounge chair, he went over and plopped himself down. When he sat down he heard a high pitched Yelp and realized that he sat on and killed their little Yorkie. He got up, picked up the dog, walked outside, threw the dog into the bushes and never returned. That was the great Red Kelly.

One of the great trombonist in Los Angeles was Lloyd Ulyate. Lloyd used to say, "All my stories are guaranteed." Lloyd for a short while lived with Joe Howard, another great studio trombone player. Lloyd always said that Joe was a great cook and said nobody could make a better roast than Joe. I once asked Joe his secret. He said he would buy two roasts, one big and one small. He would put them both into the oven at the same time and when the little burned the big one was done.

Lloyd was driving to a gig way to fast one day on a back road and sure enough he heard the police siren. He pulled over and the patrolman came to his window and said, "I have been waiting for you all day long." Lloyd answered the patrolman by saying, "Well I got here as fast as I could." The patrolman laughed so hard he let him go with a warning.

My favorite is the one he did to me. We were working in El Cajon with the great Ralph Carmichael. We had a rehearsal, were fed a meal and then it was time to put on our tuxes. Apparently when Lloyd was taking his tux to his car, the black pants fell to the ground at his home and Lloyd did not notice. He was wearing light blue Levi's and said, "What am I going to do?" I just happen to have an extra pair of pants so I let Lloyd use them, no problem. Fifteen minutes before the gig I noticed Lloyd off in the corner with his head down. He kept saying, "I can't believe it, I just can't believe it," shaking his head. I walked over to him and said, "Lloyd, don't worry about it, it is OK." He looked up and said, "You don't understand, I just can't believe that your pants fit me." I loved you, Lloyd.

Another great studio trombonist was Tommy Shepard, truly one of a kind. Marty Berman, a big time contractor, had a heart attack and Tommy brought flowers to his hospital room. Marty looked up at Tommy and said, "Tommy, I thought you would want to urinate on my grave." Tommy answered, "I don't want to wait in line that long."

Al Anderson, the first trombone on staff at Disney studios, was another character. One day during a rehearsal, George Bruns, the conductor, stopped the orchestra and said, "You folks sound like a circus band." Al responded with, "Well, we have a clown for a conductor." I guess it was good to be under contract in the old days.

Every year we would do the Easter Seals telethon with Ralph Carmichael. It was a great band and many stories came out of that gig. The telethon was always held at the Pasadena Civic Auditorium. It was a 20-hour show which the band would play on during 16 of those hours. We would start at 6 p.m. and play until 2 a.m. and then back at 6 a.m. until 3 p.m. With only four hours off, all the guys would just sleep in their cars in the parking structure. We would meet up in the huge men's room downstairs at the Civic, a large, all-tiled restroom with many stalls and sinks. Most of the guys were in there freshening up and getting ready when Bobby Findley came in and announced, "Gentlemen you are in for a rare treat." He went into one of the stalls and the bodily sounds that came out were amazing. The laughter was deafening in a tile bathroom. When the laughter calmed down, we heard Bobby say, "You ain't heard nothing yet, wait until I get my pants off." I have never heard a louder uproar — brilliant.

I am going to end my report with my favorite story about Sol Gubin, a drummer that Buddy Rich said was the greatest show drummer ever. It was during a gig in Las Vegas with Martha Raye, who was one of those comedians who insisted that the drummer catch everything she did, such as a small move, boom or a turn, etc. In Vegas they always did two shows a night, and in between shows Sol was in Martha's dressing room. Martha told Sol he did not catch everything she did in the first show. Sol disagreed, and after going back and forth, Sol said if he did not catch everything she did on the next show, she did not have to pay him for the entire run in Vegas. The gauntlet has been dropped. That next show, Martha overdid everything, and Sol caught it all. At one point Martha fell to the floor and started rolling around, and he still caught it all. What the audience did not know was Martha had an epileptic seizure and Sol caught the whole thing. When Martha's husband saw she was in trouble he dropped the curtain. Sol got his money, true story.

There are so many more, and I hope to relate more later.

I am so proud to be your Vice President and in my columns I just wanted to honor our musicians, their lives, their stories and the careers of these men and women. I hope you enjoyed it as much as I love writing about them.

Live, laugh and love.

Rick Baptist



Secretary/Treasurer Gary Lasley

May 1 is International Workers' Day, or May Day. It's not only a celebration of Spring, but also a celebration of the history of the organized labor movement over the last 125 years. Here in the U.S. it originally came into being to commemorate the Haymarket massacre, which occurred on May 4, 1886. On that day workers were peacefully demonstrating in support of the eight-hour workday when a bomb went off and a riot ensued with police firing into the crowd. Ten years later Samuel Gompers, President of the American Federation of Labor, founded our American Federation of Musicians, then a loosely knit federation of many Local musicians' unions. Local 47 was founded in 1894 by first President W.F. Arrend and had its charter to join the American Federation of Musicians approved on March 15, 1897. The actual document is on display on the wall on your left as you enter the financial office. To learn more click the ["History" link](#) under the "About" tab on the Local 47 home page, afm47.org.

It's important to remember that professional musicians are workers too, and are deserving of dignity and respect. Practices such as "pay to play," "playing for the door," playing for "cash," "donating" your services, outsourcing of musical scores, and misclassification as an independent contractor rather than an employee diminish the value of musicians universally. Local 47 abhors these schemes. The only way to right these injustices is for musicians to stand together and demand that employers honor industry standards and sign union contracts.

There is some good news to report! The District of Columbia Circuit of the U.S. Court of Appeals upheld the decision of the National Labor Relations Board (NLRB) that orchestral musicians are employees and not independent contractors. This is related to the nine-year struggle by the musicians of Pennsylvania's Lancaster Symphony Orchestra to unionize. Although the musicians signed cards authorizing a union affiliation, the orchestra management claimed they were independent contractors and therefore not entitled to union representation. The ruling means the orchestra must commence to negotiate a contract with AFM Local 294.

One of the many reasons that I love L.A. is the potpourri of musical entertainment available. I recently attended the "Star Trek" concert at the Pantages Theatre. It's a two-and-a-half hour documentary accompanied by a live orchestra. The show has been traveling with an orchestra of foreign musicians under sub-standard conditions. Thanks to the efforts of President Acosta and Vice President Baptist, the Pantages agreed to hire 70 Local 47 musicians. I'd like to congratulate Noah Gladstone and Mark Roberson for putting together a truly stellar orchestra.

The following week I attended a performance of "A Gentleman's Guide to Love & Murder" at the Ahmanson Theatre. It was a fun, old-time melodrama that wouldn't have been the same without the artistry of the Local 47 musicians in the pit, including Jonathan Davis, oboe; Larry Hughes, clarinet; Andy Klein, bassoon; Joe Meyer, French horn; Robert Schaer, trumpet; Jen Choi Fischer and Marisa Kuney, violins; Diane Gilbert, viola; David Mergen, cello; Kenny Wild, bass; Cliff Hulling, percussion; and Robert Payne, contractor. Kudos to you all for a fantastic performance!

Just a reminder; if you belong to three or more AFM Locals you are eligible to participate in the Multiple Card Rebate program. Every Local pays \$66 to the AFM every year for each member. If you belong to more than two Locals, you're paying the same \$66 multiple times. Therefore, you can apply for a \$66 refund for each Local in excess of two to which you belong. Just [fill out the coupon here](#) and include verification that you were a member in good standing for all of 2015 for each Local. To receive a letter of verification from Local 47, simply call Executive Secretary Rimona Seay at 323.993.3159.

Until next time, thanks for listening. I wish for you to be surrounded by the love and companionship of your family and the sights, smells and sounds of the season.

Warmest Regards,

Gary Lasley

The Brief

Origins of May Day

by Eric Chase

Most people living in the United States know little about the International Workers' Day of May Day.

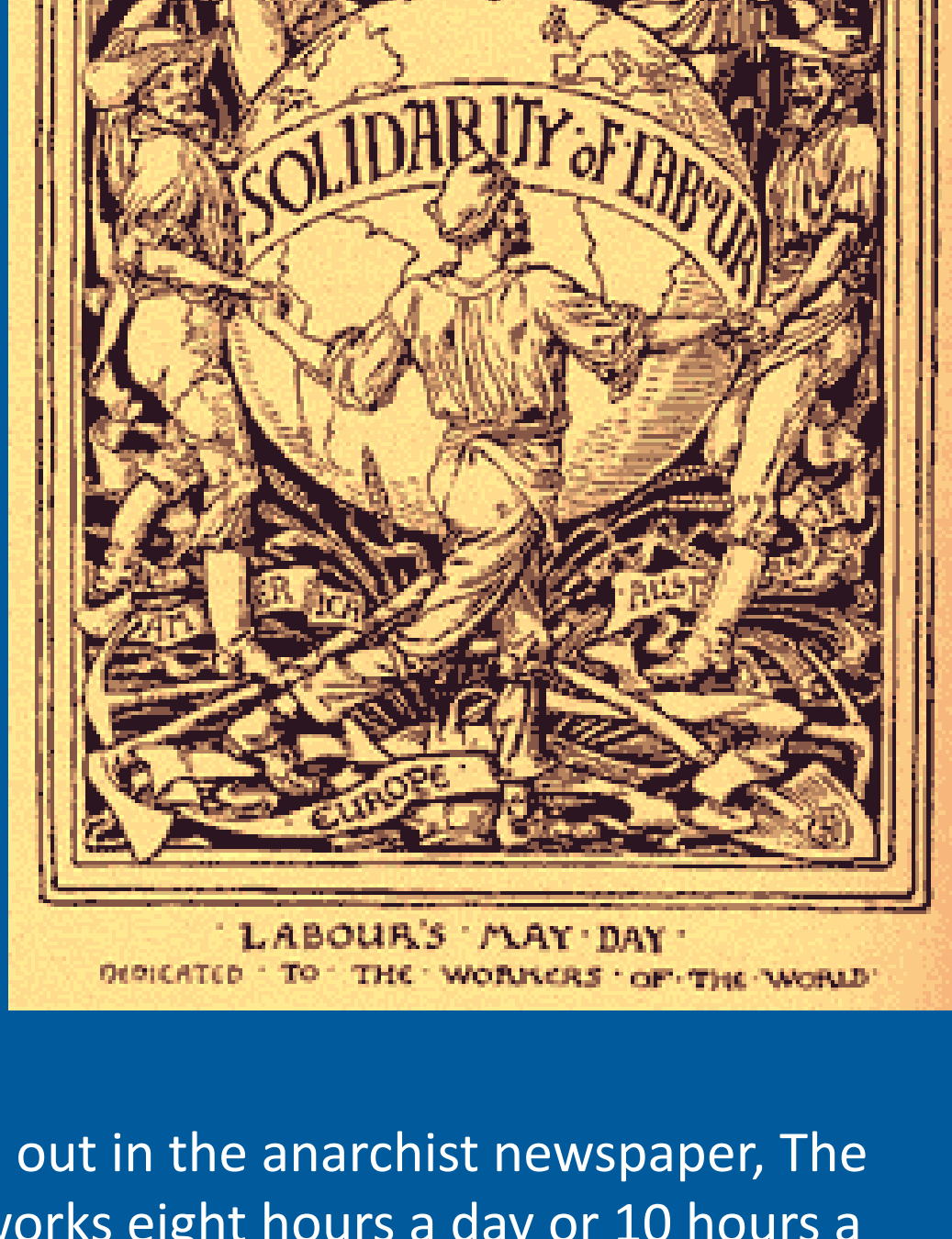
For many others there is an assumption that it is a holiday celebrated in state communist countries like Cuba or the former Soviet Union. Most Americans don't realize that May Day has its origins here in this country and is as "American" as baseball and apple pie, and stemmed from the pre-Christian holiday of Beltane, a celebration of rebirth and fertility.

In the late nineteenth century, the working class was in constant struggle to gain the eight-hour work day. Working conditions were severe and it was quite common to work 10- to 16-hour days in unsafe conditions. Death and injury were commonplace at many work places and inspired such books as Upton Sinclair's "The Jungle" and Jack London's "The Iron Heel." As early as the 1860s, working people agitated to shorten the workday without a cut in pay, but it wasn't until the late 1880s that organized labor was able to garner enough strength to declare the eight-hour workday. This proclamation was without consent of employers, yet demanded by many of the working class.

At this time, socialism was a new and attractive idea to working people, many of whom were drawn to its ideology of working class control over the production and distribution of all goods and services. Workers had seen first-hand that Capitalism benefited only their bosses, trading workers' lives for profit. Thousands of men, women and children were dying needlessly every year in the workplace, with life expectancy as low as their early twenties in some industries, and little hope but death of rising out of their destitution. Socialism offered another option.

A variety of socialist organizations sprung up throughout the latter half of the 19th century, ranging from political parties to choir groups. In fact, many socialists were elected into governmental office by their constituency. But again, many of these socialists were hamstrung by the political process which was so evidently controlled by big business and the bi-partisan political machine. Tens of thousands of socialists broke ranks from their parties, rebuffed the entire political process, which was seen as nothing more than protection for the wealthy, and created anarchist groups throughout the country. Literally thousands of working people embraced the ideals of anarchism, which sought to put an end to all hierarchical structures (including government), emphasized worker controlled industry, and valued direct action over the bureaucratic political process. It is inaccurate to say that labor unions were "taken over" by anarchists and socialists, but rather anarchists and socialist made up the labor unions.

At its national convention in Chicago, held in 1884, the Federation of Organized Trades and Labor Unions (which later became the American Federation of Labor) proclaimed that "eight hours shall constitute a legal day's labor from and after May 1, 1886." The following year, the FOTLU, backed by many Knights of Labor locals, reiterated their proclamation stating that it would be supported by strikes and demonstrations. At first, most radicals and anarchists regarded this demand as too reformist, failing to strike "at the root of the evil." A year before the Haymarket Massacre, Samuel Fielden pointed out in the anarchist newspaper, The Alarm, that "whether a man works eight hours a day or 10 hours a day, he is still a slave."



Despite the misgivings of many of the anarchists, an estimated quarter million workers in the Chicago area became directly involved in the crusade to implement the eight-hour work day, including the Trades and Labor Assembly, the Socialistic Labor Party and local Knights of Labor. As more and more of the workforce mobilized against the employers, these radicals conceded to fight for the eight-hour day, realizing that "the tide of opinion and determination of most wage-workers was set in this direction." With the involvement of the anarchists, there seemed to be an infusion of greater issues than the eight-hour day. There grew a sense of a greater social revolution beyond the more immediate gains of shortened hours, but a drastic change in the economic structure of capitalism.

In a proclamation printed just before May 1, 1886, one publisher appealed to working people with this plea:

Workingmen to Arms!

War to the Palace, Peace to the Cottage, and Death to LUXURIOUS IDLENESS.

The wage system is the only cause of the World's misery.

It is supported by the rich classes, and to destroy it, they must be either made to work or DIE.

One pound of DYNAMITE is better than a bushel of BALLOTS!

MAKE YOUR DEMAND FOR EIGHT HOURS with weapons in your hands to meet the capitalistic bloodhounds, police, and militia in proper manner.

Not surprisingly the entire city was prepared for mass bloodshed, reminiscent of the railroad strike a decade earlier when police and soldiers gunned down hundreds of striking workers. On May 1, 1886, more than 300,000 workers in 13,000 businesses across the United States walked off their jobs in the first May Day celebration in history. In Chicago, the epicenter for the 8-hour day agitators, 40,000 went out on strike with the anarchists in the forefront of the public's eye. With their fiery speeches and revolutionary ideology of direct action, anarchists and anarchism became respected and embraced by the working people and despised by the capitalists.

The names of many — Albert Parsons, Johann Most, August Spies and Louis Lingg — became household words in Chicago and throughout the country. Parades, bands and tens of thousands of demonstrators in the streets exemplified the workers' strength and unity, yet didn't become violent as the newspapers and authorities predicted.

More and more workers continued to walk off their jobs until the numbers swelled to nearly 100,000, yet peace prevailed. It was not until two days later, May 3, 1886, that violence broke out at the McCormick Reaper Works between police and strikers.

For six months, armed Pinkerton agents and the police harassed and beat locked-out steelworkers as they picketed. Most of these workers belonged to the "anarchist-dominated" Metal Workers' Union. During a speech near the McCormick plant, some two hundred demonstrators joined the steelworkers on the picket line. Beatings with police clubs escalated into rock throwing by the strikers which the police responded to with gunfire. At least two strikers were killed and an unknown number were wounded.



Full of rage, a public meeting was called by some of the anarchists for the following day in Haymarket Square to discuss the police brutality. Due to bad weather and short notice, only about 3,000 of the tens of thousands of people showed up from the day before. This affair included families with children and the mayor of Chicago himself. Later, the mayor would testify that the crowd remained calm and orderly and that speaker August Spies made "no suggestion... for immediate use of force or violence toward any person..."

As the speech wound down, two detectives rushed to the main body of police, reporting that a speaker was using inflammatory language, inciting the police to march on the speakers' wagon. As the police began to disperse the already thinning crowd, a bomb was thrown into the police ranks. No one knows who threw the bomb, but speculations varied from blaming any one of the anarchists, to an agent provocateur working for the police.

Enraged, the police fired into the crowd. The exact number of civilians killed or wounded was never determined, but an estimated seven or eight civilians died, and up to forty were wounded. One officer died immediately and another seven died in the following weeks. Later evidence indicated that only one of the police deaths could be attributed to the bomb and that all the other police fatalities had or could have had been due to their own indiscriminate gun fire. Aside from the bomb thrower, who was never identified, it was the police, not the anarchists, who perpetrated the violence.

Eight anarchists — Albert Parsons, August Spies, Samuel Fielden, Oscar Neebe, Michael Schwab, George Engel, Adolph Fischer and Louis Lingg — were arrested and convicted of murder, though only three were even present at Haymarket and those three were in full view of all when the bombing occurred. The jury in their trial was comprised of business leaders in a gross mockery of justice similar to the Sacco-Vanzetti case thirty years later, or the trials of AIM and Black Panther members in the seventies. The entire world watched as these eight organizers were convicted, not for their actions, of which all of were innocent, but for their political and social beliefs. On Nov. 11, 1887, after many failed appeals, Parsons, Spies, Engel and Fisher were hung to death. Louis Lingg, in his final protest of the state's claim of authority and punishment, took his own life the night before with an explosive device in his mouth.

The remaining organizers, Fielden, Neebe and Schwab, were pardoned six years later by Governor Altgeld, who publicly lambasted the judge on a travesty of justice. Immediately after the Haymarket Massacre, big business and government conducted what some say was the very first "Red Scare" in this country. Spun by mainstream media, anarchism became synonymous with bomb throwing and socialism became un-American. The common image of an anarchist became a bearded, eastern European immigrant with a bomb in one hand and a dagger in the other.

Today we see tens of thousands of activists embracing the ideals of the Haymarket Martyrs and those who established May Day as an International Workers' Day. Ironically, May Day is an official holiday in 66 countries and unofficially celebrated in many more, but rarely is it recognized in this country where it began.

Over 100 years have passed since that first May Day. In the earlier part of the 20th century, the U.S. government tried to curb the celebration and further wipe it from the public's memory by establishing "Law and Order Day" on May 1. We can draw many parallels between the events of 1886 and today. We still have locked out steelworkers struggling for justice. We still have voices of freedom behind bars as in the cases of Mumia Abu Jamal and Leonard Peltier. We still had the ability to mobilize tens of thousands of people in the streets of a major city to proclaim "THIS IS WHAT DEMOCRACY LOOKS LIKE!" at the WTO and FTAA demonstrations.

Words stronger than any I could write are engraved on the Haymarket Monument:

THE DAY WILL COME WHEN OUR SILENCE WILL BE MORE POWERFUL THAN THE VOICES YOU ARE THROTTLING TODAY.

Truly, history has a lot to teach us about the roots of our radicalism. When we remember that people were shot so we could have the eight-hour day; if we acknowledge that homes with families in them were burned to the ground so we could have Saturday as part of the weekend; when we recall 8-year-old victims of industrial accidents who marched in the streets protesting working conditions and child labor only to be beat down by the police and company thugs, we understand that our current condition cannot be taken for granted — people fought for the rights and dignities we enjoy today, and there is still a lot more to fight for. The sacrifices of so many people cannot be forgotten or we'll end up fighting for those same gains all over again. This is why we celebrate May Day.

- Courtesy of [Industrial Workers of the World](#)

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Amazon's Transparent PRIDE for Musicians

New Agreement Reached With Amazon Series 'Transparent'

Producers at Picrow agree to hold musicians to fair industry standard

by Linda A. Rapka

The American Federation of Musicians Local 47 is pleased to report that an agreement has been reached with the producers of Amazon original series "Transparent" to cover musicians working on the show under a union contract.

Producers at Picrow swiftly agreed to sign on to the AFM television and new media agreement after musicians from the Los Angeles musicians union spoke out publicly late last month asking for "Pride for Musicians," pointing out the unequal treatment of musicians who were not covered under a labor contract unlike all the actors, writers, directors, crew and other workers.

The musicians' organizing campaign amassed early support from powerful allies in the local and state labor community, including the California Labor Federation, Pride at Work, Los Angeles County Federation of Labor, and Jewish Labor Committee Western Region.



Photo by Linda A. Rapka

AFM Local 47 musicians and union officials were joined by JLC Western Region Executive Director Leslie Gersicoff the morning of March 29, 2016, for an early morning leafleting outside a "Transparent" location shoot in the desert town of Pearblossom, CA. Show producers signed on to cover musicians under an AFM contract less than two weeks later.

"It is unfortunate that a show that portrays the transgender community in such a welcoming and positive light would simultaneously treat a portion of its professional staff so unfairly," Jerame Davis, Pride at Work executive director, said in a letter sent to Picrow. "Disparate treatment of employees based on job function is never a good labor practice and only serves to foment distrust and discontent among the staff. Few LGBTQ people would be pleased to learn that it is the show's practice to treat one group of employees differently than the others – that is, after all, exactly the type of workplace behavior we've been combating for decades."

The new contract covers the employment of professional musicians, arrangers, copyists, leaders, conductors, and sideline musicians, guaranteeing they will receive fair wages, benefits, health care, pension and other union protections.

"We thank 'Transparent' producers at Picrow for stepping up to treat musicians as equal workers," said AFM Local 47 President John Acosta. "Musicians contribute as much to a production as all other workers, and we are happy that those working on the series will receive fair treatment, dignity and respect in the workplace."

Get Involved!

Sign up for the Local 47 Action Alert email list:
bit.ly/L47actionalerts



UPCOMING EVENTS

AFM LOCAL

47

General Membership Meeting
Monday, July 25, 2016
Serena Kay & Earl Williams Auditorium
7:30 pm

On the Agenda (subject to change):

- Presentation of 50-Year Pins
- Officer Reports
- Old and New Business

Food & refreshments will be served

[Dual Capacity Policy](#)

[Confidentiality Policy](#)

AFM 100th Convention 'Stronger Together'

Convention Dates: June 20-23, 2016

Registration: June 19

Westgate Las Vegas Resort & Casino

3000 Paradise Road

Las Vegas, NV 89109



The 100th Convention of the American Federation of Musicians of the United States and Canada will convene at the Westgate Las Vegas hotel in Las Vegas, Nevada, on Monday, June 20, 2016, at 11 a.m. The Westgate will be the official headquarters. Registration of delegates will take place in Pavilion 8 of the Westgate's convention area on Sunday, June 19, from 3-6 p.m. and on Monday, June 20 from 8-11 a.m.

It is important that delegates register as soon as possible. For your convenience, you may now book your hotel reservation on line from this link, which will directly connect you to the Westgate's reservation page. You may also reserve your room by phoning the Westgate using their toll free number, 1-800-635-7711. If reserving by telephone, please provide the Westgate representative with the AFM's convention code, SAFM6R.

Please be reminded, all delegates are responsible for providing necessary credit card information to the Westgate at the time of their reservation and payment of their hotel bill at the conclusion of their stay.

To book your room today please [click here](#).

Save the Dates!

Financial Budget Seminar

Monday, June 27, 7-9 p.m.

Serena Kay & Earl Williams Auditorium



California Jazz Foundation and Local 47 will present this free seminar focusing on tips and tricks on how as a musician you can best manage your budget and secure your financial future.

Music Prep Workshop

Monday, July 18, 7 p.m.

Serena Kay & Earl Williams Auditorium

Learn the ins and outs of music preparation at this free workshop presented by music prep professionals.

More details on these workshops will be announced soon. Keep an eye on our email newsletter, *The Local 47 Beat*, & afm47.org for more info. Don't receive *The Beat*? [Sign up here](#).

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)

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 jefpat-la@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 Eimear 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.



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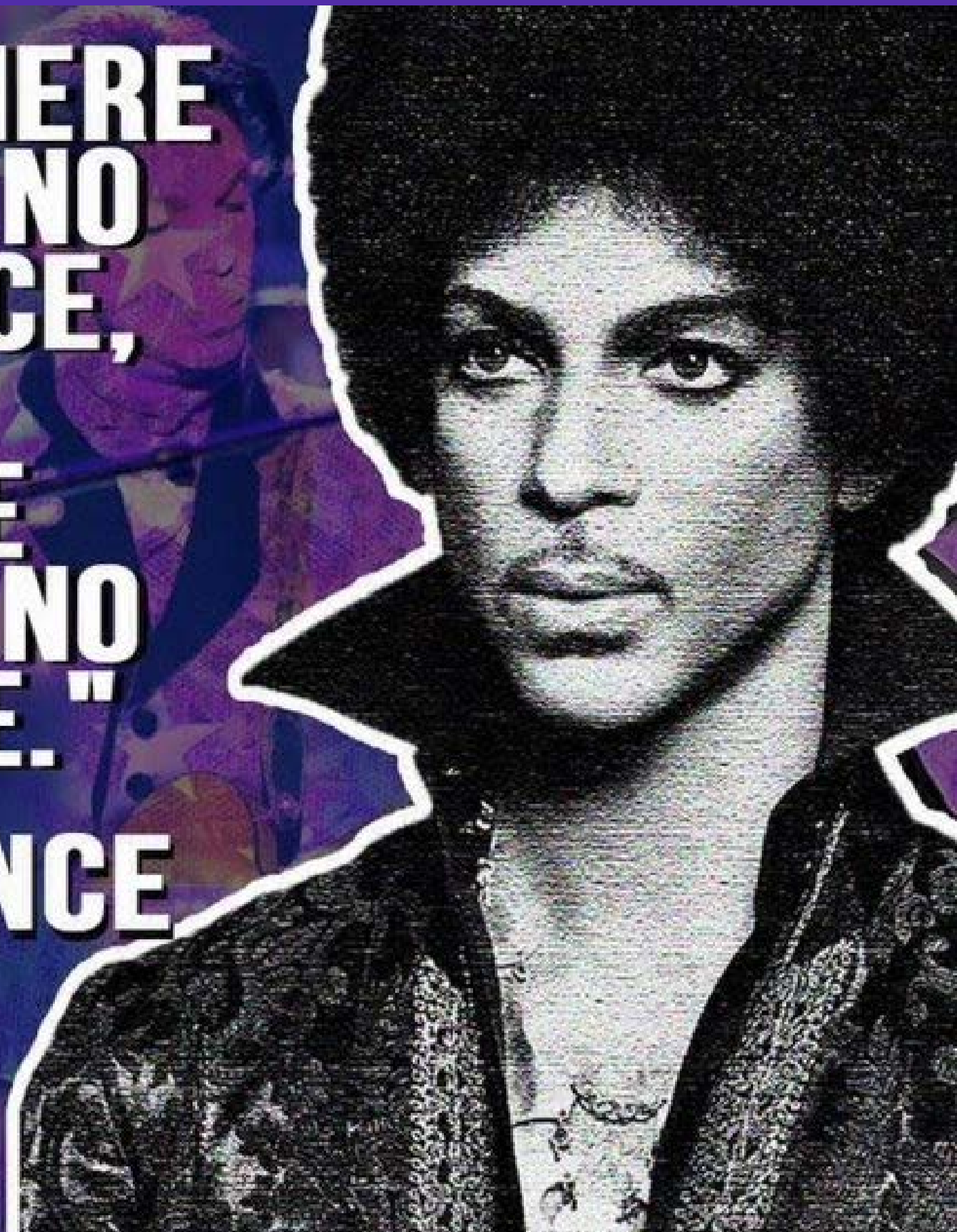


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**"IF THERE
AIN'T NO
JUSTICE,
THEN
THERE
AIN'T NO
PEACE."**

—PRINCE



AFL-CIO

Prince Was a Champion for Working People

by *Kenneth Quinnell, AFL-CIO*

The world lost a musical icon on April 21, 2016. You'll read about his impact as a musician and an entertainer elsewhere, but let's take a second to look at Prince's career-spanning fights on behalf of working people.

For more than 40 years, Prince was a union member, a long-standing member of both the Twin Cities Musicians Local 30-73 of the American Federation of Musicians (AFM) and SAG-AFTRA. Beginning with "Ronnie Talk to Russia" in 1981 on through hits like "Sign o' the Times" and later works like "We March" and "Baltimore," Prince's music often reflected the dreams, struggles, fears and hopes of working people. (And he wasn't limited to words, his Baltimore concert in the wake of Freddie Gray's death raised funds to help the city recover. I got to sit on the right side of the stage, high in the rafters, to watch joyously.) Few of America's artists have so well captured the plight of working Americans as Prince, putting him in the line of artists like Woody Guthrie and Bruce Springsteen as working-class heroes.

Ray Hair, president of AFM, spoke of Prince's importance: "We are devastated about the loss of Prince, a member of our union for over 40 years. Prince was not only a talented and innovative musician, but also a true champion of musicians' rights. Musicians—and fans throughout the world—will miss him. Our thoughts are with his family, friends and fans grieving right now."

And this is a key part of his legacy. Prince was deeply talented and could have easily made his success without much help from others. And yet he was a massive supporter of other artists, from writing and producing songs for artists as diverse as Chaka Khan, the Bangles, Sinéad O'Connor, Vanity, Morris Day and the Time, and Tevin Campbell (among many others) to his mentoring and elevating of women in music, to the time where he put his own career on the line in defense of the rights of artists. And every musician that came after owes him a debt of gratitude.

The music industry has a deeply troubled past, with stories of corporations exploiting musicians, especially African American musicians, being plentiful enough to fill libraries. At the height of his popularity, Prince decided that he would fight back. He was set, financially and career-wise, and had nothing to gain from taking on the onerous contracts that artists were saddled with when they were young, inexperienced and hungry. If he lost everything by taking on the industry, he still had money and fame to rely on. But he knew this wasn't true for many other musicians, and Prince was always a fan of music, and he knew that taking on this battle would help others. So he took on the recording industry on behalf of music. On behalf of the industry's working people—the musicians themselves.

And it cost him his name and his fame.

In the ensuing battle, Prince famously renounced his birth name and began performing under an unpronounceable symbol instead of a name. He fought the company at every turn, even writing the word "slave" on his face in protest of the conditions he worked under. He said: "People think I'm a crazy fool for writing 'slave' on my face. But if I can't do what I want to do, what am I?" For the rest of his career, which never recovered to his early heights, he continually fought to change the way that record companies treated artists, explored new ways to distribute music to fans and battled to give artists more control and more revenue for the art they create. In a still-changing musical landscape, Prince was one of a handful of artists who helped shape a future where musicians, working people, get the fruits of their labor.

In honor of Prince's passing, [check out his performance](#), an all-time great, at the country's largest annual event brought to you by union workers, the Super Bowl.



- This article was originally published on the [AFL-CIO Now Blog](#).

**The Actors Fund,
for everyone
in entertainment.**



The Best Kept Secret for Musicians

It's not just for SAG members: The Actors Fund serves musicians, dancers, and everyone in entertainment

Did you know that [The Actors Fund](#) isn't just for actors?

Founded in 1882, The Actors Fund is for ALL professionals in entertainment and assists more than 21,000 performing artists a year across the country, more than 5,000 of whom are in the Western Region.

With offices in Los Angeles, New York and Chicago, the Fund has long supported the musical community in managing the demands of a life in music. Guild, union or Actors Fund memberships are not required to get assistance.

From actors to dancers and musicians, a wide range of entertainment professionals are represented on the Fund's Board of Directors, including Local 47 President John Acosta, who serves on the Western Council board. To assist AFM Local 47 musicians, The Actors Fund offers the following free and confidential services:

- Social services and emergency financial assistance
- Employment and training services
- Health insurance counseling
- Information on affordable housing

The Actors Fund also offers a host of free workshops and seminars serving the interests and needs of everyone in the entertainment industry.

For additional information about these services, visit [actorsfund.org](#) or call 323.933.9244.



Memorial for Former Member Joseph Cosme Deaguero (1944 - 2016)

Joseph Cosme Deaguero was a famous vibre player with the Afro Blues Quintet Plus One and Tribe. He has passed onward to a higher octave. Joseph was the CEO of the Goldenlyre Musicianship Awards Show with BMI, and he ran the publication company Co. Mutual of Tibet. Cosme is survived by his 12 grown children, six grandkids, Orly his brother, and Birdie his sister.

Gerri Garrett, his wife of 16 years, requests in lieu of flowers to please adopt a shelter dog and send widow love offerings to Gerri Garrett, PO Box 2126, Manhattan Beach CA 90267.

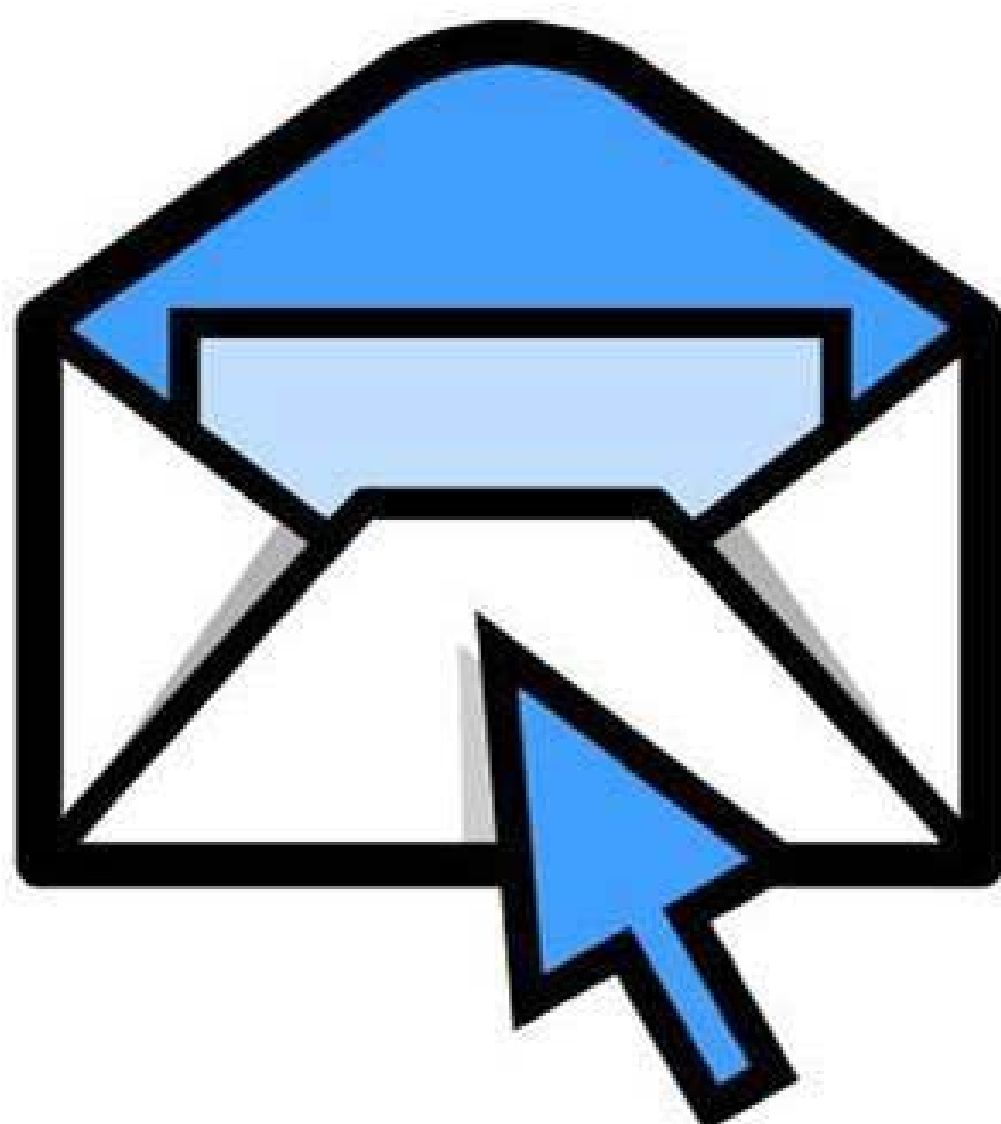
Memorial services will be held at Hermosa Beach pier May 15 at 5 p.m.

- Geri Garrett

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
817 Vine St. Hollywood CA 90038
overture@promusic47.org
tel: 323.993.3162





ASMAC'S FIRST WEDNESDAYS
CELEBRATE WOMEN COMPOSERS

with presentations by:

CAROLYN YARNELL
MARIA NEWMAN
NAN SCHWARTZ
SUSAN HURLEY
ELISE MICHELLE
PENKA KOUNOVA
MARLENE HAJDU
MAE CROSBY
ASUKA ITO

ALSO:

SALLY STEVENS
LESLIE SOULTANIAN
BRYAN PEZZONE
SCOTT HOSFELD
PAULA HOCHHALTER
BEN POWELL
MICHAEL STEVER

MAY 4TH, WED 7:30
7:00 PM CHECK IN
LOCAL 47 AUDITORIUM
817 N. VINE ST.

HOLLYWOOD 90038

reserve now: 818-994-4661

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FREE LOCAL 47 OR ASMAC MEMBERS

Produced By: Milton Nelson, Marlene Hajdu

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!



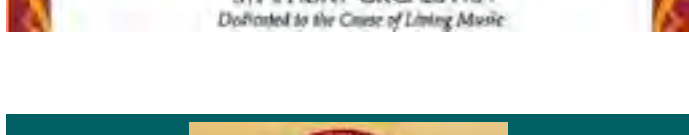
Asia America Symphony



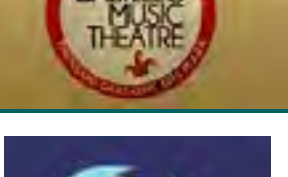
Beach Cities Symphony



Burbank Philharmonic Orchestra



Brentwood Westwood Symphony Orchestra



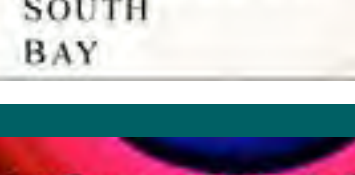
Cabrillo Music Theatre



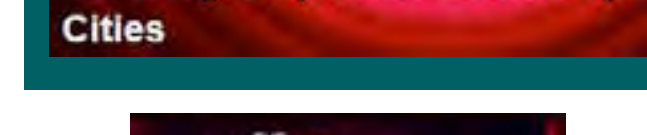
California Philharmonic



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



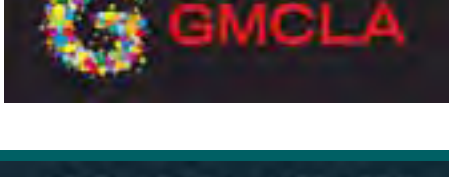
Dream Orchestra



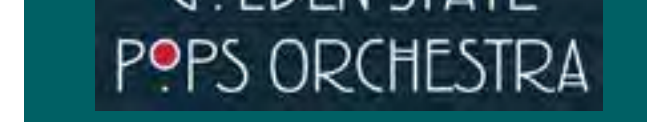
El Capitan Theatre



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



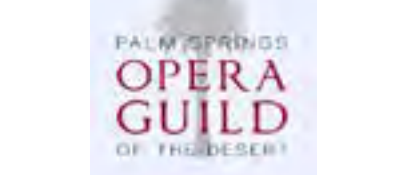
Orchestra Santa Monica



Pacific Shores Philharmonic



Palm Springs Opera Guild of the Desert



Pantages Theatre



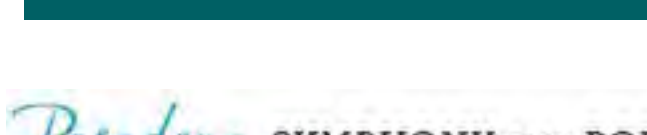
Pasadena Master Choral



Pasadena Playhouse



Pasadena Symphony & Pops



Peninsula Symphony



Redlands Symphony



Riverside County Philharmonic



San Bernardino Symphony



San Gabriel Valley Music Theatre



Santa Cecilia Orchestra



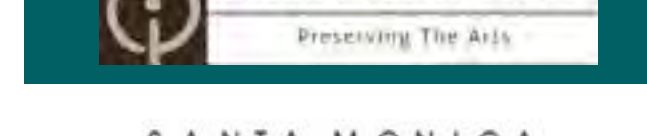
Santa Clarita Philharmonic



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





‘Blackfish’ Live

Emmy-winning composer
Jeff Beal to conduct world
premiere performance
live with Hollywood
Chamber Orchestra

Hollywood Chamber Orchestra music directors Noah Gladstone and Mark Robertson announce that Emmy-winning composer Jeff Beal will conduct the world premiere of his acclaimed score to the 2013 documentary film

“Blackfish,” live-to-picture, on Friday, July 1, 2016, at the Montalbán Theater in Hollywood.

“Blackfish” premiered in competition at the Sundance Film Festival in January 2013, and has since captivated audiences around the world. After Magnolia picked up theatrical rights, it was one of the first projects selected by CNN to be distributed via their 24-hour news channel, with Netflix chosen to stream the film in the U.S. and abroad. Not only has the film received universal critical acclaim, it has also ignited a worldwide discussion regarding orca captivity.

The musical score, composed by Local 47 member Jeff Beal, was recorded with an 18-piece orchestra under the AFM Festival Film Agreement. Contracted by David Low, the orchestra consisted of Mark Robertson (solo violin and concertmaster), Jen Choi Fischer, Sam Fischer, Larry Greenfield, Cheryl Kim, Songa Lee, Neli Nikolaeva, Grace Oh, Briana Bandy, Luke Maurer, Aaron Oltman, Rodney Wirtz, David Low (solo cello), Alisha Bauer, Jason Lippman, David Mergen, Tom Harte, Jeffrey Richman, and Chris Bleth. Composer Jeff Beal played piano and trumpet. Thanks to composer Jeff Beal, each member of the orchestra is credited in the film, which is extremely rare in today’s environment.

The Hollywood Chamber Orchestra is the creation of music directors Noah Gladstone and Mark Robertson, both longtime members of the Hollywood recording community. The orchestra was designed to fill the void of a year-round orchestra in Hollywood. Recent concerts have included performances at the International Horn Society’s 2015 convention at Colburn School’s Zipper Hall, and at the Montalbán Theater, presenting LA Philharmonic violinist Martin Chalifour as soloist in Vivaldi’s Four Seasons. Upcoming projects for the ensemble include recording Jeremy Zuckerman’s score to the documentary film “BearTrek,” an album of trance music by composer Ashoka Thiagarajan, and two classical concerts, also in July 2016.

Speaking about the upcoming “Blackfish” concert, Hollywood Chamber Orchestra co-music director Noah Gladstone said, “This concert will present the film for the first time while also accompanied by a 30-piece orchestra performing the score. Many of the musicians that recorded the original soundtrack will be performing the score live, which is thrilling.”

“The score to ‘Blackfish’ is a personal favorite of mine,” said fellow co-music director Mark Robertson. “We could not be more pleased to partner with Jeff Beal on this project, and present this incredible film, amazing score, and important message to a live audience.”

Composer and guest conductor Jeff Beal, an Eastman School of Music graduate, has been nominated for 15 Primetime Emmy Awards, winning four times for his work on “Nightmares and Dreamscapes,” “Monk,” “The Company,” and most recently “House of Cards.” He has also scored the films “Appaloosa,” “Pollock,” and “The Queen of Versailles.” He has provided music for the upcoming films “Weiner,” “The Champions,” and HBO’s “My Promised Land.”

ASMAC First WEDNESDAYS Workshops: Conceiving an Original Arrangement



A big ASMAC thank you and round of applause for Elliot Deutsch and Patrick Williams who provided a great musical “First WEDNESDAYS” event on April 4, 2016 at Local 47 in Hollywood.

The topic of “Conceiving an Original Arrangement” was an evening of information, sharing and socializing. In attendance were several notable award-winning ASMAC arrangers; many Local 47 members and students. Attendees were interactive with input and questions.

Local 47’s Vice President Rick Baptist opened the event with an invitation to continue hosting First WEDNESDAYS at Local 47. Rick continued with a heartfelt, warm and entertaining introduction of Elliot and Pat.

Elliot Deutsch began the program with an in depth discussion of “Pure Imagination,” his ASMAC award winning arrangement. Audience members were treated to a look at the score while listening to the recording. There was interesting insight into Elliot’s creative and technical process.

A few concepts shared by Elliot included the overall arc of an arrangement; writing the top line and the bottom line then figuring out the chords later; changing the chord progression for the different soloists rather than repeating the same chord changes; and especially how to keep the arrangement interesting. Then the “Oompa Loompa” melody came in. Some of Elliot’s listening audience does not make the connection, however it is one of the primary elements that keeps his “Pure Imagination” arrangement interesting and fun. Pat Williams shared valuable input throughout Elliot’s segment.

Patrick Williams was featured in the second portion of the program with Elliot as the moderator. First up was a showing of Pat William’s amazing Sizzle Reel video. Pat then shared a bit of his background, which included listening to Harry James and other big band legends with a hand cranked phonograph player when he was young.

Pat continued with the inside story of the Frank Sinatra Capitol Records “Duets” recordings that he arranged and conducted. What does this have to do with conceiving an original arrangement? It inspired an entire big band album called “Sinatraland.” Two arrangements from the album were played with score perusal on the big screen. Harry James’ influence came into play, as well as channeling the storytelling of the Sinatra arrangers.

The big take-away from Pat is that a good arrangement can tell a story, just like the great Frank Sinatra arrangements. We are talking about arrangements by ASMAC legacy members Nelson Riddle, Billy May, Don Costa, Quincy Jones and the gang. Pat wanted to go deeper than how to voice a trombone section and chat about the importance of the overall emotion of an arrangement. We were lost in time with Elliot and Pat and another great First WEDNESDAYS event.

The next First WEDNESDAYS is May 4 at 7 p.m. - “A Celebration of Women Composers.” Learn more at asmac.org.



Elliot Deutsch



Patrick Williams



Final Notes



In Memoriam

David L. Belknap

Trumpet

8/2/1939 - 3/16/2016

Survived by spouse

Jack W. Eskew

Life Member. Trumpet

6/29/1940 - 2/6/2016

Survived by siblings

Arni E. Heiderich

Life Member. String Bass

6/25/1927 - 3/27/2016

Survived by children

Matthew J. Saporita

Life Member. Saxophone

4/28/1923 - 3/23/2016

Survived by children

Frank Sinatra Jr.

Life Member. Piano

1/10/1944 - 3/16/2016

Survived by mother

Newly reported:

Joel A. Scott

Piano

7/22/1956 - 10/5/2015

Survived by siblings

Bill Stroub

Life Member. Guitar

2/26/1926 - 6/16/2015

Survived by spouse & child

Final Notes in this issue:

Arni E. Heiderich

Bill Henderson

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.

Arni Eugene Heiderich

Life Member. String Bass
6/25/1927 - 3/27/2016

*Arni Eugene Heiderich,
Los Angeles Philharmonic
Musician, Passes*

Arni Eugene Heiderich passed peacefully at home surrounded by his loving family, on Easter Sunday, March 27, 2016. He was 88 years old.



Arni was born on June 25, 1927 in Minneapolis, Minnesota, the second son of his parents, who were both accomplished classical musicians. He was a champion boxer by the age of 18. Arni is pre-deceased by his older brother, Robert, and younger sister, Alice.

After serving in the Navy during WWII, he moved to Los Angeles with his family in 1947. A talented violinist, he then took up the string bass, and was eventually hired by Zubin Mehta to perform with the LA Philharmonic, enjoying a prestigious career that spanned 40 years of Arni's life.

He married Lilyan Beggins in 1954, and is survived by their three children, Arni Heiderich Jr. of Ventura, CA, Paul Heiderich of Los Angeles, CA, and Julie Whitton and her husband Bill of Simi Valley, CA.

He was pre-deceased by his loving companion of 39 years, Barbara Luthy. Other beloved survivors include Barbara's three children and their descendants, several nieces and nephews, and their families.



Bill Henderson

Vocalist

3/19/1926 - 4/3/2016

Bill Henderson, jazz vocalist and actor, has died of natural causes in Los Angeles, California.

Born in Chicago in 1926, William Randall Henderson made his show business debut as a singer and dancer at age 4. His father taught him the value of singing softly. He spent his teens and twenties fluctuating between school, day jobs, and trying to make it as a singer. A stint in the army provided him an

opportunity to work with Vic Damone, and in 1956 Henderson made his way to New York. The jazz community took notice and his break came the following year when he recorded "Señor Blues" for Blue Note Records. A jukebox hit, the recording stands as one of the biggest selling jingles in the label's history.

Between 1958 and 1961, he recorded for the Vee-Jay label and recorded his first album, "Bill Henderson Sings" in 1959. Of the many accolades said about him over the years included: Bill Henderson "sounds undeniably modern, yet firmly rooted in the blues and church," and "He comes as close as anyone as a vocal equivalent of Miles Davis." He was brave, yet soothing. His voice was masculine, yet vulnerable. He sang about heartbreak, but "never let emotion get in the way of precision." Among many greats, Henderson sang with the Ramsey Lewis Trio, Dizzie Gillespie, Count Basie, Frank Sinatra, Tony Bennett, and Quincy Jones. His 1963 recording "Bill Henderson With the Oscar Peterson Trio" remains a classic in the jazz vernacular. He was a fixture on the Playboy circuit in the 1970s and appeared often at many jazz festivals, including Playboy Jazz at the Hollywood Bowl, Monterey Jazz, and the Litchfield Jazz Festival.

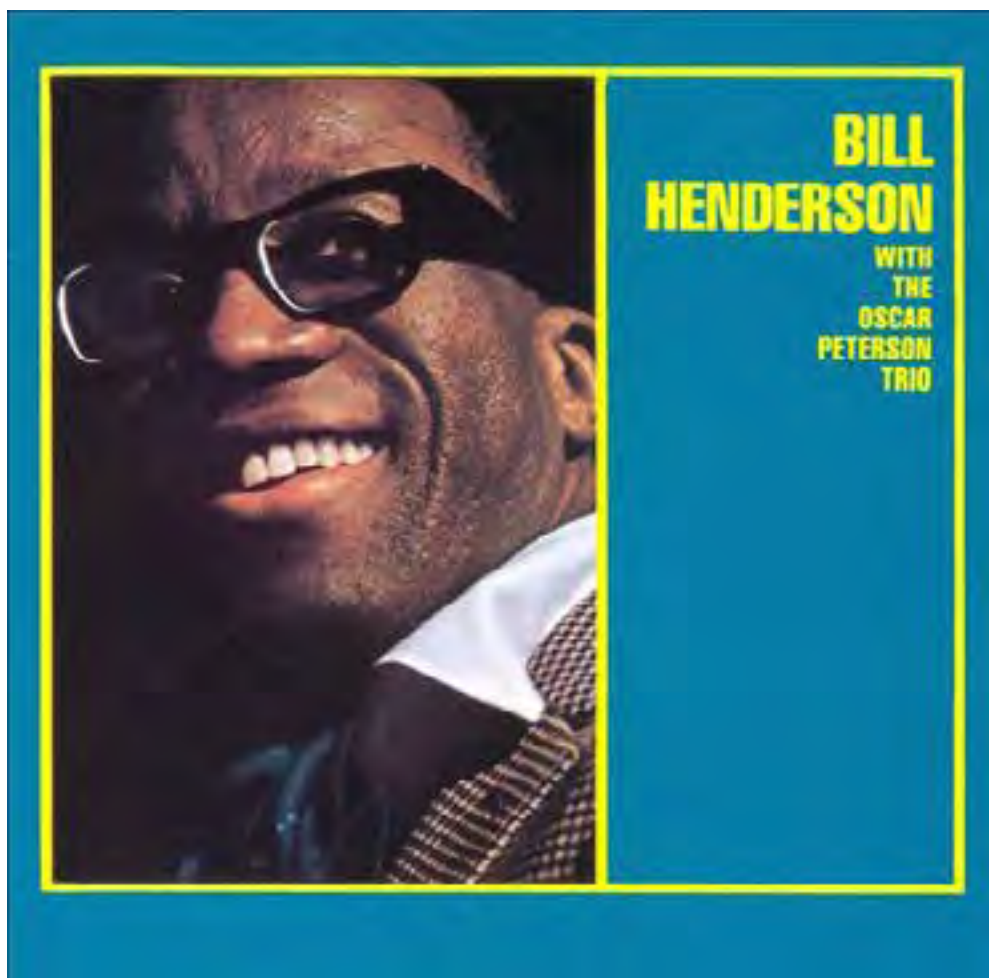
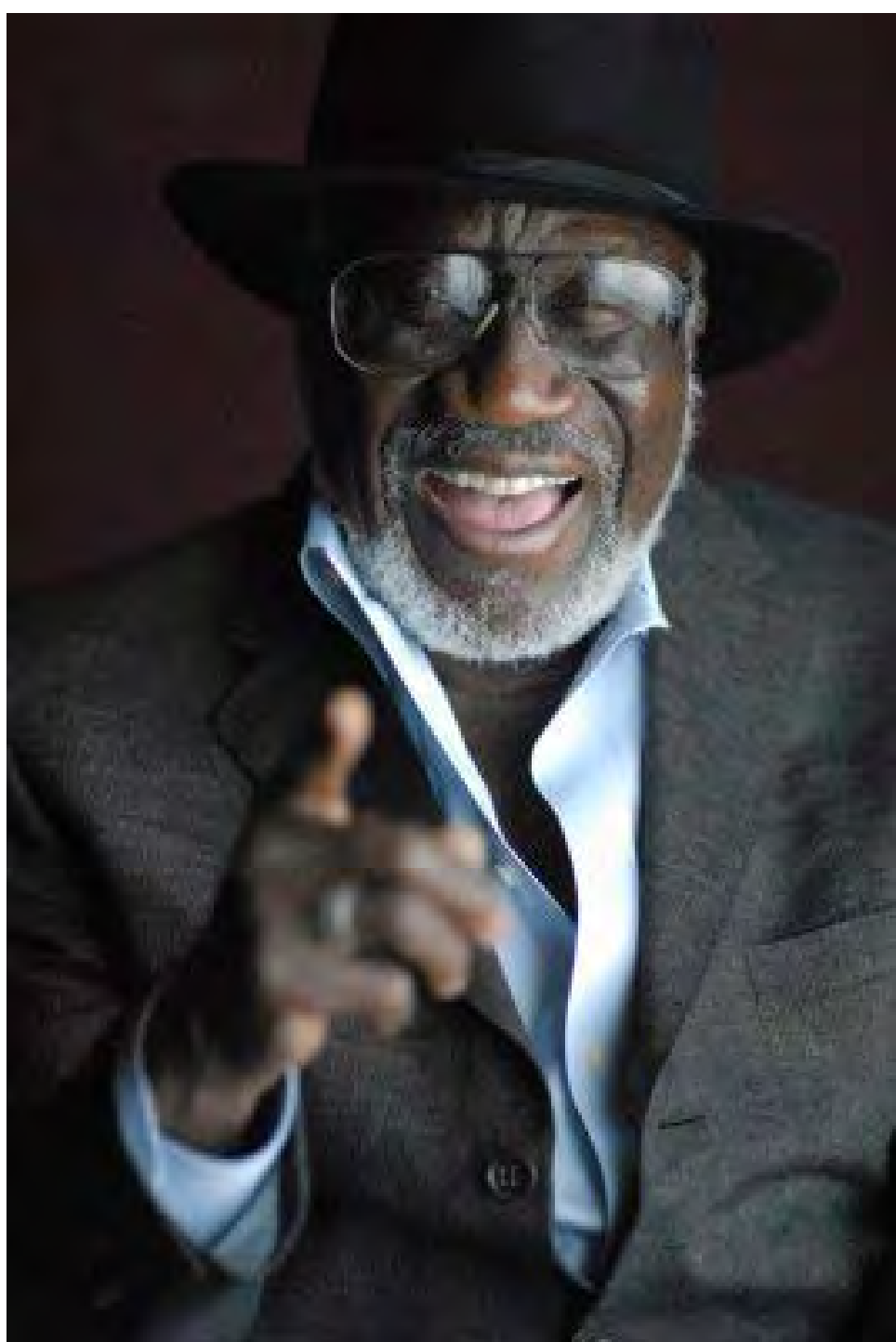
"Henderson's phrasing is virtually his own copyright," Leonard Feather observed. "He tends to space certain words as if the syllables were separated by commas, even semicolons; yet everything winds up as a perfectly constructed sentence." Henderson's voice was deliberate and thoughtful, feeling all the way through, but still natural and smooth.

Although known mostly for his music, Henderson also ventured into acting. His stage credits include film and television projects such as "City Slickers," "Maverick," "Lethal Weapon 4," "Buckaroo Bonzai," "White Men Can't Jump," "Smiling Fish & Goat on Fire," "ER," "Hill Street Blues," "The Twilight Zone," "Happy Days," "Sanford and Son," "The Jeffersons," "Good Times," "MacGyver," "Benson," "NYPD Blue," and "My Name is Earl."

Henderson loved show business and he loved performing, which parlayed into supporting his greatest love: his daughter, Mariko, whom he raised as a single father. He was a virtuoso as "Popi" and jazz singer

As Henderson aged he resumed singing and toured in his 80s, appearing at the Kennedy Center, the Hotel Algonquin's famed Oak Room, and at Lincoln Center. During this period, he released a self-produced CD entitled "Beautiful Memory," co-produced by Mariko Henderson and Lynne Robin Green.

Known fondly as "Uncle Bill" to many, he died of natural causes two weeks after his 90th birthday on March 19, 2016. He is survived by his granddaughter Mya, his son-in-law Marc, his nephew Finis Henderson III, his niece Henreene Hyler, and died with his daughter Mariko at his bedside, dying as he lived, with dignity and respect.



WHY DO ESTATE PLANNING?

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

If you die without doing estate planning, California law determines who receives your property. If you become unable to speak for yourself either due to sickness or accident, the Courts will determine who may speak for you. And it is the Courts that will determine the

care of your minor children. These determinations are based on what the Legislature believes most people would want and what a judge determines is best. These decisions may not reflect your wishes. And these Court proceedings can become expensive. This is why proper estate planning is not just for the rich or the elderly.

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

KRAMER LAW GROUP

STEPHEN W. KRAMER

5858 WILSHIRE BOULEVARD, SUITE 205

LOS ANGELES, CA 90036-4521

PHONE (323) 964-7100

WWW.KRAMERLAW.BIZ



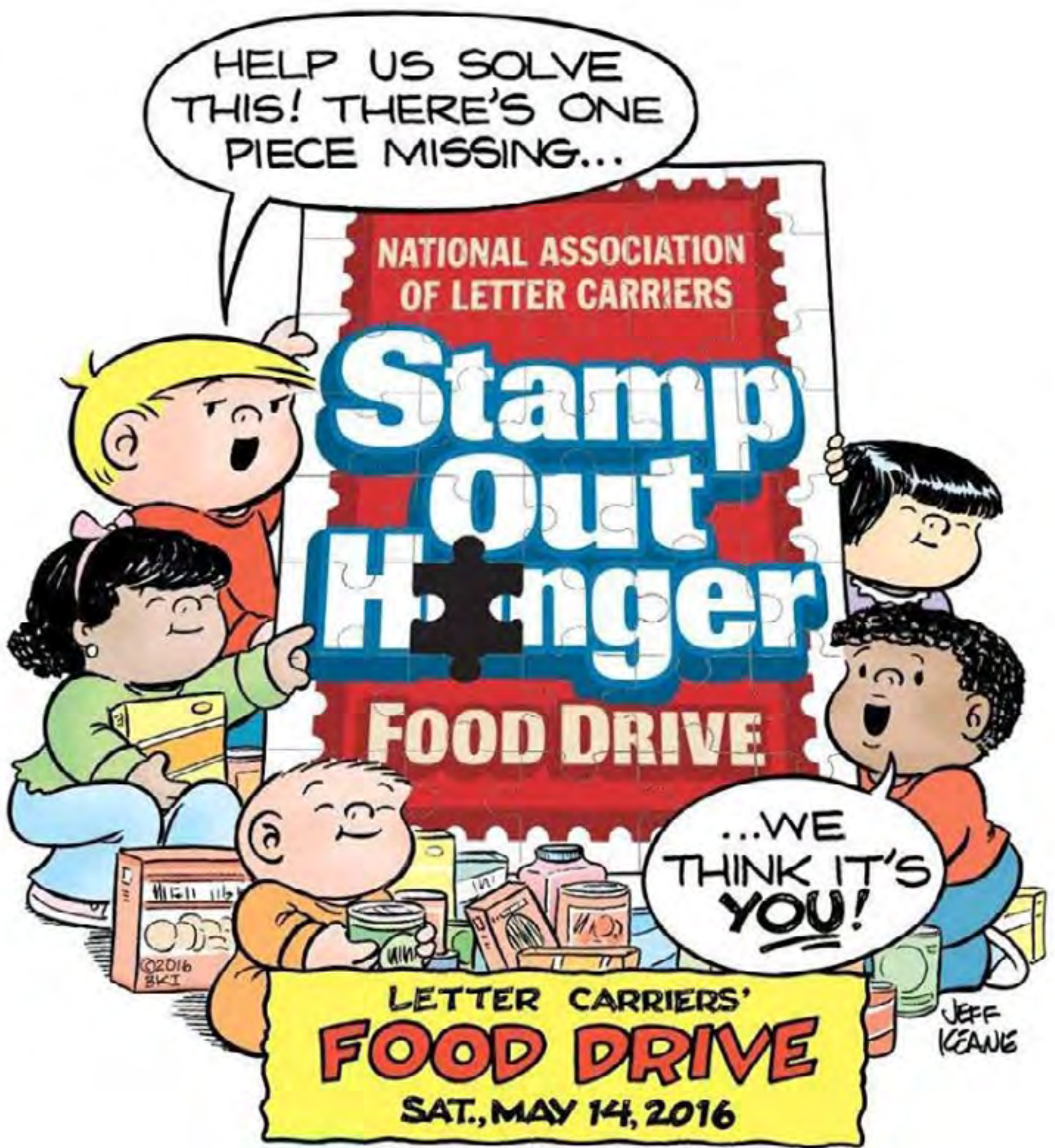


Avoid Being Suspended Over Delinquent Work Dues!

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



Stamp Out Hunger on May 14

On May 14, members of the National Association of Letter Carriers will lead the country's annual largest single-day food drive to help fight hunger in America! This year, we have the opportunity to break the Guinness World Record of 559,885 pounds set in 2011.

Our goal is to not only break that record, but to collect over one million pounds, which means we need your help! Every year, 21 million children go hungry, and through your contribution and assistance we have the power to change that.

For nearly 25 years, Labor Community Services and United Way of Greater Los Angeles have been at the forefront of collecting food and bringing out volunteers. Be part of history by registering your group or yourself to volunteer and contribute to the 2016 Food Drive by [clicking here](#).

Unfair No More

Dear Member:

We have removed two offenders from [AFM's International Unfair List](#). Wayne Newton (doing business as Erin Miel) and Jason Michael Paul Productions recently signed contracts and are no longer on the International Unfair List.



Under new leadership, Las Vegas musicians organized and secured a contract with Wayne Newton guaranteeing that all of his shows, including an upcoming 32-week engagement at Bally's, will be union. This means musicians performing with Wayne Newton can depend on earning fair wages, pension and health benefits.

You may remember that Jason Michael Paul Productions was placed on the International Unfair List last fall after his production of *The Legend of Zelda: Symphony of the Goddesses Master Quest* paid musicians sub-standard wages—without pension or healthcare contributions.

But musicians remained united, kept the pressure on and demanded a living wage. As a result, Jason Michael Paul Productions has signed agreements with local contractors ensuring that future dates of *The Legend of Zelda: Symphony of the Goddesses Master Quest* will be union. We have also received assurances from Jason Michael Paul Productions that they are committed to working union in the future.

Please note that there are different producers for different locations of *The Legend of Zelda: Symphony of the Goddesses Master Quest*, and **only the following locations and dates are presented by Jason Michael Paul Productions and will be union:**

May 20, 2016	Nashville, TN
May 21, 2016	San Antonio, TX
June 23, 2016	Austin, TX
July 14, 2016	Denver, CO
July 22, 2016	San Diego, CA
August 6, 2016	Orlando, FL
August 21, 2016	San Francisco, CA
September 14, 2016	Seattle, WA
September 17, 2016	Portland, OR
September 22, 2016	Calgary, BC
November 11, 2016	Rochester, NY
November 19, 2016	Milwaukee, WI
December 10, 2016	San Jose, CA
January 7, 2017	Fort Worth, TX
January 13, 2017	Honolulu, HI

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

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.



GRAMMY PRO



Breaks: Tips for Freelance Musicians

Joining the Recording Academy

by Lisa Haley, President, Freelance Musicians Association

Recording Academy membership is \$100 per year. The importance of being a voting member is that you get to personally help shape the future of music.

To join as a voting member, you must have performed (vocally or instrumentally) on at least six songs that made it to “national release.” These could be your own songs, or on someone else’s albums. These days, “national release” can mean six songs on iTunes, CDBaby, or Amazon.

Verification is done by the Academy, viewing the credits you have posted on allmusic.com. Allmusic is the worldwide clearinghouse for finding out a person’s true credits for everything music-related. If you don’t have an account as yet, you can submit your credits. Getting an account started requires perseverance (you may have to submit several times before AllMusic creates your account).

Once you are a voting member of the Recording Academy, you are directed to vote for artists you personally feel deserve recognition. Each vote greatly influences their ability to become a GRAMMY winner or nominee.

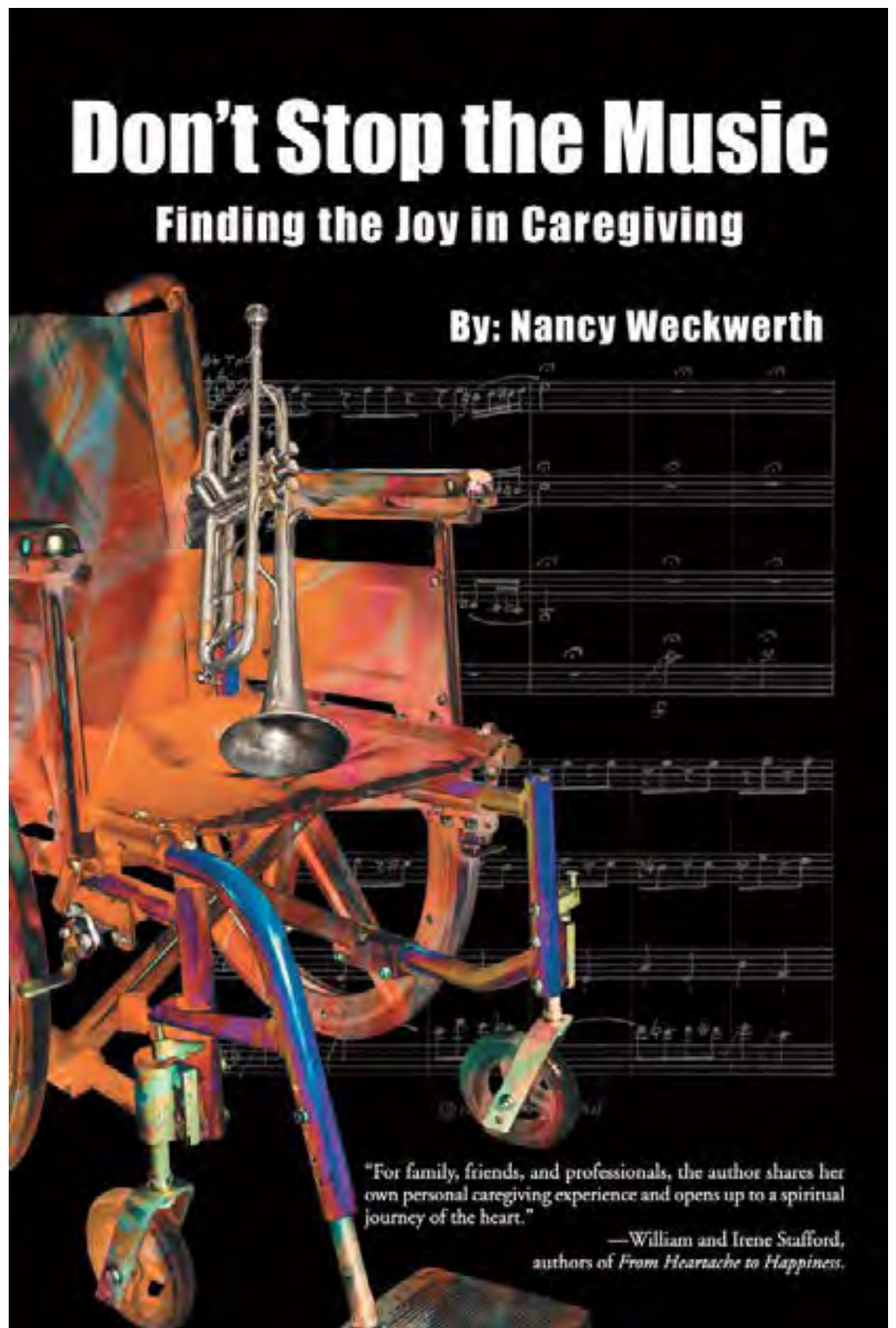
Tired of the genres you hear on the radio? Recording Academy membership is a sure way to give recognition to truly artistic music.

Find out more about becoming a member of the Recording Academy member at grammypro.com/join.

Book review:

‘Don’t Stop the Music: Finding the Joy in Caregiving’

In her new book “Don’t Stop the Music: Finding the Joy in Caregiving,” author and musician Nancy Weckwerth (horn) has created a “survive and thrive” manual for caregivers.



Based upon over 25 years of caregiving for her friend and partner, composer and trumpeter John D. Swan (trumpet), the book describes lessons learned and solutions on how to find the joy in caregiving. Although it is written specifically for caring for a stroke survivor, the message transcends that particular condition. The wisdom within is meaningful for any caregiving situation.



John D. Swan

Nestled within the moving story of composer and trumpeter John D. Swan’s recovery from a massive stroke in 1991, the author reveals nuggets of wisdom for anyone. Each chapter contains helpful items such as:

- Solutions for dealing with the health care system
- Solutions for physical, occupational, and speech therapy
- Solutions for travel with a person who has a handicap
- Lessons learned on making the paradigm shift
- Lessons learned on self-forgiveness
- Lessons learned on trusting your judgment
- Lessons learned on finding your new music



Nancy Weckwerth

The two final chapters describe the pre-stroke lives of the survivor and the author/caregiver as professional musicians. Then the chapters reveal the transition into purpose and joy that they discovered as they gracefully moved into rewarding lifestyles within their new roles.

“Don’t Stop the Music: Finding the Joy in Caregiving” is uniquely written with its style of sincerity and integrity. It invites the readers into the survivor and caregiver’s real world of transformation. If they can live new and better lives as a result of tragedy, so can anyone. Here’s how!

On the dedication page, Weckwerth writes: “This book is gratefully dedicated to the Musicians of the ‘Professional Musicians, Local 47,’ in Los Angeles. Their sincere and heartfelt desire to assist John with his recovery resulted in a fundraiser. This incredible event raised the funds that paid for John’s private therapists for over two years. John would not be where he is today without their generosity. John and I are extremely and forever grateful for our professional musician colleagues.”

“**Don’t Stop the Music: Finding the Joy in Caregiving**” is available at: balboapress.com, amazon.com, and barnesandnoble.com.



The Musicians Referral Service of Los Angeles

Gig Junction is currently seeking "Party Bands" to add to our referral service in order to provide our clients a variety of choices for party bands to hire.

Party Bands should be able to perform music from a variety of eras and styles catering to private parties, birthdays, anniversaries, weddings, etc.

If your band fits this category, please contact Michael A. Ankney, Gig Junction Administrator, at 323.993.3174 or email contact@gigjunction.com.



About Gig Junction

GigJunction.com 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.



Women's Health and Cancer Rights Act of 1988 (WHCRA) & Newborn and Mothers Health Protection Act of 1996 (NMHPA)

Reconstructive Surgery Fully Covered After Mastectomy **WOMEN'S HEALTH AND CANCER RIGHTS ACT OF 1998**

The Professional Musicians Local 47 and Employers Health and Welfare Fund ("the Fund") purchases health insurance benefits through Health Net of California and provides you with this notice as required by the Women's Health and Cancer Rights Act of 1988 (WHCRA).

In compliance with WHCRA, Health Net provides benefits for mastectomy-related services, including all stages of reconstruction and surgery to achieve symmetry between the breasts, prostheses, and for complications resulting from a mastectomy, including lymph edemas.

Although reconstructive surgery after a mastectomy is generally a covered procedure, some procedures are, of course, classified as cosmetic and, therefore, not covered.

Under the WHCRA, and in the case of a participant or beneficiary who is enrolled with and receiving benefits from the Fund, in connection with a mastectomy and elects reconstruction, federal law requires coverage, in a manner determined in consultation with the attending physician and the patient, for:

- reconstruction of the breast on which the mastectomy is performed;
- complications at all stages of a mastectomy, including lymphedemas;
- all any necessary prostheses required as a result of the mastectomy; and
- surgery and reconstruction of the other breast to produce a symmetrical appearance.

This coverage is subject to the Fund's co-payments schedule or any applicable deductibles. For more information on this and other benefits please call PacFed Benefit Administrators at (818) 243-0222.

NEWBORN AND MOTHERS HEALTH PROTECTION ACT OF 1996 (NMHPA)

Group health plans and health insurance issuers generally may not, under Federal law, restrict benefits for any hospital length of stay in connection with childbirth for the mother or newborn child to less than 48 hours following a vaginal delivery, or less than 96 hours following a cesarean section. *However, Federal law generally does not prohibit the mother's or newborn's attending provider, after consulting with the mother, from discharging the mother or her newborn earlier than 48 hours (or 96 hours as applicable).* In any case, plans and issuers may not, under Federal law, require that a provider obtain authorization from the plan or the issuer for prescribing a length of stay not in excess of 48 hours (or 96 hours). The Fund, through the insurance benefits provided by Health Net, fully complies with the NMHPA.

Keep an eye out for our next update, in which we will review the Health Care Reform Act, the various implementing regulations just issued by the Federal Government and how all of this will impact you and the Fund.



Photo by Linda A. Rapka

A Dynamic Duo

Marty & Elayne celebrate 35 years at the Dresden Room

On April 1, Marty and Elayne Roberts celebrated a milestone. Holding the record as the longest running live act at the same venue in the history of Hollywood, the husband-and-wife duo has been playing live music at the Dresden Room's Lounge in Los Feliz five nights a week for the past 35 years.

Perhaps even more remarkable, for all of these years the gig has been covered by a union contract — an all-too-rare occurrence on today's live music scene.

The Daily News recently published an interview with Marty & Elayne on their 35 years at the Dresden. [You can read it here.](#)

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



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



4629 QUAIL LAKES DRIVE
STOCKTON, CA 95207
Phone: 209.951.0196
Fax: 209.951.1050
email: jpinckney@stocktonsymphony.org
www.stocktonsymphony.org

The Stockton Symphony announces

AUDITIONS

For the following tenure-track positions:

Principal Timpani

&

2nd Trombone

Saturday, June 11, 2016

Candidates: please be advised that second-round auditions will be held the same day.

Please send resume and refundable \$35 deposit to:

Stockton Symphony Association

4629 Quail Lakes Drive, Stockton, CA 95207

Audition excerpts will be sent to qualified candidates as soon as available, following submission of resume and refundable fee. However, most excerpts are easily available online or in print versions through various music publishers; notification of scheduled audition times will be by telephone or email at least 48 hours prior to auditions.

Audition repertoire is listed on our website: www.stocktonsymphony.org

Application deadline: June 1, 2016

48-hour cancellation notification required. Refunds will be mailed five days following auditions.

Joanna L. Pinckney ~ Personnel Manager ~ jpinckney@stocktonsymphony.org

Auditions are anonymous and screened.

The Stockton Symphony is California's third-oldest continuously operating professional orchestra, whose season includes a Classics series, a Pops series, and three pairs of *Steppin' Out* concerts for fourth and fifth graders.

Music Director Peter Jaffe has conducted the Stockton Symphony since 1995 and has been credited with launching a period of sustained artistic growth. Maestro Jaffe served for fourteen seasons as resident conductor at the Aspen Music Festival, he has guest-conducted several orchestras across the country, and also directs Stockton Opera and the Auburn and Folsom Lake Symphonies.



Auditions



4629 QUAIL LAKES DRIVE
STOCKTON, CA 95207
Phone: 209.951.0196
Fax: 209.951.1050
email: jpinckney@stocktonsymphony.org
www.stocktonsymphony.org

The Stockton Symphony announces

AUDITIONS

For the following tenure-track positions:

Principal Clarinet

&

2nd Bassoon

Sunday, June 12, 2016

Candidates: please be advised that second-round auditions will be held the same day.

Please send resume and refundable \$35 deposit to:

**Stockton Symphony Association
4629 Quail Lakes Drive, Stockton, CA 95207**

Audition excerpts will be sent to qualified candidates as soon as available, following submission of resume and refundable fee. However, most excerpts are easily available online or in print versions through various music publishers; notification of scheduled audition times will be by telephone or email at least 48 hours prior to auditions.

Audition repertoire is listed on our website: www.stocktonsymphony.org

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Music Director Peter Jaffe has conducted the Stockton Symphony since 1995 and has been credited with launching a period of sustained artistic growth. Maestro Jaffe served for fourteen seasons as resident conductor at the Aspen Music Festival, he has guest-conducted several orchestras across the country, and also directs Stockton Opera and the Auburn and Folsom Lake Symphonies.



Auditions



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

Eímeare 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*



Classifieds

FOR SALE

Bavarian violin, 1700s. Appraised at \$2200. German bow, \$1500.
Yamaha bass trombone YBL 8736. Double valve, well maintained, \$2950
LeBlanc bass clarinet, \$1200. Slidebob@gmail.com or (951) 537-9885

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

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\$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!

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