

Overture

online

120

YEARS

**OVER A CENTURY
OF MUSIC
AND SERVICE**

Local 47 Lifetime Achievement Awards
Join us for a new tradition celebrating our
esteemed members!
April 24, 6:30 p.m.

Next General Membership Meeting
Members will vote on a Resolution to
amend the Bylaws
April 24, 7:30 p.m.

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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Announcing the Local 47 Lifetime Achievement Awards
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Local 47 Spring Membership Drive
Spread the word! Now is the perfect time to join the musicians union



Over 300,000 Music Credits of LA Musicians to be Digitally Archived
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Historical book investigates the heyday of jazz in California during the 1920s through 1950s



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President John Acosta

On Our 120th Anniversary...

On the occasion of the 120th year of our union's birth, there is without a doubt much that can be celebrated. We have a Local union that is stronger in infrastructure and finances, with a membership becoming increasingly engaged with improved participation at every level. From our orchestra committees and union stewards, to our member leaders in political, strategic and healthcare committees, musicians are getting involved, and with an improved work environment within our great city of Los Angeles there is much more that can be done in capturing employment. But we also face our challenges. As our veteran members retire and pass on, we must work harder to bring new members into our union. While we have made great progress, we must continue to fight for hard-won gains with each new generation of musicians. Non-union work can and does eat away at the fabric of our contracts, and as those who have gained the most under our agreements seem to move freely from union to non-union work; those hurt the most are the same musicians who win when jobs are under an AFM agreement. The same pressures that we face today from employers and contractors existed when Local 47 came on the scene in 1897. How we come out ahead can only depend on how willing we are to stand up for ourselves and each other. It's not enough to ask what the union will do for you, but what we all will do for our music community. So I propose a toast, "To a strong union, representing professional musicians for over 120 years, that has guided the careers of many, protected the interest of generations, continued good health, prosperity and solidarity among her members!"

Changes at the LA Phil

It just so happened that I was on my way to an LA Phil rehearsal when I heard the news of Debra Borda's exit to the NY Phil effective September 2017. I, like many of the musicians in the orchestra, received the news with a large dose of surprise and potentially premature nostalgia. I only had the pleasure to work with Debra for a few years in my present role, but I am sure most won't disagree that she did much to help make the LA Phil the world class institution it is today. Top to bottom, the organization is the leading example of what an American orchestra can be when it's led with clarity and dedication, and I want to take this opportunity to acknowledge the great contribution she made in making the LA Phil a premiere orchestra during her 17 years as President and CEO. I wish her the best in her endeavors in NY, and am sure that she will not only miss the amazing musicians in the orchestra, but the beautiful California weather.

What is Happening With Pension?

For those who could not attend the March 6 AFM Pension meeting, I would like to give my comments on our pension's current state and its future. First, my comments are not meant to disparage our Trustees. In the challenging times we live in, there can be no question that defined contribution plans are under attack by a federal government that rewards banks with bailouts when they fail, but fails to provide a safety net for retirees who are taken advantage by the same banks that manipulate the markets (but I digress). One thing we learned on March 6 is that our pension has never fully recovered from the crisis that hit the markets in 2008. Combined with a significant reduction in employer contributions and a growing retiree base, the intersection brings us to a weakened fund that becomes more challenged in maintaining a meaningful retirement benefit. At the March 6 presentation our members heard the stark truth that our fund may need to enter a government mandated restructuring to be salvaged. I believe this may be good news and bad news. The bad news first. Our current retirees will need to take a reduction. Clearly, none of us would ask for anything like this to happen, but here we are. Either we act decisively, or we may need to react hastily. The good news (I think): If we can restructure and reform our pension fund, modifying the current multiplier of \$1 per hundred to, say, \$2, while lowering the \$4.65 payout to something reasonable. We may be able to soften the blow to those on the plan, and entice those still working to continue to contribute. In my opinion, reforming our fund to ensure its long-term viability is one of the key actions our Trustees must take. Only with a reformed fund will officers across the Federation be better positioned to increase contributions to the plan.

In Unity,

John Acosta

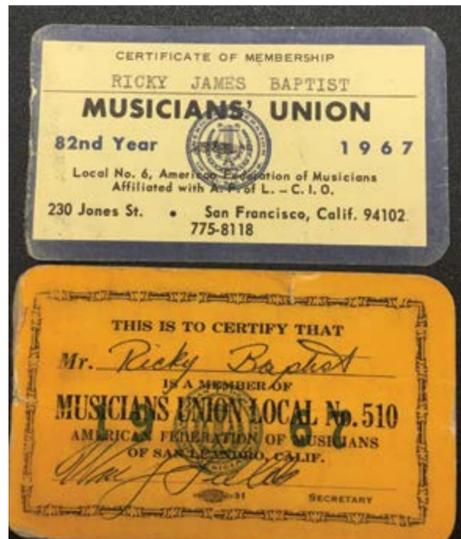




Vice President Rick Baptist

I was very thrilled with the response to my March VP report online. Rimona received quite a few phone calls about changing and updating your beneficiary cards. Again, I am bringing it up in the April hard copy Overture. Please contact Rimona Seay at (323) 993-3159 to make sure that your information is correct on your beneficiary card. She is the person who fields the calls from members' families about what benefits they are entitled to. It has happened way to many times that the card was not updated and an ex, or even a deceased relative, was listed. We are trying to save your beneficiary time and court cost after you pass on. Please make that phone call and remember to also contact Pension, FMSMF, and any other entity that you get "mailbox monies" from.

I was looking through some memorabilia from my career and I came across these two union cards. I was knocked out that they are from 50 years ago. I joined the musicians union (Local 510, San Leandro) when I was 12 years old, and then in 1967 joined Local 6, San Francisco. I actually laughed when I turned the cards over and saw that the membership dues were \$18 a year. I remember \$18 was a lot of money, so I had to pay it quarterly at \$4.50 a quarter.



I continued to look through this ONE large box (I have many, as most of my friends know) of stuff and I realized that my love of collecting started at a very young age. I found an autographed program that I had Cannonball Adderley and his Brother Nat sign from a concert in Frisco. There was also a signed Dizzy Gillespie record. I remembered I was the only person waiting in the pouring rain outside of the stage exit to get him to sign my record. He came out and said, "Hey kid, you a trumpet player?" I answered yes. He said, "You any good?" Well, my 14-year-old brain answered before I could stop it: "Best in my school." After he stopped laughing he told me, "Keep playing and we might work together one day." I remember going home and crying because I was embarrassed by my answer to him.



Rick Baptist, Bobby Bryant, Dizzy Gillespie, and Snooky Young

Fast forward to 1987 when I performed a concert in Cerritos as the first trumpet in the band for Diz. When the rehearsal was over I asked Snooky Young to introduce me to Diz. Snooks and I went up to him, Snooky introduced me, and I relate the story of our meeting in the pouring rain in Frisco. He looked at Snooky, winked and said, "See Snooks, I knew he was going to make it." Twenty-five years earlier I cried because I was embarrassed about my answer to him; 25 years later I cried because a dream of mine came true to play with the great Dizzy Gillespie.

The reason I am relating that story is to ask all our younger musicians just starting their careers to do like I did and start now collecting memories of your life and career in the music world. If you travel with a named act or you are at your first recording session, ask them to sign your music and/or get a photo. Don't be embarrassed; 50 years from now you will be able to look back on that autograph or photo, and I guarantee it will evoke a memory and if your career is long enough, it will evoke thousands and thousands of memories.

BTW, In case you haven't figured it out, it is my life I am recounting, so excuse me while I wipe away my tears. I have always known how truly Blessed we are to live this life of a musician and to entertain the world with our music.

Live, Laugh and Love
Rick Baptist



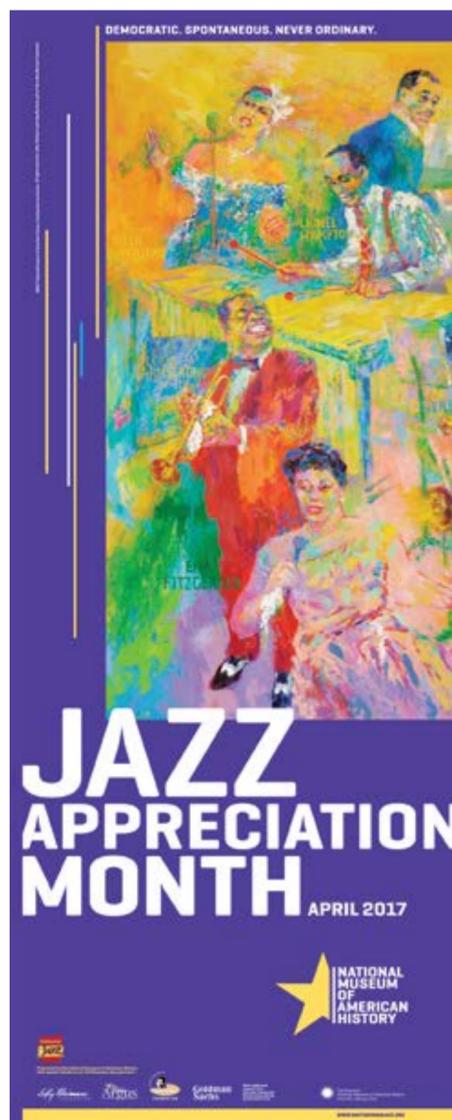


Secretary/Treasurer Gary Lasley

Greetings, and welcome to Spring and the creativity it inspires. Here at Local 47 there is a lot to be excited about. We are moving forward with plans for our new building in Burbank. We are in the process of getting permits, hiring a general contractor and are ready to begin work on the financial office and the rehearsal rooms. We have hired an acoustician to make sure that the rehearsal rooms are state-of-the-art and completely soundproof.

Speaking of, April is Jazz Appreciation Month (JAM). We are fortunate to have some of the best jazz musicians on the planet regularly performing right here in our rehearsal rooms. One of the joys of working here is taking a stroll and hearing the sounds of Gary Herbig, Howie Rich, Stephanie O'Keefe, Pete Meyers, Mike Barone, Mary McKain, Marissa Benedict, Steve Huffsteter, and Ken Shroyer (and many more) wafting through the halls. I'd like to say "Congratulations!" and "Thank you!" to all the amazing musicians who enrich the lives of those of us who work here, as well as their countless fans across the globe.

And be sure to go see the *BlackMusic*, *BlackWork* exhibit ([click here](#) for a writeup of the opening). It is a celebration of the music of our brothers and sisters from Local 767, which joined together with Local 47 in 1952. It runs through June 30 at the California Jazz and Blues Museum, 4317 Degnan Blvd. Los Angeles, CA 90008.



Our Next General Membership meeting is Monday night, April 24, at 7:30 p.m. in the Serena Kay & Earl Williams Auditorium. There will be voting on a resolution to change the Local 47 Bylaws, officers' reports, and an update on the new building. Prior to the meeting, at 6:30, we will be presenting the first ever Lifetime Achievement Awards to Gene Cipriano, Vince DeRosa, Louise Di Tullio, Carole Kaye, and Dick Nash. Come out early to honor these legendary musicians, and enjoy some refreshments, then stay for the meeting and make your voice heard! (See more at afm47.org/lifetimeawards)

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

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

Warm Regards,

Gary Lasley



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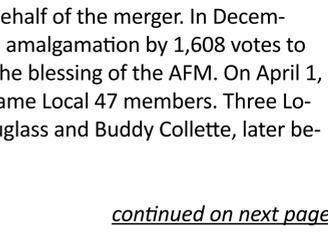
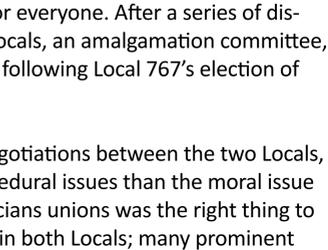
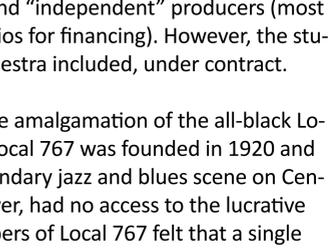
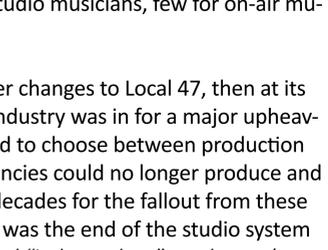
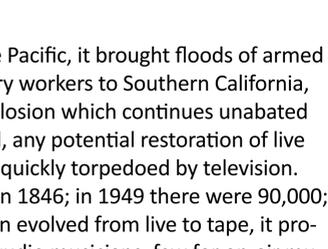
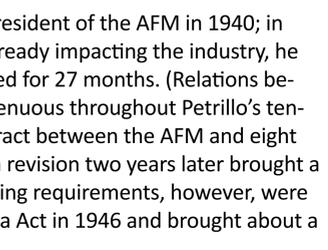
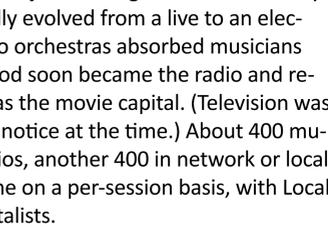
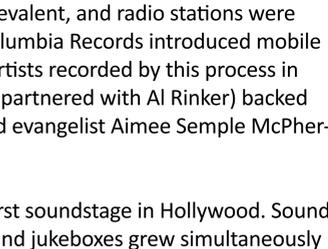
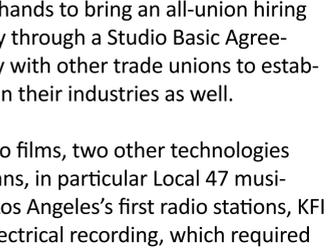
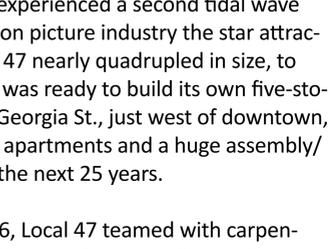
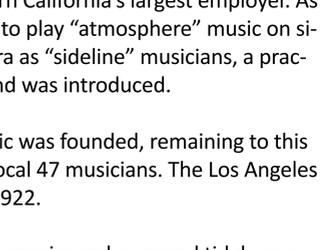
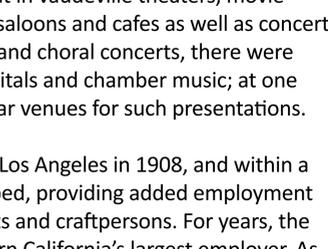
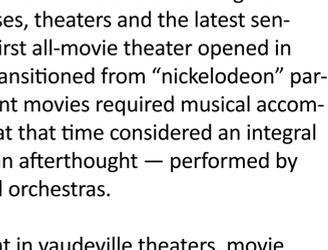
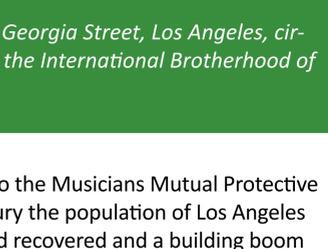
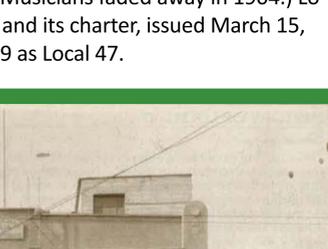
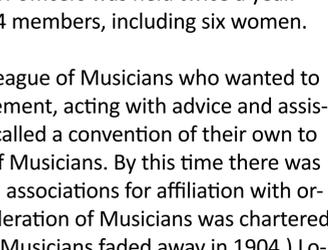
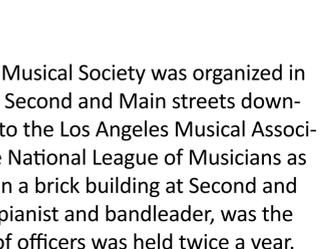
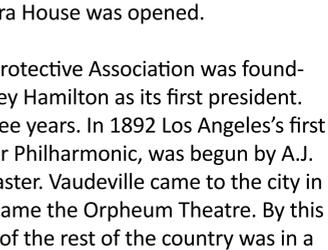
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120 YEARS

OVER A CENTURY OF MUSIC AND SERVICE

Right: Snapshots from the *Overture*, official journal of Local 47, publication of which began in 1920. At first bi-monthly, then monthly, and now quarterly in print and monthly in digital form, *Overture* since its debut has been recognized both locally and nationally for outstanding journalism in the labor field. On the cover of this issue appears our charter affiliating Local 47 with the AFM, dated March 15, 1897, which still hangs on our office walls.



IT WAS 120 YEARS AGO TODAY...

The founders of AFM Local 47 came together over a century ago with a singular understanding of purpose: Musicians standing together have strength. While much has changed over the 120 years since the formation of our Local, our mission remains the same today as it always has: to promote, advance, and protect the interests and concerns of Los Angeles musicians in all areas of the music business.

Our jurisdiction has expanded over the years, and today includes all counties of Los Angeles (except the Long Beach area). We remain the second largest Local in the Federation, next only to New York Local 802. Our more than 7,000 members work in all facets of the music business, from studio recording musicians to live performance artists to music preparation personnel, and spanning all genres, from symphonic and chamber music to hip hop and rock, country to klezmer, Latin to jazz and blues.

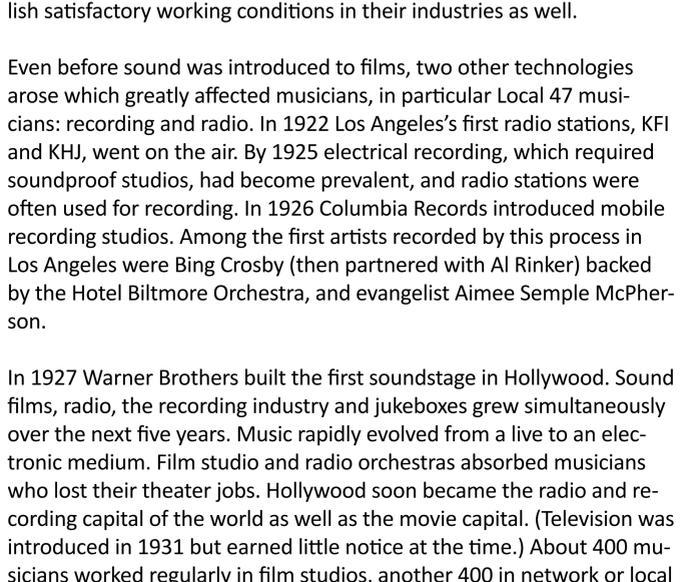
The early days of organizing musicians in Los Angeles weren't exactly easy. Musicians had formed various associations in American cities since the mid-1850s, but there were no national standards and practices. A National Association of Musicians was formed around 1870 and held conventions for five years before folding. In 1886, a National League of Musicians in New York grew rapidly, assuming general jurisdiction over the business. The League, however, took the unfortunate position that musicians were artists and should not affiliate with the labor movement, and proposals to join the American Federation of Labor (AFL) were voted down at 11 consecutive League conventions.

During the 1870s and 1880s such musical pioneers as A.J. Stamm, C. E. Day, Adolf Willhartitz, Caroline Severance, Harley Hamilton, W.F. Arend, and L.E. Behymer reached Los Angeles. Music education was offered at USC, St. Vincent's College (now Loyola) and State Normal (forerunner of UCLA). A Conservatory of Music (now California Institute of the Arts) was begun, several choral societies founded, and a Grand Opera House was opened.

In 1888 the Los Angeles Musicians Protective Association was founded with violinist and conductor Harley Hamilton as its first president. This organization did not survive three years. In 1892 Los Angeles's first professional orchestra, a 37-member Philharmonic, was begun by A.J. Stamm, with Hamilton as concertmaster. Vaudeville came to the city in 1894 as the Grand Opera House became the Orpheum Theatre. By this point, Los Angeles along with much of the rest of the country was in a severe depression.

In October of 1894, the Los Angeles Musical Society was organized in the rooms of the Republican Club at Second and Main streets downtown. The name was soon changed to the Los Angeles Musical Association and became affiliated with the National League of Musicians as Local 19. Union headquarters were in a brick building at Second and Main streets. W.F. Arend, a popular pianist and bandleader, was the first president. Until 1902, election of officers was held twice a year. The first Local 19 directory listed 114 members, including six women.

In 1896, members of the National League of Musicians who wanted to affiliate with the general labor movement, acting with advice and assistance of the late Samuel Gompers, called a convention of their own to organize the American Federation of Musicians. By this time there was sufficient support among musicians' associations for affiliation with organized labor, and the American Federation of Musicians was chartered by the AFL. (The National League of Musicians faded away in 1904.) Local 19 applied for AFM membership and its charter, issued March 15, 1897, designated the former Local 19 as Local 47.



Local 47 headquarters at 1417 1/2 Georgia Street, Los Angeles, circa 1920s. The building also housed the International Brotherhood of Electrical Workers, Local Union 83.

In 1900 Local 47 changed its name to the Musicians Mutual Protective Association. By the turn of the century the population of Los Angeles exceeded 100,000, the economy had recovered and a building boom was underway, including opera houses, theaters and the latest sensation, motion picture houses (the first all-movie theater opened in 1902). Film exhibition had quickly transitioned from "nickelodeon" parlors to mass entertainment, and silent movies required musical accompaniment — the musical score was at that time considered an integral part of the presentation instead of an afterthought — performed by pianists at first, then organists or full orchestras.

Musicians began to find employment in vaudeville theaters, movie houses, tourist hotels, dance clubs, saloons and cafes as well as concert bands. Along with band, symphony and choral concerts, there were musicales and salons devoted to recitals and chamber music; at one time, department stores were regular venues for such presentations.

Motion picture production came to Los Angeles in 1908, and within a decade a huge industry had developed, providing added employment for musicians along with other artists and craftpersons. For years, the motion picture industry was Southern California's largest employer. As early as 1913, musicians were hired to play "atmosphere" music on silent film sets, or to appear on camera as "sideline" musicians, a practice which continued long after sound was introduced.

In 1919 the Los Angeles Philharmonic was founded, remaining to this day the largest single employer of Local 47 musicians. The Los Angeles Symphony went out of business in 1922.

Following World War I, Los Angeles experienced a second tidal wave of population growth, with the motion picture industry the star attraction. Between 1921 and 1929, Local 47 nearly quadrupled in size, to 4,000 members. By 1925, the union was ready to build its own five-story headquarters building at 1417 S. Georgia St., just west of downtown, featuring club rooms, offices, studio apartments and a huge assembly/dining hall. This would be home for the next 25 years.

When sound came to movies in 1926, Local 47 teamed with carpenters, electricians, painters and stagehands to bring an all-union hiring policy to the motion picture industry through a Studio Basic Agreement, and continued to work closely with other trade unions to establish satisfactory working conditions in their industries as well.

Even before sound was introduced to films, two other technologies arose which greatly affected musicians, in particular Local 47 musicians: recording and radio. In 1922 Los Angeles's first radio stations, KFI and KHJ, went on the air. By 1925 electrical recording, which required soundproof studios, had become prevalent, and radio stations were often used for recording. In 1926 Columbia Records introduced mobile recording studios. Among the first artists recorded by this process in Los Angeles were Bing Crosby (then partnered with Al Rinker) backed by the Hotel Biltmore Orchestra, and evangelist Aimee Semple McPherson.

In 1927 Warner Brothers built the first soundstage in Hollywood. Sound films, radio, the recording industry and jukeboxes grew simultaneously over the next five years. Music rapidly evolved from a live to an electronic medium. Film studio and radio orchestras absorbed musicians who lost their theater jobs. Hollywood soon became the radio and recording capital of the world as well as the movie capital. (Television was introduced in 1931 but earned little notice at the time.) About 400 musicians worked regularly in film studios, another 400 in network or local radio ensembles. Recording was done on a per-session basis, with Local 47 establishing scales for instrumentalists.

James Caesar Petrillo was elected president of the AFM in 1940; in 1942, with shortages of materials already impacting the industry, he imposed a recording ban which lasted for 27 months. (Relations between Local 47 and the AFM were tenuous throughout Petrillo's tenure.) In 1944 the first standard contract between the AFM and eight major studios was negotiated, and a revision two years later brought a 33% wage increase. Certain AFM hiring requirements, however, were overturned by the passage of the Lea Act in 1946 and brought about a Congressional investigation in 1947.

When World War II expanded to the Pacific, it brought floods of armed forces personnel and wartime factory workers to Southern California, triggering yet a third population explosion which continues unabated to this day. But when the war ended, any potential restoration of live entertainment to prewar levels was quickly torpedoed by television. There were 400 sets in Los Angeles in 1846; in 1949 there were 90,000; in 1951, nearly 850,000. As television evolved from live to tape, it provided many new opportunities for studio musicians, few for on-air musical performances.

The postwar years also brought other changes to Local 47, then at its peak of 18,000 members. The film industry was in for a major upheaval when courts ruled that studios had to choose between production and distribution, and that talent agencies could no longer produce and own shows. It took more than two decades for the fallout from these two decrees to settle, but the result was the end of the studio system and the shift in power to agencies and "independent" producers (most of whom still depended on the studios for financing). However, the studios no longer kept talent, staff orchestra included, under contract.

Another major development was the amalgamation of the all-black Local 767 into the all-white Local 47. Local 767 was founded in 1920 and headquartered in Los Angeles's legendary jazz and blues scene on Central Avenue. Black musicians, however, had no access to the lucrative world of studio work. Certain members of Local 767 felt that a single union would provide equal access for everyone. After a series of discussions among members of both Locals, an amalgamation committee, chaired by Benny Carter, was begun following Local 767's election of officers in December 1951.

The next year was occupied with negotiations between the two Locals, focusing more on financial and procedural issues than the moral issue of whether ending segregated musicians unions was the right thing to do. Sentiment pro and con ran high in both Locals; many prominent Local 47 members campaigned on behalf of the merger. In December 1952, Local 47 members ratified amalgamation by 1,608 votes to 1,375. The next step was to secure the blessing of the AFM. On April 1, 1953, Local 767's 600 members became Local 47 members. Three Local 767 officers, Marl Young, Bill Douglass and Buddy Collette, later became officers of Local 47.

continued on next page

(continued from previous page)

By the time Local 767 came on board, Local 47 had moved from Georgia Street into its Hollywood home at 817 N. Vine St. NBC radio devoted a trans-continental broadcast to the opening of the 12-hour dedication ceremony Jan. 21, 1950. Stars of radio, TV and motion pictures, including Bing Crosby, Bob Hope and Jimmy Durante, took part along with hundreds of Local 47 musicians.

In 1958 a nucleus of studio musicians formed the Musicians Guild of America to bargain independently with the studios under the auspices of the National Labor Relations Board.

Guild membership eventually grew to 327; its organizers were expelled from the AFM. While emotions ran high on both sides, the net result was that the Guild did manage to bargain for important contract provisions the AFM previously had been unwilling or unable to secure. In 1961 a truce was negotiated and the Guild was absorbed back into the AFM.

In 1962 Musicians Mutual Protective Association changed its name again, to Musicians Union, Local 47, American Federation of Musicians.

The mid-1950s also brought a new phenomenon known as rock 'n' roll. Rock musicians were heavily dependent on electronics, and instrument manufacturers were pleased to accommodate them. By the late 1960s, synthesized sound as no longer a novelty. In the 1970s, digital technology appeared, affecting composition, music preparation, recording and live performance. "Sampling" technology, in which the sound of an instrument could be captured, modified and duplicated, further jeopardized the employment of acoustic musicians. Still, many managed to adapt.

In September 1992 a fire, later determined to be arson, raced through Local 47 headquarters, causing over \$500,000 in damages. Computer systems, files and archives were destroyed. Offices were rebuilt but quarters were cramped for quite some time.

In 1994, on the occasion of its 100th anniversary, Local 47 changed its name to Professional Musicians, and once more in 2013 to American Federation of Musicians Local 47.

In February 2016, via mail referendum, members voted to approve the sale of the Vine Street property and move our union headquarters once again, to the entertainment hub of Burbank. The move will occur this summer.



Preliminary rendering of our new Burbank headquarters, which we will begin settling in to this summer.

Today, as we always have, Los Angeles musicians face challenges in the ever-changing landscape of our industry. Offshoring is sending recording work overseas; digital streaming is drying up sales of physical recording product; pay-to-play venues still threaten live performing artists. Technological advances continue to transform our work and how we are compensated.

In the face of these many challenges, we too are seeing a renewed sense of union pride and rise in activism within our membership. Local 47 members are becoming more involved in organizing and political activities, and stepping up to lead these various initiatives and programs. As we reflect upon our rich legacy of the past 120 years, let us also share in the opportunity to look ahead with the same optimism, vigor, and enthusiasm being shown by these members heeding the call and taking up active leadership roles within our union.

2017 Local 47 Executive Board



For the first time in recent memory, all candidates who submitted nominating petitions for the 2016 Local 47 General Election were unopposed. On Sept. 16, 2016, the Election Board declared all candidates elected by acclamation. The members of the 2017 Executive Board were officially sworn in on Jan. 24, 2017. See the Executive Board roster, as well as additional Boards and Committees, [here](#).

(Many thanks to former Overture Editor, Local 47 Life Member Michael O'Daniel, whose invaluable 1996 article on the history of Local 47 supplied the bulk of material for the overview published herein.)



At our Presidents Day Town Hall the evening of Feb. 20, musicians welcomed an excellent panel to discuss healthcare, labor rights, tax credits for musicians, and arts education and funding. Guest panelists were Congresswoman Judy Chu, RMA President Marc Sazer, ICSSOM President Meredith Snow, composer/arranger and Secretary of Americans for Democratic Action Cliff Tasner, and WGA-W Political Director Corri Freedman.

Leadership in 2017

by Jefferson Kemper, Organizing Coordinator

Who determines the value of your work?

As our last membership meeting ended, I spoke with a young musician about his hopes to get film credits (on the crawl) for musicians that record scores. He had been talking with composers, directors, and fellow rank-and-file members, asking why musicians receive less recognition than food service personnel and restroom providers that contribute to a film.

Following our recent town hall meeting, a Local 47 guitarist is taking the lead on a video project to help defend the National Endowment for the Arts, interviewing musicians and editing together a compelling story about the immeasurable value of arts programs in our communities.

While the federal axe hovers over the Affordable Care Act, a group of members dedicated to expanding healthcare is putting together a training at the Local on a bill to create a single-payer healthcare system in California, SB 562 on March 27, 7 p.m. at Local 47.

That's not all. The Theatre Musicians Association is becoming more active, RMA members are holding house meetings to talk about upcoming contracts, and I've gotten calls from individual members volunteering to write articles, give interviews and paint banners to support our political program.

I see, in these efforts, the core of what makes a union effective: leadership. These aren't members brimming with free time and altruism; these are busy, working musicians fighting for their own well-being. Members are taking on our challenges and calling on their friends and colleagues to join in. That's what a union is and that's what will get us back on track.

You too will face tough, individual choices this year, and how you conduct yourself will influence your peers. If you step up, more musicians will follow your lead. If you shrink from responsibility, other musicians have one less person standing by their side. I can't guarantee that all our efforts will succeed, but I will promise that no one will work harder to support you than I will, and that rebuilding this union is the best way to safeguard your future.

Who determines the value of your work? Someone else, unless you step up and find your place to lead.



Take Action!

Sign up to join the Musicians' Political Action Committee at afm47.org/organizing

The National Endowment for the Arts is under attack. While the White House is no longer planning to completely eliminate the agency, the current plan will severely reduce the NEA at a significant rate that would devastate many vital arts and music programs around the country.

**Save
the
NEA**

On March 16, AFM Local 47 President John Acosta released a statement in defense of the NEA:

"Music brings people together; it touches our hearts and it moves us in ways that are difficult to quantify. The White House's proposal to cut the National Endowment for the Arts is misguided and poorly considered. It will have a negligible impact on the federal budget, but it will have a palpable impact on communities across the country.

"On average, every dollar the national endowment awards triggers nine dollars in matching funds from state, local, and charitable contributions, making it one of the most effective federal agencies we have. The programs funded by the NEA help promote arts and music education for underprivileged youth and they help bring programs to communities that can't always support the arts on their own.

"At the American Federation of Musicians Local 47, we want to ensure that communities across the country continue to benefit from the enrichment and value that art brings into our lives, and we will work to maintain and expand federal funding for the NEA."

Learn more about AFM Local 47's efforts to preserve the National Endowment of the Arts @ bit.ly/savethenea47

Moving? Interests Changed? Closets Full?



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AFM LOCAL

47

General Membership Meeting

Monday, April 24, 2017

Serena Kay & Earl Williams Auditorium

7:30 pm

Open to all members in good standing.

Please plan to join us in what will be our last meeting at the Vine Street property!

On the Agenda (subject to change):

- Presentation of 50-Year Pins
- Voting on Resolution to Amend the Bylaws
(held over from January meeting; see text in Overture Magazine)
- Officer Reports
- Old and New Business

Food & refreshments will be served

[Dual Capacity Policy](#)

[Confidentiality Policy](#)

Join us prior to the meeting at 6:30 p.m. for the kickoff celebration of the AFM Local 47 Lifetime Achievement Awards, a new tradition honoring our esteemed members! See next page for details.



Office Closures
Friday, April 14
(closing early for Good Friday)
Memorial Day:
Monday, May 29

General Membership Meetings
April 24
July 24
October 23

A complete listing of upcoming & ongoing events are posted @ afm47.org/calendar

Announcing the AFM Local 47

Lifetime

Achievement Awards

Join us in the kickoff celebration of a new tradition
honoring esteemed members of AFM Local 47

Monday, April 24, 6:30pm
817 Vine Street Hollywood CA 90038

honoring

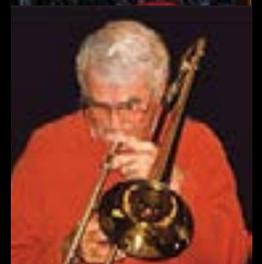
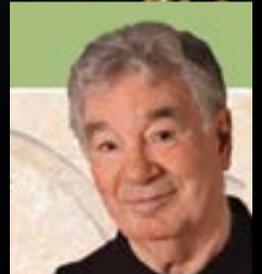
Gene Cipriano

Vince DeRosa

Louise Di Tullio

Carol Kaye

Dick Nash



RSVP: rsvp@afm47.org | afm47.org/lifetimeawards

UPCOMING EVENTS

Orchestration With Dr. Norman Ludwin

Courses offered paired or individually.

FREE to Local 47 members

Space is limited! rsvp@afm47.org

For both classes Dr. Ludwin provides 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, Ludwin strongly encourages you to attend to learn this important craft that can boost your career.



Orchestration I

July 18 - Sept. 9

Orchestration I covers the basics: ranges, strength and weaknesses of the instruments, transpositions and how to orchestrate clearly and effectively. 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. Class sessions involve lectures, score study, instrumental demonstrations, and performance and discussion of student assignments.

Orchestration II

Sept. 16 - Nov. 4

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.

** Please note: Our headquarters will be in the new Burbank location when these classes commence. Those who RSVP will receive updates on the location and time of the classes as soon as they are determined.*

You Are Invited

California Jazz Foundation's Annual Gala

Give the Band a Hand

Saturday, April 8, 2017, 6:00 pm
Cocktail hour, silent auction,
live auction, dinner, entertainment

The L.A. Hotel Downtown
333 South Figueroa Street
Los Angeles, CA

Enjoy an evening of outstanding
music while honoring

Kenny Burrell - "Nica" Award
Gerald Wilson - Heritage Award

Master of Ceremonies: Russell Malone
Music performance featuring:
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Paul Jackson, Jr., Guitar
Russell Malone, Guitar
Anthony Wilson, Guitar
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directed by Dr. Bobby Rodriguez
Los Angeles City College Jazz Ensemble



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OR MAIL CHECK TO:

California Jazz Foundation
13205 Cheltenham Dr, Sherman Oaks, CA 91423
Tickets: \$250 each

The "Nica" is awarded to those individuals who exemplify the legacy of the Baroness Pannonica de Koenigswarter, known as "Nica," an iconic figure who forged a unique bond with the jazz community at a transformative time in American popular culture.

Kenny Burrell is an NEA Jazz Master, heralded guitarist, composer, and current Director of Jazz Studies at the UCLA Herb Alpert School of Music. The Nica will be awarded in recognition of his lifetime of contributions to jazz and to the myriad students who have benefited from his mentoring.



The Heritage Award is given posthumously to recognize significant contributions to jazz. This year we will honor the memory of Gerald Wilson — arranger, big band leader, composer, and educator. Gerald's son, Anthony, will accept the award on behalf of the family.



Honorary Dinner Chairs

- ✧ Barbara Abell
- ✧ Cecilia Brown
- ✧ John Clayton
- ✧ Betty Hoover
- ✧ Joe La Barbera
- ✧ Stephanie Levine
- ✧ Russell Malone
- ✧ Johnny Mandel
- ✧ Flip Manne
- ✧ Frank Potenza
- ✧ Dr. Bobby Rodriguez
- ✧ Lalo Schifrin

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In honor of Kenny Burrell
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ONGOING EVENTS

Executive Board Meetings

Tuesdays, 10 am

Local 47 Board Room

Members welcome as observers

Finale 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. Contact

Contact Bobby Chávez: (323) 774-9222, cnleg3@gmail.com

L.A. Pianists Club

Last Wednesdays, 12:30-2:30 pm

Serena Kay & Earl Williams Auditorium

We have all styles, from jazz to pop to classical. We welcome and encourage all pianists to join us! Any questions, contact Jeff Lass at

jefpatla@att.net

New Member Orientation

Third Thursdays, 2 pm

Local 47 Conference Room

ProMusic 47 Radio

All Union Music, All the Time!

We are proud to offer an all-union radio station, playing music of all genres, recorded by members of the American Federation of Musicians

Local 47. Tune in @ afm47.org/radio

Symphony 47

Mondays at 10:30 am - 12:30 pm (NEW TIME!)

Serena Kay & Earl Williams Auditorium

Local 47's orchestra, led by Maestra Eímear Noone, former conductor of the Dublin City Concert Orchestra and a regular on podiums of L.A.'s most prestigious recording studios. 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.

American Federation of Musicians Local 47

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April 1 - June 30, 2017



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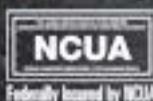
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Making Music Credits Timeless: Legacy Artist Archives

Over 300,000 Music Credits of LA Musicians to be Digitally Archived ProMusicDB.org launches Make Musician Credits Timeless fundraiser

ProMusicDB.org announces their "Make Musician Credits Timeless" fundraising campaign, seeking support for three archiving projects that will integrate over 300,000 Music Credits of Los Angeles Musicians into the ProMusicDB.org platform.

"Music is timeless in the digital age. Therefore, the acknowledgement of the people who created and performed music should be timeless as well," says Christy Crowl, Founder and CEO of ProMusicDB.org. "We believe that by archiving musician credits and their digital artifacts in the ProMusicDB.org platform, we are preserving a valuable piece of our culture in history, and empowering a more personal connection between the music we hear every day and the musicians that create it."

The three digital archiving projects will take over a year to complete, and include creating a ProMusicDB Legacy Artist Archive for Composer, Arranger, and Conductor Jimmie Haskell; a Legendary Players Archive for the 73 Los Angeles musicians who are considered part of The Wrecking Crew; and the integration of 203 musician pages formerly on the website LStudioMusicians.info, which will establish the foundation for the ProMusicDB Living Legacy Archives.

"We desire to create these archives because of the body of work these musicians represent, that unfortunately has gone unacknowledged over time," Crowl said. "Their influence is felt by an entire generation of music fans and professional musicians, and we all know currently there is no authoritative or collective source providing complete information on any of them, or any other musician for that matter. We hope ProMusicDB.org can change that – for them and for all professional musicians moving forward. Our success is dependent on how the musician community supports our fundraising efforts towards this goal."

Donations are tax-deductible and can be made directly to the Make Musician Credits Timeless campaign at ProMusicDB.org.

ProMusicDB.org is a project of the Pasadena Arts Council's EMERGE Program and is a founding member of the BerkleeICE Open Music Initiative. Endorsers include the Professional Musicians Local 47 of the American Federation of Musicians, SAG-AFTRA Singers, the Music Library Association, the Entertainment ID Registry Association, and the Wrecking Crew.

Additional details of the three "Make Musician Credits Timeless" projects are as follows:

1) Legacy Artist Archive Project: Jimmie Haskell

Grammy-winning Arranger/Composer Jimmie Haskell passed away in 2016 and his website was "turned off." His prolific body of work that includes over 150 Gold and Platinum Records is not archived anywhere, although his arrangements of "Bridge Over Troubled Water," "Ode to Billy Joe," and "If You Leave Me Now," among many others are still enjoyed all over the world. We estimate that Jimmie's Legacy Archive in ProMusicDB.org will include approximately 2500 music credits, 2500 sound recordings, and 2500 musical works, and will take 14 full time days for a personal curator to complete.



2) Legendary Players Archive Project: The Wrecking Crew

The legendary musicians of "The Wrecking Crew" created the sounds behind many of the hits by The Beach Boys, Sonny and Cher, Elvis, The Carpenters, The Righteous Brothers, and many others. These musicians set the tone for an entire generation of music fans, yet their music credits and digital archives do not exist together anywhere. We estimate that these 73 Legendary Player Archives in ProMusicDB will collectively include over 100,000 music credits, over 25,000 different sound recordings, and over 25,000 different song titles, and will take approximately 6 months for our music curator team to complete.



Names of Wrecking Crew Legendary Player Profiles:

SAXOPHONE Gene Cipriano Jay Migliori Jim Horn Nino Tempo Plas Johnson Steve Douglas	KEYBOARDS Al De Lory Don Randi Gene Garth Leon Russell Lincoln Mayorga Mac Rebennack Michel Rubini Mike Melvoin Mike Spencer Ray Johnson	GUITAR Al Casey Al Vescovo Barney Kessel Ben Benay Bill Aken Billy Strange David Cohen Dennis Budimir Don Peake Doug Barteneff Glen Campbell Howard Roberts Irv Rubins James Burton Jerry Cole Jerry McKenzie John Goldthwaite Lou Morell Louis Shelton Mike Deasy P. F. Sloan René Hall Russ Titelman Tommy Tedesco Vinnie Bell	BASS Bill Pitman Bob West Carol Kaye Harvey Newmark Jerry Scheff Joe Osborn Larry Knechtel Max Bennett Ray Pohlman Red Callender Chuck Berghofer Jimmy Bond Lyle Ritz	DRUMS/PERC Earl Palmer Hal Blaine Jim Gordon Jim Keltner Joe Porcaro John Clauder Frank Capp Gary Coleman Julius Wechter
TRUMPET Bud Brisbois Chuck Findley Ollie Mitchell Roy Caton Tony Terran				CONDUCTOR/ARRANGER Jack Nitzsche
TROMBONE Dick Hyde Dick Nash Lew McCreary				HARMONICA Tommy Morgan

3) Living Legacy Archive Project (formerly LStudioMusicians.info):

For over ten years, Gio Washington-Wright has personally archived the work of Los Angeles session musicians into the website LStudioMusicians.info as a labor of love. The website has grown to include 203 session player pages, and approximately 40 Gigs of session pictures, videos, and music credits.



This archive is the only personally curated public archive for many of today's session players. We estimate that these 203 Living Legacy Archives in ProMusicDB will include upwards of 200,000 music credits, 200,000 sound recordings, and 200,000 musical works, and will take approximately one year for Gio and our music curator team to complete.

Names of LStudioMusicians.info Living Legacy Profiles:

FLUTES Sara Andon Heather Clark Louise DiTullio Pedro Eustache Paul Fried Susan Greenberg Steve Kujala Julie Long Gina Luciani Jenni Olson Geri Rotella David Shostac Robert Shulgold Ben Smolen Amy Tatum Jim Walker	SAXOPHONES & WOODWINDS Chris Bluff Dave Boruff Pete Christlieb Gene Cipriano Jeff Driskill Brandon Fields Gary Foster Kevin Garren Gordon Goodwin Gary Herbig Terry Harrington Dan Higgins Rusty Higgins Greg Huckins Marty Krystall Bill Liston Rob Lockart Sal Lozano Tom Luer	FRENCH HORNS Mark Adams Steve Becknell Annie Bosler Laura Brenes Dave Everson Allen Eagle Justin Hageman Dylan Hart Den Jaber Dan Kelley Jenny Kim Kristy Morrell Brian O'Connor John Reynolds Kurt Snyder James Thatcher Rick Todd Brad Warnaar Phil Yao	TRUMPETS Rick Baptist Marissa Benedict Wayne Bergeron Oscar Brashear Jeff Bunnell Charley Byrd Winley Davis Joe Davis* Tom Divers Dennis Farias Bobby Findley Chuck Findley Dan Fornero Rob Frear George Graham* Gary Grant Larry Hall Jerry Hey Walt Johnson Jon Lewis Warren Luening* Dustin McKinney Malcolm McNab Tim Morrison Willie Murillo Bob O'Donnell Barry Perkins Cal Price Paul Salvo Carl Saunders Dan Savant Dan Schaer Bobby Shew Ron Stout Bob Summers Frank Szabo Chris Tedesco John Thomas Dave Washburn	TROMBONE George Bohanon Bill Booth Rich Bullock Bruce Fowler Craig Gosnell Steve Holtman Alex Iles Alan Kaplan Andy Malloy Andy Martin Bob McChesney Nick Lane Charlie Loper Charlie Morillas Dick Nash Bruce Otto* Bill Reichenbach Phil Sanders Phil Teele George Thatcher Jason Thor Francisco Torres	VIOLINS Belinda Broughton Joel Dukov Bruce Dukov Endre Granat Clayton Haslop VOCALS Laura Dickinson Becky Martin Murillo GUITAR George Doering PIANO Gloria Chen Ralph Grierson Randy Kerber Mike Lang Tom Ranier Alan Steinberger DRUMS Vinnie Colaiuta Bernie Dresel John "J.R." Robinson PERCUSSION Alex Acuna Luis Conte Wade Culbreath Paulinho DaCosta Brad Dutz Mike Englander Alan Estes Gregory Goodall M.B. Gordy Dan Greco Brian Kilgore Emil Richards Walter Rodriguez Steve Schaeffer Donald Williams Robert Zimmitti
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* In Memorium

Have we missed any? Are there corrections we need to make? Is your name listed here and you would like to claim or donate to your own Pro-MusicDB.org page? Contact Christy Crowl at christy@promusicdb.org.



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News Briefs



AFM Pension Fund Hosts LA Meeting

On the evening of March 6, 158 members attended an informational meeting of the AFM & Employers' Pension Fund in the Local 47 Auditorium. AFM President Ray Hair and several other Trustees from the Pension Fund delivered a detailed PowerPoint presentation and fielded many questions from the audience. Stay tuned for additional information and updates from the Fund by mail and at afm-epf.org.

Hulu Series Goes Union

In February "A Handmaid's Tale" became the first series on streaming service Hulu to sign an agreement with the AFM ensuring all music recorded for the show will be union. The AFM now has contracts with several shows produced with the three major streaming services, in addition to Netflix and Amazon.



Orange County Hosts 2017 Western Conference

The 79th Annual Western Conference of Locals, hosted by Local 47 at the Hilton in Costa Mesa, was held Feb. 24-26. President John Acosta, Vice President Rick Baptist, and Secretary/Treasurer Gary Lasley joined AFM Officers and 38 delegates from 25 Locals from across the Western United States and Canada. Trustees from the AFM-EPF presented an update on the state of our pension fund, which was also shared at the March 6 meeting presented here at Local 47. Very much focused on organizing and politics, presentations were also delivered by former state senator Joe Dunn and labor organizer Mark McDermott, as well as AFM President Ray Hair and other AFM and Player Conference officers.

AMP Co-Hosts Seminar on Revenue Streams for Music Creators

Many thanks to the Association of Music Producers for co-presenting our "How Do Music Creators Get Paid?" seminar on Feb. 28. This free event was well attended by performing musicians, composers and publishers. The discussion focused on revenue streams for music creators, with an emphasis on commercial music and its changing economic environment. Local 47 President John Acosta served as moderator for the panel which included Liz Myers, past president, Association of Music Producers; Kharin Gilbert, Big Planet Music co-owner; Don Jasko, Digital Economics founder; and Gordon Grayson, Local 47 EMD Administrator.



#listenLA



Photos: Rick Baptist

Academy Awards 2017: At Long Last, Musicians Get Their Due

The 89th Annual Academy Awards telecast is one to be remembered — and not just for the Best Picture snafu. In the Oscar’s 64 years of being televised, every single person who worked on the production has been listed in the end credits — that is, except for musicians.

That changed this year, when the names of all the live orchestra musicians were listed on the end crawl during the Feb. 26 telecast. Kudos and thanks to Vice President Baptist — who himself performed on the show for 30 years — for his work in making this happen.

View a photo gallery and see the musicians roster at listen-la.com.

During this year’s Academy Awards ceremony, Local 47 composer Justin Hurwitz took home two golden statuettes for his work on La La Land, winning Best Original Score and for Best Original Song, “City of Stars.” Congratulations to all of the musicians, composers and music prep personnel who helped to create this incredible music, and to everyone who worked on all of this year’s Oscar-nominated projects and awards show!

Searching for Mike Randall

Does anyone know the whereabouts of Mike Randall, a pianist and composer whose membership in AFM 47 lapsed 22 years ago?

I am writing a biography of screenwriter Ernest Lehman ("The King And I," "North By Northwest," "West Side Story," and "The Sound of Music," among others) and am trying to find Randall, who is probably in his late sixties or early seventies. He was a friend of Lehman's.

Anyone with information can contact me at 3322 Rowena Ave. #C, Los Angeles, CA 90027, (323) 661-7428 or at bluewombat134@startmail.com.

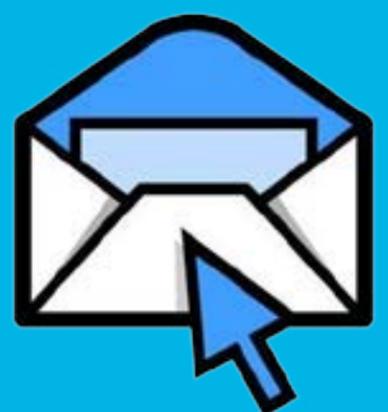
Jon Krampner

Wanted: Past Issues of Overture

Offering \$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 at 707-747-5858 or Jack@Schoenstein.com.

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

Overture Online Letters
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tel: 323.993.3162



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Book Review:

'Central Avenue Sounds: Jazz in California'

Historical book investigate the Golden Age of jazz in Los Angeles during the 1920s-1950s

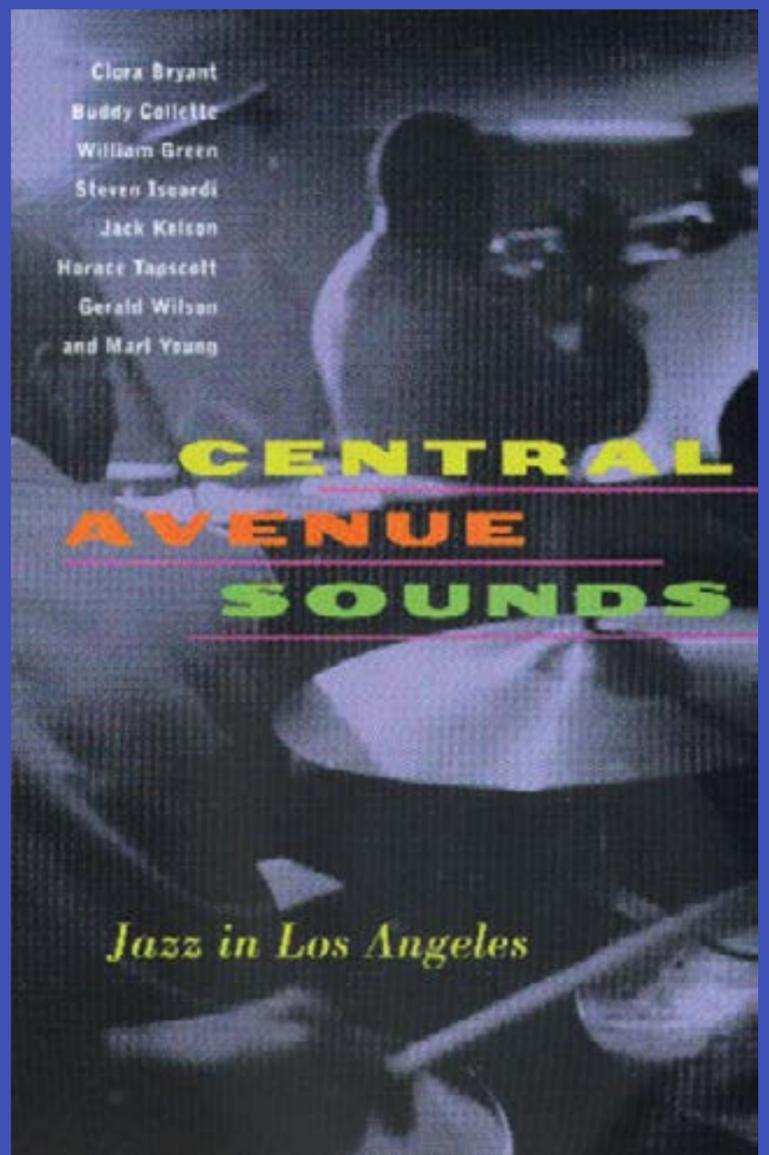
The musical and social history of Los Angeles's black community from the 1920s through the early 1950s comes to life in this exceptional oral history collection. Through the voices of musicians who performed on L.A.'s Central Avenue during those years, a vivid picture of the Avenue's place in American musical history emerges.

By day, Central Avenue was the economic and social center for black Angelenos. By night, it was a magnet for Southern Californians, black and white, who wanted to hear the very latest in jazz. The oral histories in this book provide firsthand reminiscences by and about some of our great jazz legends: Art Farmer recalls the first time Charlie Parker and Dizzy Gillespie played bebop on the West Coast; Britt Woodman tells of a teenage Charles Mingus switching from cello to bass; Clora Bryant recalls hard times on the road with Billie Holiday. Here, too, are recollections of Hollywood's effects on local culture, the precedent-setting merger of the black and white musicians' unions, and the repercussions from the racism in the Los Angeles Police Department in the late 1940s and early 1950s.

"Central Avenue Sounds" fills a major gap in California's cultural history, and it shows the influence of a community whose role became as significant in the jazz world as that of Harlem and New Orleans. The voices in this book also testify to the power and satisfaction that can come from making music.

The authors are members of the Central Avenue Sounds Editorial Committee, which includes seven musicians represented in the book: Clora Bryant, Buddy Collette, William Green, Jack Kelson, Horace Tapscott, Gerald Wilson, and Marl Young. Steven Isoardi is researcher/interviewer for the "Central Avenue Sounds" project of the UCLA Oral History Program.

You may order "Central Avenue Sounds" from uscpress.edu.





Enriching lives through

Music

Downey Symphony

April 6, 10 a.m.

Downey Municipal Theater

Leader: Mark Artusio

Side Musicians: 40

Los Angeles Opera

April 20, 11 a.m.

Dorothy Chandler Pavilion

Leader: Brady Steel

Side Musicians: 72

All of the listed Local 47 Trust Fund jobs are co-sponsored with at least 75% matching funds.

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](#)



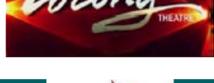
[Center Theatre Group](#)



[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](#)



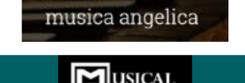
[Los Angeles Chamber Orchestra](#)



[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](#)



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[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](#)



Are You a Musical Theater Musician?

TMA SoCal, the Southern California chapter of the Theatre Musicians Association (TMA), invites you to join and be part of our growing **Theater Musician Community**.

The TMA is an AFM-recognized Player Conference with chapters and members throughout the United States, and participates with the top officers of the AFM on all matters effecting musical theater musicians.



TMA SoCal members enjoy many benefits, including:

- ❖ Opportunities to connect with other Theater Musicians throughout the AFM
- ❖ Subscription to *The Pit Bulletin*, the official newsletter of the TMA
- ❖ Subscription to *The Pit Bulletin Blast*, - up to date notifications on musical theater
- ❖ Access to SoCal chapter meetings
- ❖ Access to the current and future AFM musical theater tour itineraries
- ❖ Subscription to *The Pit and the Pen*, TMA SoCal's own newsletter
- ❖ Part of a collective voice that speaks with the AFM leadership

Start your year by becoming part of the community of union Theater Musicians and join TMA SoCal. Annual Dues for 2017 are \$50.00. You can join online at tmasocal.org.

For more information, or to receive a membership application, email: president@tmasocal.org.



Final Notes



In Memoriam

John D. Berkman

Life Member. Piano

5/22/1929 - 2/28/2017

Survived by spouse & children

Raymond A. Forman

Life Member. Copyist

9/26/1942 - 2/8/2017

Survived by spouse

David E. Stanton

Clarinet, Saxophone

10/13/1952 - 8/19/2016

Survived by siblings

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.

Elvin Lloyd Myers

Former Member. Drum Set
10/19/1948 – 3/1/2017

Elvin Lloyd Myers Jr., 68 of La Verne, California, died March 1, 2017. He was born in Texas, the only child of Elvin and Mildred Rogers Myers. He attended Brown Military Academy in San Diego and graduated from Montclair High School. He studied home building and remodeling at Cal Poly Pomona university, and

other subjects at Mt. San Antonio College, Yale University, and Citrus College. Elvin Lloyd was a gifted musician, licensed general contractor, beloved dance instructor, great friend to many, beloved family member, and a loving son.



As a performer, (Elvin) Lloyd played drums and toured with Linda Ronstadt. He also recorded songs with her including “I Can’t Help It (If I’m Still In Love With You)” which won a Grammy award in 1975. Elvin played drums on three of Linda’s albums: “Heart Like a Wheel” (nominated for a Grammy award for Album of the Year), “Wishin’ I Was A Cub Scout,” and “Duets.” Elvin Lloyd also sat in as James Taylor’s drummer on occasion. Mr. Myers’ drum playing passion carried with him throughout his life playing with several bands regularly and for special events in southern California. He most recently enjoyed playing with Honky Tonk Cowboys.

Elvin earned his general contractor’s license and built and remodeled homes in southern California. He loved playing basketball with his NTBA friends (noon time basketball association) for many years. Elvin’s love of dancing two-step and an occasional line dance kept him dancing and teaching dance lessons at Montana’s Country Nightclub in San Dimas and The Ranch Saloon in Anaheim. He also loved meeting up with friends singing karaoke and playing cards.

He leaves his cousins from California, Florida, Mississippi, Nevada, New York, and Pennsylvania.



David E. Stanton

Clarinet

10/13/1953 – 8/19/2016

Editor's Note: David Stanton's passing was reported to Local 47 in March 2017. The following obituary is submitted by his family.

David Stanton, 63, of Hawthorne, passed on Aug. 19, 2016, in his home surrounded by family and friends. His death was caused by a rare form of melanoma.



Born Oct. 13, 1952 at St Joseph's Hospital in Santa Monica, California to Thomas James Stanton and Phyllis Adeline Stanton. He grew up in Manhattan Beach with siblings Patricia (Tish) Stanton-Miller and James (Jim) H Stanton. He began playing clarinet in middle school and fell in love with the instrument. He attended Mira Costa High School. He went on to study music as an undergraduate at USC and then moved to New York to get his master's degree at the Manhattan School of Music.

He had a storybook career in music and was an extraordinary teacher. After 15 years in New York working as a musician he returned to California and began his new career in the Teach for America program and was assigned to an elementary school in Compton. He then became a literacy specialist and spent his last years in Compton educating teachers on literacy. He was offered an early retirement bonus and decided he had been in public schools long enough.

He played first clarinet for 11 years before stepping up to conduct and direct the Palos Verdes Symphonic Band. After retirement he realized he was not done teaching and began teaching at AMUSE and as a music specialist for Palos Verdes Schools. He was a longtime member of the Self-Realization Fellowship. He was unconditionally loved by his family, friends, students and colleagues. He will be missed.

Donations should go to David Stanton Music Scholarship at Mira Costa High School through the Sandacre Scholarship Fund with a memo David Stanton. Checks can be mailed attn: Denise Anderson 1401 Artesia Blvd, Manhattan Beach CA 90266.



Tony Terran

Life Member. Trumpet

5/30/1926 – 3/20/2017

by Dave Terran, son

Renowned studio trumpet player Tony Terran, the last surviving member of the *I Love Lucy* show orchestra, died in Los Angeles at age 90. As a session musician Terran was regarded as one of the most versatile trumpet players in the music business, and had an impact on the Los

Angeles music scene for more than four decades as a specialist of many musical styles. He was part of the Wrecking Crew, which was a group of session musicians in Los Angeles that earned wide acclaim in the 1960s. The Wrecking Crew was inducted into the Musicians Hall of Fame on November 26, 2007.

Terran was born in Buffalo, New York, where he worked on live radio shows in high school. In 1944, he arrived in Los Angeles after touring with Horace Heidt. In 1945 he began working with Bob Hope, and then with Desi Arnaz in 1946. His relationship with Arnaz involved him with the beginnings of Cuban/Latin music in the United States. Terran had the distinction of playing on the first filmed television sitcom (*I Love Lucy*), and playing with some of the first R&B bands to use horns in the early 1950s.

Terran performed and recorded with many notable artists including Frank Sinatra, Nat King Cole, Ella Fitzgerald, Perry Como, Linda Ronstadt, Peggy Lee, Benny Goodman, Elvis Presley, Madonna, Diana Ross, Ray Charles, Michael Jackson, Bob Hope, Barbra Streisand, Chicago, the Beatles, the Beach Boys, the Bee Gees and the Tijuana Brass.

Terran played on many recordings of television shows including *I Love Lucy*, *The Lucy-Desi Comedy Hour*, *The Lucy Show*, *Here's Lucy*, *The Brady Bunch*, *I Dream of Jeanie*, *Happy Days*, *Popeye*, *The Carol Burnett Show*, *Cheers*, *L.A. Law*, *The Simpsons* and *Star Trek*. He also played on many recordings of film soundtracks including *Rocky I, II and III*, *Karate Kid I, II and III*, *The Natural*, *All The Presidents Men*, *Broadcast News*, *Field of Dreams*, *Grease*, *Officer and a Gentleman*, *Ghostbusters*, *Close Encounters of the Third Kind* and *The Deep*.

Terran was also a featured soloist for distinguished composers and arrangers including John Williams, Patrick Williams, Lalo Schifrin, Elmer Bernstein, Jerry Goldsmith, Henry Mancini, John Barry and Nelson Riddle. Terran received the Most Valuable Player Award from the National Academy of Recording Arts and Sciences in 1974.

Terran is survived by his sister, Rita Terran Harper, his children, Mark Terran, Dave Terran, Eve Terran, Jennifer Terran, and his stepdaughter, Aprile Boettcher.



Should I Have a ‘Living Trust’

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

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

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

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

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

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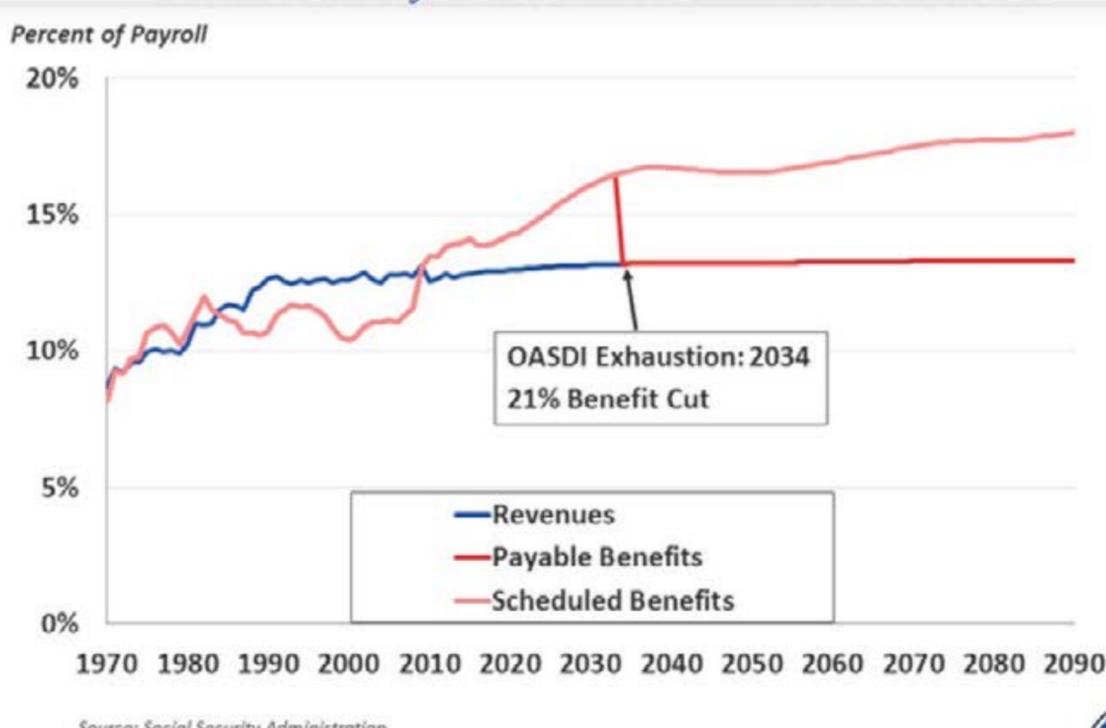
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Social Security Trust Fund is Exhausted in 2034



The Problem With Social Security May Surprise You

by Alfredo Ballesteros

If you're one who tends to lean on the side that the glass is half empty, then you're in good company when it comes to American workers who don't believe Social Security will be around when they retire. If you are a Millennial, then the odds are that your cup runneth very dry. An August 2015 Gallup survey found that two-thirds of Americans believe the Social Security system is in dire straits. The survey also found that over 50% of working Americans believe there will be no Social Security benefits for them when they retire. What's more troubling, is that many will rely heavily on these benefits to help get them through retirement. Things don't look too good here, but let's walk through this and see if we can find some clarity on the future of Social Security. Keep in mind that there are two trust funds associated with the system, one covers disability insurance and the other funds the retirement portion.

On June 22, 2016, The Social Security Board of Trustees released their annual report on the status of the Social Security Trust Funds. The funds consist of the Old-Age and Survivors Insurance and Disability Insurance (OASDI). The report concludes that the combined asset reserves are projected to become depleted in 2034. At that time, if no action is taken by Congress, the retirement trust will be able to payout 79% of the benefits. Keep in mind the depletion is of the reserves only. The disability insurance doesn't fare as well. The DI is estimated to deplete in 2023, with 89% of the benefits payable. Whether your glass is half full or half empty, this is great news. Three years ago, the DI Trust was projected to deplete by 2016. Fortunately, Congress passed a law, signed by President Obama in November of 2015, that allows a temporary reallocation of the Social Security contribution rate. In 2015, the combined trusts reserves increased by \$23 billion for a total of \$2.81 trillion. The reserves will continue to grow until 2020 and at that time it is expected that the cost will exceed income.

So what is the solution? First off, we need to grasp the concept of how it works. Social Security is funded by payroll taxes and the trust fund (the reserves). Many are under the impression that the system is a pension or savings account, but it's more of a pay-as-you-go system. The taxes collected from workers today fund retirement benefits paid out today. Technically, it's impossible for Social Security to run out of money if people continue to work and pay taxes. Granted, in 2034 the payroll taxes will only fund 79% of the benefits, but there are several options on how to keep the OASDI from running out of money. One such solution is to raise the retirement age. Another would be to change the formulas to lower the amount of monthly paid benefits, or Congress could raise the social security tax. If any of these laws are passed or other options put into force, the reserves could last until 2089. So the problem isn't Social Security running out of money. That can be resolved. The problem is with Congress and getting them to communicate and work together. If they can accomplish that, we can raise our half full glass, and cheer.

Work Cited

[Social Security / Newsroom. Social Security Board of Trustees: Long-Range Projection Unchanged for Trust Fund Reserve Depletion. Disability Fund Improves in Near Term](#) - Hinkle, Mark 22 June 2016

[The Fiscal Times. Two-Thirds of Americans Believe Social Security is in a Crisis State](#) - Planin, Eric 14, Aug. 2015

[Money / Retirement: Social Security. What Happens If the Social Security Trust Fund Runs Out in 2034?](#) - Regnier, Pat 22, July 2015

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May Day March Los Angeles

Host:
AFM Local 47 & Healthy California

When:
May 1, 2017 10:00 AM

Where:
MacArthur Park



May Day March Los Angeles

This May Day, Angelenos will take the day off from work and school to stand up for workers and for workers' rights in the largest demonstration in the history of our city.

Join AFM Local 47, Healthy California, Women's March LA, United Teachers of Los Angeles, UCLA Labor Center, Coalition for Humane Immigrant Rights Los Angeles (CHIRLA), Koreatown Immigrant Workers Alliance (KIWA) and many many more!

Musicians will gather at 10 a.m. at MacArthur Park. At 11 a.m. we will listen to speakers, then at noon we will begin marching to Grand Park (downtown). At 2 p.m. several other May Day marches will converge on City Hall for a massive rally.

#MayDay

#MayDayLA

#ShutitDown

#ShutDownLA

#Resist





Join us and help build the movement to guarantee healthcare is a human right for ALL in the Golden State.



www.HealthyCaliforniaAct.org
info@HealthyCaliforniaAct.org
f CampaignForAHealthyCalifornia
t @4HealthyCA #HealthyCA

Healthy California Seeks Healthcare for All

We come together under the banner of a simple truth: Healthcare is a Human Right.

As the repeal of the Affordable Care Act (ACA) transpires, California is ready to show another path is possible. The Californians for a Healthy California Act, SB 562 (Lara & Atkins), allows us to go on offense by guaranteeing healthcare to all in California.

Healthy California is a campaign comprised of organizations representing over 4 million Californians committed to guaranteeing healthcare for the residents of our state. Our goal is to win improved Medicare for All in California.

With the federal government again doing healthcare reform, moving more responsibility for healthcare to the states, it's imperative that California establish a better, truly universal system, which finally gets costs under control. The Golden State can set the standard for the country by implementing a just and equitable healthcare system — Healthy California! Learn more at healthycaliforniaact.org.



**PUT YOUR NON-PERISHABLE DONATION IN A BAG BY YOUR MAILBOX.
WE'LL DELIVER IT TO A LOCAL FOOD BANK.**

Making a Difference One Bag at a Time

Millions of Americans live from one day to the next uncertain where their next meal will come from. This sad statistic reinforces the importance of the National Association of Letter Carriers' annual national Stamp Out Hunger® Food Drive, held the second Saturday of each May. This year's event will be held Saturday, May 13.

"Letter carriers see many of these folks along our routes each day," National Association of Letter Carriers, President Fredric Rolando said. "Our food drive can make a positive difference in the lives of those who have been dealt difficult hands."

This year marks the 25th anniversary of the national drive, Rolando noted. "Our work and our success will be just as crucial this year as ever, since the problem of hunger in this country shows little sign of going away," he said. Sponsored by the National Association of Letter Carriers, the drive has collected over 1.5 billion pounds of food in 10,000 cities since its inception 25 years ago.

How to Participate

Leave your non-perishable donation in a bag by your mailbox, and your letter carrier will deliver it to a local food bank. To find out how to volunteer at your local post office to sort food, visit nalc.org. For more information about the annual Letter Carriers' Food Drive effort in your community, ask your letter carrier, follow the drive on Twitter @StampOutHunger or go to nalc.org and find "Food Drive" under "Community Service."

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

J. Anthony McAlister / McAlister Arts

Non-payment of wages and H&W contributions for live 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.



SAVE THE DATE

*The Music Fund of Los Angeles & the Musicians at Play Foundation
present in association with Varèse Sarabande*

CELEBRATING LALO SCHIFRIN

An 85th Birthday Celebration Concert

**SATURDAY
OCTOBER 7**

8pm at the historic
Alex Theatre
Glendale CA

A Big Band concert to benefit
the professional musicians in crisis
and music education in Los Angeles

Conductor: Chris Walden
Host: Robert Townson

Composer,
Pianist,
Conductor.

Tickets on sale soon
@ musiciansatplay.org

If you pay your rent on time, RentReporters can help you improve your credit score.

Your improved credit score can help you...

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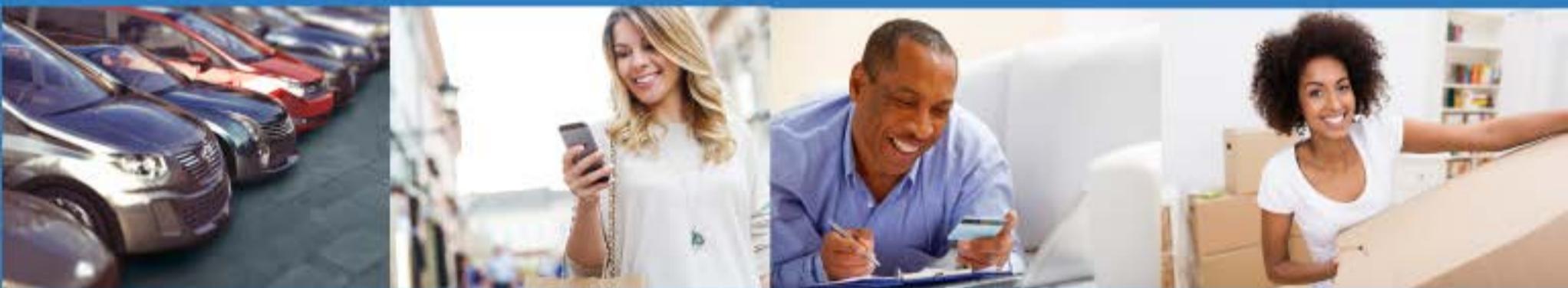
If you pay your rent on time, you deserve the same financial benefit as someone who pays their mortgage on time!

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Enter promo code **AFM47** at checkout and get \$20 off our start up fee.



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fx (323) 993-3147
overture@promusic47.org

All material accepted for the *Overture* 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 Local 47 membership.

Gig Junction Seeks Party Bands

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.



MES Vision Promotes Glaucoma Awareness Month

Visit <https://www.mesvision.com/knowledgecenter/glaucoma.htm> for more information about Glaucoma.

Eye Health is Important

The Professional Musicians, Local 47 and Employers' Health and Welfare Fund's vision service provider, MES Vision, is spreading the word about glaucoma awareness. If you think you are at risk for glaucoma, please see a health care provider as soon as possible – don't wait!

The Facts

Glaucoma disrupts your vision when there is heightened pressure in your eye. It is the leading cause of preventable blindness. Loss of sight is gradual, without warning, and is permanent.⁴

2.2 million Americans aged 40 or older have Glaucoma.³

40% of vision can be lost without a person noticing.⁴

50% of people with Glaucoma don't know they have the condition.²

11% of cases of blindness are caused by Glaucoma.⁴

Who is most at risk?

- People with Diabetes.⁴
- African Americans are 6 to 8 times more likely to have Glaucoma.⁴
- Family members of those who are already diagnosed.⁴

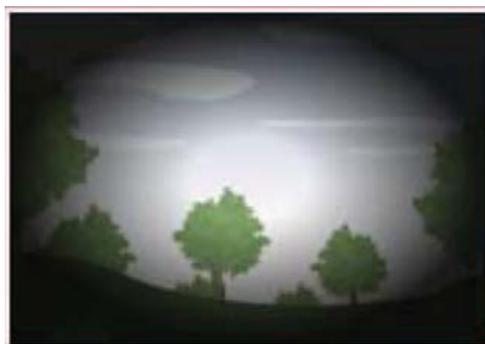
Tips for Living with Glaucoma

- Keep your blood pressure at a normal level.¹
- See your eye doctor regularly and tell your doctor what medications you are taking.⁵
- Exercises, maintain a healthy body weight, and don't smoke.⁴

Remember to schedule an appointment with your eye doctor annually. People at high risk for glaucoma should get a comprehensive eye exam, including eye dilation, every year.



Healthy vision.



A view obscured by glaucoma.

WHAT IS GLAUCOMA?

It is a condition in which increased fluid pressure inside the eye causes damage to the optic nerve, resulting in partial vision loss or blindness. There are four types of glaucoma: closed-angle (acute), open-angle (chronic), secondary, and congenital. Glaucoma is the third most common cause of blindness in the U.S.

WHAT CAUSES GLAUCOMA?

Fluid pressure increases in the eye when the eye's fluid (called aqueous humor) does not drain properly. This pressure reduces the blood supply to the optic nerve and causes the death of nerve cells. As these cells die, blind spots develop. Without treatment, glaucoma can eventually lead to blindness. Closed-angle (acute) glaucoma occurs when the iris slips forward and closes off the exit of the aqueous humor. This type is more common amongst farsighted people. Open-angle (chronic) glaucoma is the most common type of glaucoma. It occurs when the fluid channels in the wall of the eye gradually narrow with time. Secondary glaucoma is caused by other diseases or drugs. Congenital glaucoma is present at birth and occurs as a result of a defect in the development of the eye's fluid channels.

WHAT ARE THE SYMPTOMS OF GLAUCOMA?

- Blurred Vision
- Seeing Halos Around Lights
- Nausea/Vomiting
- Headache
- Severe Eye Pain

HOW IS GLAUCOMA DETECTED?

Regular eye examinations by your ophthalmologist are the best way to detect glaucoma. Your ophthalmologist will measure your intraocular pressure, inspect the drainage angle of your eye, evaluate whether there is any optic nerve damage, and test the peripheral vision of each eye.

WHO IS MOST AT RISK?

African-Americans over age 40, everyone over age 60 (especially Mexican-Americans), and people with a family history of glaucoma.

HOW IS GLAUCOMA TREATED?

Damage caused by glaucoma usually cannot be reversed. Eye drops, laser surgery, and operating room surgery can be used to help prevent further damage. Oral medication may also be prescribed.

HOW CAN GLAUCOMA BE PREVENTED?

There is no real prevention for glaucoma. Early detection, however, may prevent further vision loss and blindness. Anyone older than 35 should have an eye examination at least every two years.

This document is provided for informational purposes only. Please consult an eye care professional about symptoms that may require medical attention and may or may not be covered by your medical plan and/or routine vision plan.

Sources: 1. Bright Focus Foundation. 9 Tips for Healthy Living With an Eye Disease. (n.d.). Retrieved December 14, 2016, from <http://www.brightfocus.org/macular-glaucoma/article/9-tips-health-living-with-eye-disease>

2. Centers for Disease Control. Glaucoma Project. (n.d.). Retrieved December 14, 2016, from <https://www.cdc.gov/visionhealth/research/projects/ongoing/glaucoma.htm>

3. Centers for Disease Control. National Data (n.d.). Retrieved December 14, 2016, from <https://www.cdc.gov/visionhealth/data/national.htm>

4. Glaucoma Research Foundation. January is Glaucoma Awareness Month (n.d.). Retrieved December 14, 2016, from <http://www.glaucoma.org/news/glaucoma-awareness-month.php>

5. Glaucoma Research Foundation. What You Can Do To Manage Your Glaucoma. (n.d.). Retrieved December 14, 2016, from <http://www.glaucoma.org/treatment/what-you-can-do-to-manage-your-glaucoma.php>

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



817 N. Vine St.

Hollywood, CA 90038

818-892-8737

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

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

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

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

Symphony 47 Openings & Auditions

Eímear Noone, Music Director Announces Openings For:

VIOLINS, VIOLAS, CELLI, BASSES

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

and Auditions For:

2nd Horn, Bass/3rd Trombone, 2nd Trombone, 3rd 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. Open to all union members and students. All union musicians will receive union compensation for performances. Learn more about the orchestra at symphony47.org



FOR SALE

Violin bow for sale, F.N. Voirin, round Pernambuco, gold mount, tip and wrap, with hair 60.7 grams, (papers). 35K,

dviolin2@grandmadi.com

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Evette Schaeffer-model Buffet Crampon clarinet. SN B778; \$450

Buffet bassoon; \$1500

Two good student violins:
\$350 & \$600

contact Miamon Miller
310/625-8459

miamon@earthlink.net

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

**FOR MORE INFORMATION ON ADVERTISING
CONTACT: KAREN GODGART, ADVERTISING DIRECTOR,
323-868-5416, Kgodgart@afm.org.**

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with the official publications of Local 47, the musicians union of Hollywood!

The Local 47 members are high level studio musicians, signed to major labels, working on major motion pictures and television, are out on major tours, and members of premiere orchestra's and symphonies including the LA Philharmonic, LA Opera, Pasadena Symphony, & Hollywood Bowl orchestra. They are arrangers, composers, producers, contractors, engineers and freelance musicians.

OVERTURE Magazine — the official quarterly print publication, mailed to the home of every Local 47 member & distributed to major music schools and music retailers like; Musicians Institute, Guitar Center and Sam Ash. Included are the counties of Los Angeles, Ventura, Riverside and San Bernardino.



OVERTURE Online — is the electronic magazine of Local 47, published the 1st of each month, and offered to a global audience as a downloadable FREE app in the Apple Store and Google Play.

THE LOCAL 47 BEAT — is the official E-Newsletter for the musicians union of Hollywood. Promote your products, events, and more to thousands of professional musicians every other Friday.



**FOR MORE INFORMATION ON ADVERTISING
CONTACT: KAREN GODGART, ADVERTISING DIRECTOR,
323-868-5416, Kgodgart@afm.org.**

There is no fee to post an audition notice in Overture Magazine & Overture Online for orchestras that have a current CBA with Local 47. For orchestras outside of Local 47's jurisdiction offering union employment, the fee is \$100 per issue. Submission deadline: 10th of the month preceding issue date.
Submit Audition Notices to: advertising@afm47.org | fax 323.993.3147