

Overture

online

Musicians

Tell TV Networks:

#RespectTheBand



Overture

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Overture Online is the official monthly electronic magazine of the American Federation of Musicians Local 47.

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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Contents

Navigate back to Contents by clicking the “O” links

Overture Online / Vol. 4 No. 1 / January 2018 / afm47.org



Musicians Tell TV Networks: #RespectTheBand

Features



The Musicians of Live TV
A look at the music makers behind live primetime and late-night television shows



Are You 47 Strong?
Introducing our new internal organizing campaign



Saturday Night Bath
Providing good, clean fun to at-risk youth since 1986



Wage Scale Updates
Rate changes announced for 2018



Book Review: ‘The Drummer’s Lifeline’
Quick fixes, hacks, and tips of the trade by Peter Erskine & Dave Black

Columns

#listenLA



TORN: A video game unlike any other

Officer Reports

At the Local

Organizing

Letters

On the Town

Final Notes

Labor News

Open Mic

Gig Junction

Health & Welfare

Live Corner

In the Studio

Bulletin Board

Auditions

Classifieds

Advertise

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President John Acosta

From all of us here at AFM Local 47 I want to wish you and yours a happy, healthy and successful New Year! As we begin the new year, our Local will start implementing our strategic plan in earnest. This plan was approved by the membership at the July 2017 General Membership meeting. Our Executive Board in cooperation with our planning committees will oversee the initial rollout of the plan. Our key committees comprised of staff, union officers and rank-and-file members are the Employment Development Committee, Alliance and Community Partnership Committee, and Member Services and Benefits Committee.

2018 will be a year requiring a full commitment, with all of us rolling up our sleeves and working together to accomplish our ambitious and progressive agenda. Our plan will need a five-year commitment by our members and should be assessed, revised and renewed each year by the Executive Board in consultation with our membership.

In other news, I am happy to report that negotiations with the Pasadena Symphony, Gay Men's Chorus of Los Angeles, and the Pasadena Playhouse have concluded successfully. The Pasadena Symphony negotiations were an



Musicians of the Pasadena Symphony, after two years without a contract and tough negotiations, have reached a tentative new agreement.

especially long and difficult slog, but ultimately — and after the musicians voted to authorize a strike — we were able to make great gains in wages and working conditions. On a point of personal privilege, I want to recognize our Pasadena Symphony negotiating committee for the incredible amount of work they put in to helping us reach an agreement. Bravi to Marissa Benedict, Trina Hodgson, Phil O'Connor and Andrew Picken. Big thanks are also in order for our Organizing Coordinator, Jefferson Kemper. I would be remiss if I did not also recognize the late Maurice Grants, who served the Pasadena Symphony musicians tirelessly and without whom we would not have achieved the gains now in place with our successor agreement.

Keeping work under contract, or as our brothers and sisters in Nashville say, "keeping work on the card," requires even greater effort. As employers have an increased palette of options when it comes to recording music, we see the need to be more nimble and responsive to opportunities as they become available. Whether you are in Los Angeles, Nashville, New York or elsewhere, the prevalence of non-union work should be of great concern.

As we begin to engage the membership in a heart-to-heart about this growing concern, we need to be able to listen as much as speak the union doctrine. It's easy for those of us in leadership to cite bylaws, and make demands of our members, but what is really at the heart of the issue? This can only be ascertained by an open and honest dialogue within our ranks. 47 Strong, our internal campaign, seeks to create member-to-member engagement, strengthen our ranks and foster dialogue around issues in the workplace.

We kicked off 47 Strong last year by surveying Local 47 musicians to gather data on where challenges and opportunities for work intersect for our musicians. The findings were enlightening. The majority of all Local 47 musicians balance their music income with equal amounts of live and recording work. This seems like a shift in our community. While some years ago you could maintain a solid career exclusively within the recording sector, it becomes increasingly evident that part of our recording community needs to incorporate live music gigs into their employment in order to provide a steady income. We see prominent contractors who in the past would only do film and TV projects, shifting more and more into live performance projects. In my opinion this demonstrates the need to ensure that our union is actively organizing employment in all of these categories, making sure that the portability of wages, benefits and working conditions are consistent throughout most, if not all, of our agreements. This also tells me we need to be introspective in assessing our AFM contracts and their viability in today's marketplace. We may have great contracts, but if they are used less frequently each year, what are we really doing here?

2017 Recap

As last year's employment reports filter in, the employment picture for 2017 becomes clearer. In 2017 work under our recording and symphonic agreements through the month of November generated work dues of approximately \$2,288,805. For the same period in 2016 we had generated \$2,800,008 — showing an approximate 20% drop in income. It should be noted that due to the alignment of our real estate sale and our ability to repay a note that was due to the Local from the Musicians' Club, we have been able to absorb this year's reduction in income without making any adjustments to our operation. We are hopeful that the employment picture for 2018 will be more favorable than 2017. We will continue working with our members to organize all work within our jurisdiction in addition to working with our colleagues at the AFM to ensure that all employment opportunities in the recording sector are captured under our agreements.

In Unity,

John Acosta



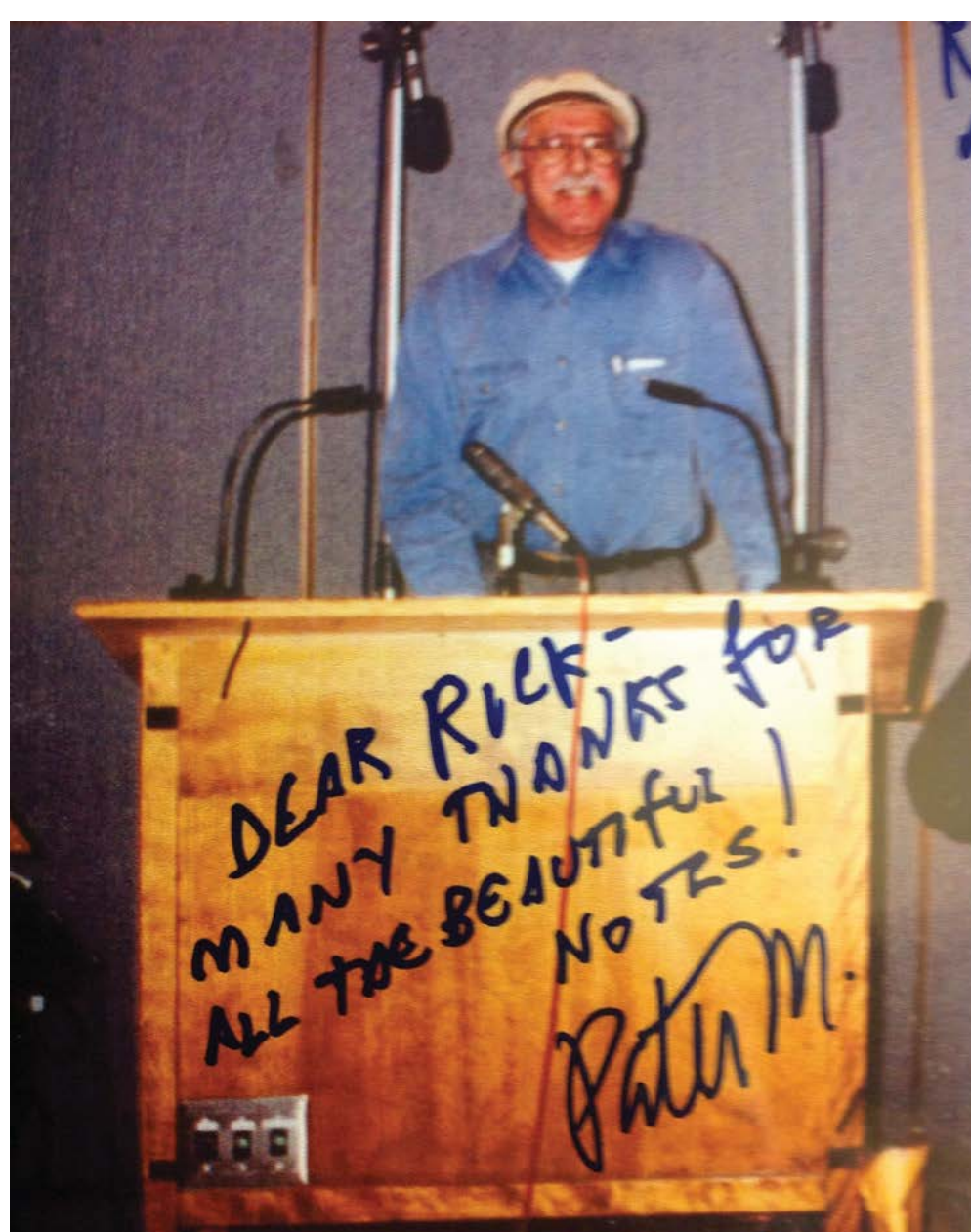
Vice President Rick Baptist

I sit here writing my column on the eve of Round 4 of the Live TV negotiations, the first three of which were in New York City. Our hope is, now that we are hosting in Los Angeles, that we will show the studios how much our musicians want (and need) to be treated: with a contract on par with what workers of other guilds and unions are receiving. They all have a streaming provision in their contracts; at this time we have 0% in ours. Streaming is the wave of the future, and is an important revenue outlet for musicians who work on live shows.

That is why we came up with the slogan “#RespectTheBand.” After speaking with members of the house bands on “Jimmy Kimmel Live!,” “The James Corden Show,” “The Voice,” and “Dancing With The Stars,” we decided that before these negotiations begin, we would do some informational leafleting targeting the audiences that go into these shows. The leafletings occurred on December 6 and 7 and were a huge success. The audience members were very receptive to receiving our #RespectTheBand flyers and waved them in the air when the camera panned on the audience. It is our hope that the studios of ABC, NBC and CBS will treat the musicians properly during the negotiations and #RespectTheBand.

Speaking of Live TV, on December 3, CBS aired “The Carol Burnett 50th Anniversary.” They had a TV viewing audience of 15 million and I am sure a fantastic viewership on CBS.com. I loved the show with all the clips and former cast members showing up, but I was very disappointed that they NEVER acknowledged the amazing job that the music and the musicians did for the show. Harry Zimmerman was the original leader of the show from 1967 to 1971. His contractor was Herman Berardelli, and they had an orchestra of six violins, two violas, two celli, harp, four woodwinds, four trombones, three trumpets, and a rhythm section of piano, guitar, bass, drums and percussion (BTW this was the size of the orchestra for all 11 seasons).

In 1971 there was a changeover and the great Peter Matz became leader, and in 1973 Joe Soldo became the contractor. More shout-outs to the people who created the special musical material: Artie Malvin, who was the vocal contractor and wrote a ton of special music was there all 11 years; the duo that created the special music sketches were Ken and Mitzi Welch, who started in 1971; and the music prep was handled by Bill Forman (I wish I knew all the other names).



Peter Matz, longtime bandleader of “The Carol Burnett Show.”

The other oversight was not mentioning the incredible dancing on the show, with choreography done by the great Ernie Flatt who received many awards for his work. I understand that they tried to pack 11 years of shows into a two-hour episode, however I felt it would have been nice to hear some recognition for the hard work that these talented people did on the show.

Finally, I am sorry to say that we have had a rash of musicians who refuse to follow our sign-in policy when entering our building and NOT sign in. Our Human Resources Generalist, Marla Nicksic, has, for over two years now, insisted that we tighten up our security in the workplace. Everyone here felt that we did not want to isolate the offices with a buzz in-type door like at a bank, so Marla drew up a protocol stating that everyone needs to sign in downstairs at the main desk with Greg, our security guard, and again when you reach our offices upstairs. Signing in upstairs will let our receptionist Angelito know whom you need to see so he may alert the appropriate member of our staff. The idea behind this procedure is that in case of a fire, earthquake or any other emergency, we will know who is left in the building. This seems to work fine for most, but like always, there are a few people who feel above the required protocol and refuse to sign in. If this happens again, please be aware that you will NOT be allowed into the office area without signing in. This is for the protection of all our employees, and for our members. So it is simple: please sign in at the security desk, and with Angelito upstairs to let him know who you need to see, and he will call that person and they will come and get you. It may be a few extra steps, but this is the protocol that needs to be used.

Live, Laugh and Love

Rick



Secretary/Treasurer Gary Lasley

2018 is upon us and I hope it will be a good one for you and your family. Here at Local 47 we are resolved to better serve you, the membership, by reaching out for your input and participation in committees, meetings, negotiations, events, and targeted actions. Our 47 Strong campaign is in full swing. You can read about it inside this issue. Our goal is to substantially increase the one on one encounters between officers and staff and individual rank-and-file musicians.

Our next General Membership meeting and annual Musicians' Club meeting will be on Monday, January 22 at 7:30 p.m. here at Local 47 in rehearsal room #7. Please join us and check out our new home, learn about the latest happenings at the Local, the 3rd Quarter financial review, and receive updates on negotiations and the progress of our building project. And while you're at it, you can make your voices heard and let us know what's on your mind.

I'd like to introduce the newest addition to our staff, Juan Reynosa. If you've called in recently to renew your membership or pay your work dues, he's the smiling voice on the other end of the line. He's here every day, from 9 until 5. So if you have dues to pay, give Juan a call at 323-993-3116. He'd love to speak with you.

Nothing makes you hungry like three hours in a rehearsal room, so.... coming soon to the Artists' Lounge...Cleen Market. Cleen Market will be open Monday through Friday for breakfast and lunch and offer a variety of organic selections, including fresh fruit, granola, salads, sandwiches, juice, tea and coffee specialty drinks, all made to order by a friendly barista. Stay tuned for more information as it becomes available.

These are challenging times we live in, and no one is immune from the lingering effects of the chaos and destruction coming out of Washington which have strangled our communities, our arts organizations, our schools, our health coverage and our families. There are many issues to be addressed and problems to be solved. There is much work to be done. It's time for all of us to roll up our sleeves and to work together to confront the many obstacles we face and to find common solutions in order to improve the lives of Local 47 members and their families.

Until next time, thanks for listening. In 2018 let's resolve to stand up together and resist the forces of apathy, inequality, misogyny, racism, and corruption that threaten our democracy and our very way of life. In doing so we can make our union strong, our families secure and our communities thrive. Let's go!

Warm Regards,

Gary Lasley



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At the Local

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47

General Membership Meeting

Monday, Jan. 22, 2018, 7:30 pm

@AFM Local 47

3220 Winona Ave. Burbank CA 91504

On the agenda (subject to change):

- Presentation of 50-Year Pins
- Presentation by Film Musicians Secondary Markets Fund
- Officer Reports
- Old and New Business

Open to all members in good standing.
Food & refreshments will be served.

Review the General Membership Meeting Confidentiality Policy
& Dual Capacity Policy Reminder at afm47.org/calendar



Quarterly General Membership Meetings are held at 7:30 p.m. on the fourth Monday of January, April, July, and October, except when January follows a General Election (held the second Tuesday of December in each even-numbered year), in which case the meeting is held on the second Monday.

NEW FROM AMPHORA EDITIONS

Music to My Years: Life and Love Between the Notes

A Memoir by Artie Kane

"A page turner, a music lesson, a love story and a thousand laughs, this is both a man and a book well worth spending time with, and I am honored and thankful for the good fortune to have done both."

— *Marc Shaiman*

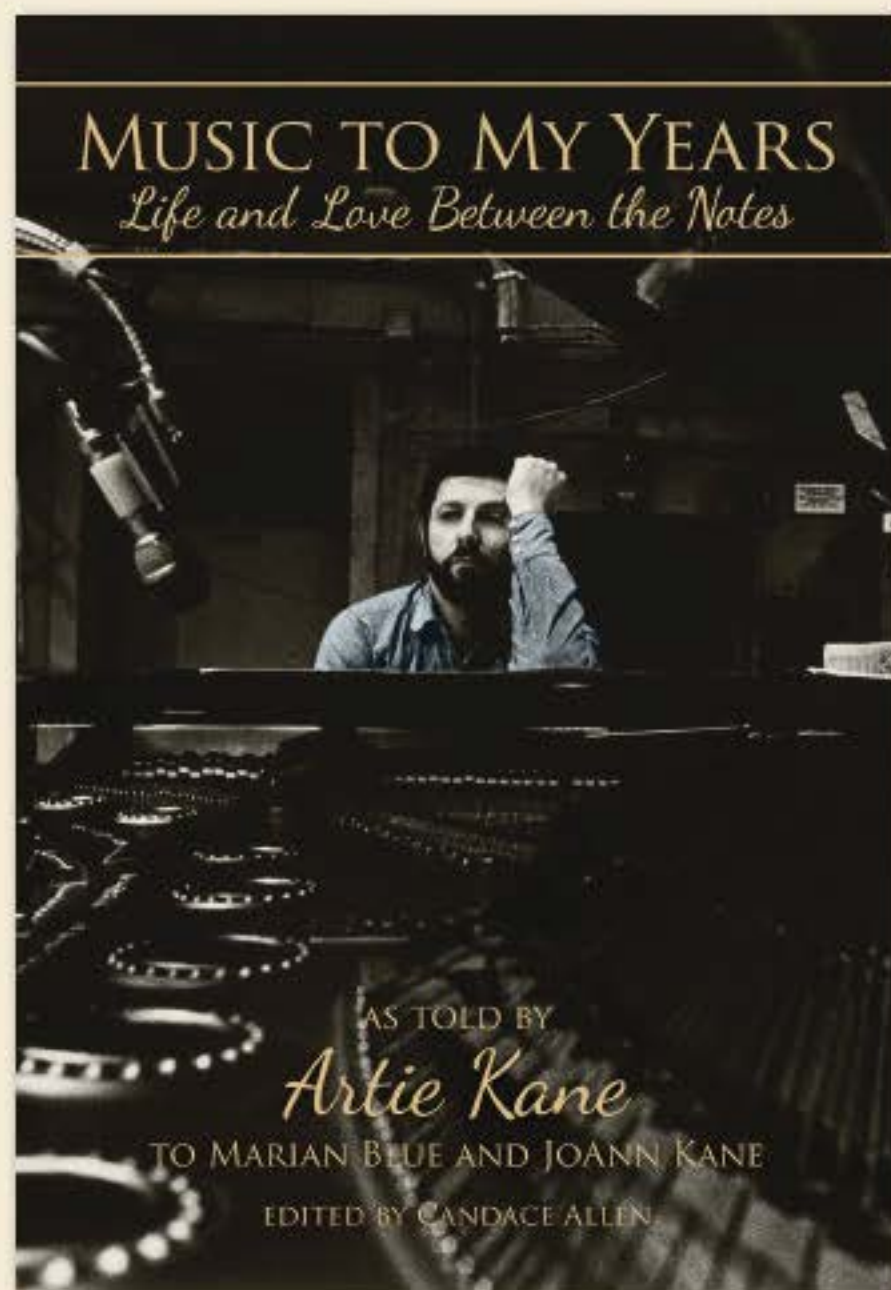
"Artie Kane is unique... uniquely intelligent, brilliant, and in spite of his struggles with himself... uniquely lovable. Also, for anyone interested in the inner byways of the Hollywood musical scene, his book is a highly recommended read."

— *John Williams*

"For over fifty years, in radio, on multiple stages, in scores of movie soundtracks, and tête-à-tête performances with the rich and famous, Artie Kane's music has touched and inspired millions of people. His memoir is the story of a pianist, film composer and conductor whose credits span the industry and reveal the enduring bond between a gifted musician, his piano, and the people who crowd around it.

Music to My Years captures the romantic as well as the rough-hewn and unrelentingly perfectionist sides of the world of professional entertainment. For the love of music, and in quest of love through eight marriages, Artie reimagines his dreams, and with characteristic candor and acerbic wit, proves that the American landscape thrives as a place for misfits who follow their dreams to success."

— *Greta D'Amico*



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At the Local



New Rehearsal Rooms

Our new and improved rehearsal rooms are now open! All bookings are 2.5-hour blocks and are open to all AFM members. PA system is available for an additional \$10 per session.

Extra-Large Room: \$25
(max. 30-35 musicians)

Large Rooms 1 & 2: \$20
(max. 20 musicians)

Medium Rooms 1 & 2: \$15
(max. 12 musicians)

Small Rooms 1 & 2: \$15
(max. 8 musicians)

Rehearsal Hours

Monday - Thursday

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.

Friday & Saturday

10 a.m. - 12:30 p.m.
1 p.m. - 3:30 p.m.

To book please call 323.993.3172
or email booking@afm47.org.



March with Local 47 at Women's March LA 2018!

Saturday, January 20

9am - 4pm @ Pershing Square

Standing united for human rights, civil liberties, tolerance of diversity,
and compassion for our shared humanity.

Sign up @ afm47.org/womensmarchla

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Executive Board Meetings

The Board meets every Tuesday at 10 a.m. in the Local 47 Board Room. Meetings are open to all members in good standing.



Browse all upcoming events
@ afm47.org/calendar

Office Closures

Jan. 1 - New Year's Day
Jan. 2 - Day After New Year's
Jan. 15 - Martin Luther King Jr. Day
Feb. 19 - Presidents' Day
March 30 - Cesar Chavez Day (observed)

Executive Board Meetings

Local 47 Conference Room
Tuesdays, 10 a.m.
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Audience members of 'The Late Late Show'

Musicians Tell TV Networks: #RespectTheBand

Musicians working on late-night, award, and other live television shows are calling on the networks to #RespectTheBand and pay band members when they appear on YouTube and network websites.

“Other performers are all paid when ‘Jimmy Kimmel Live!’ streams on YouTube or other online outlets, yet musicians are paid nothing,” says Cleto Escobedo III, Musical Director of Cleto and the Cletones. “Musicians just want to be compensated for our likeness and our music. I love Jimmy, the producers, and everyone we work with. We just need to make sure the networks treat us and ALL of our colleagues fairly.”

Another round of negotiations took place in Los Angeles in December, and our collective voices were heard. “After almost a week of negotiations, I’m pleased to report that the networks have finally agreed to discuss paying musicians for ad-supported streaming,” reports AFM President Ray Hair. “This does not mean our fight is over, but we are making progress. We will resume contract negotiations in early spring, and we again will need your help in calling on the networks to Respect The Band. Musicians standing together have the power to make a difference in 2018. Here’s to another year of success, solidarity, and great music.”

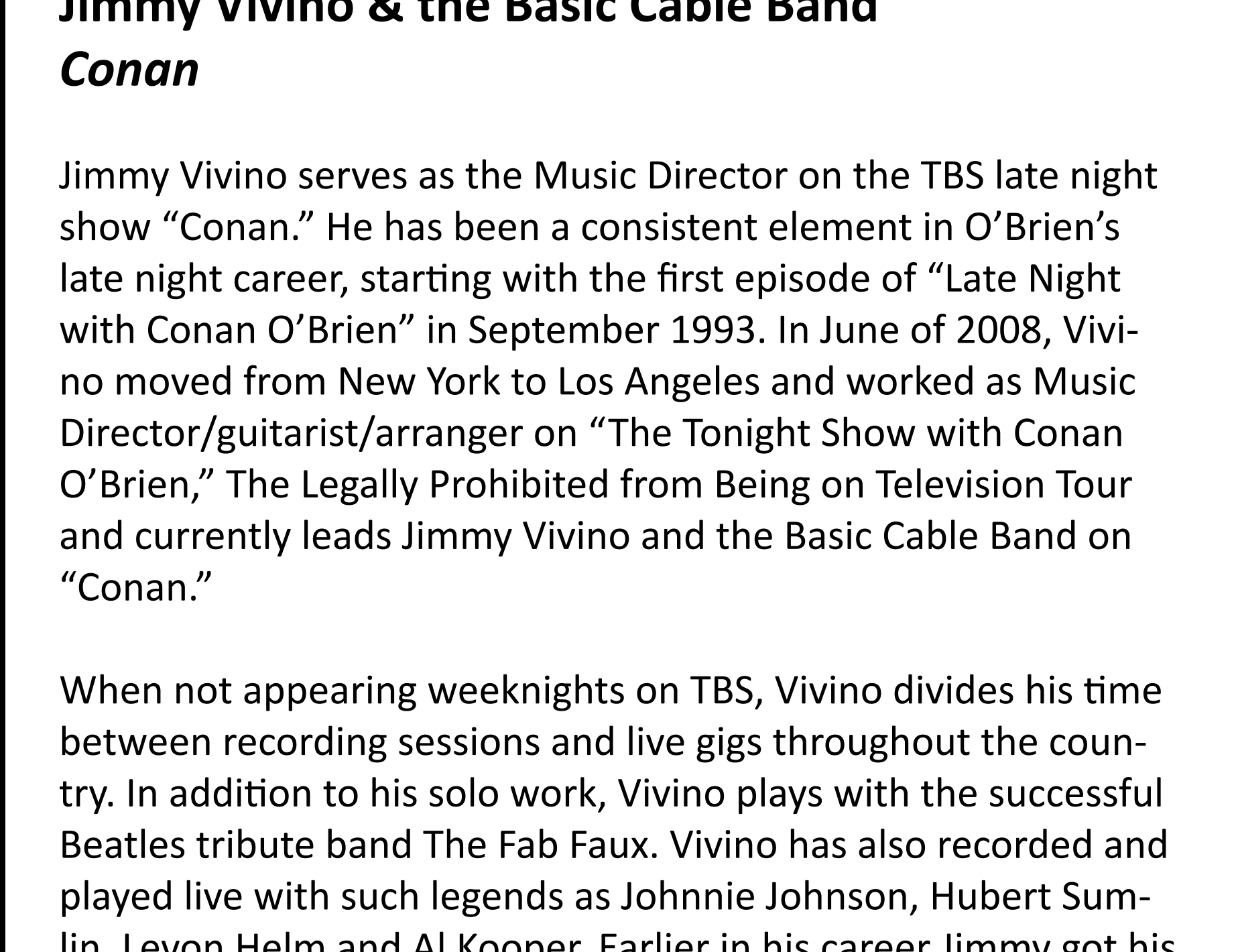
>> *Get involved @ afm.org/band*



*AFM Local 47 member Jason Poss
and President John Acosta*



THE MUSICIANS OF LIVE TV



Jimmy Vivino & the Basic Cable Band *Conan*

Jimmy Vivino serves as the Music Director on the TBS late night show “Conan.” He has been a consistent element in O’Brien’s late night career, starting with the first episode of “Late Night with Conan O’Brien” in September 1993. In June of 2008, Vivino moved from New York to Los Angeles and worked as Music Director/guitarist/arranger on “The Tonight Show with Conan O’Brien,” The Legally Prohibited from Being on Television Tour and currently leads Jimmy Vivino and the Basic Cable Band on “Conan.”

When not appearing weeknights on TBS, Vivino divides his time between recording sessions and live gigs throughout the country. In addition to his solo work, Vivino plays with the successful Beatles tribute band The Fab Faux. Vivino has also recorded and played live with such legends as Johnnie Johnson, Hubert Sumlin, Levon Helm and Al Kooper. Earlier in his career Jimmy got his start producing playing and arranging for such artists as Phoebe Snow, Laura Nyro, John Sebastian and Donald Fagen.

Jimmy Vivino - bandleader, MD, guitar, vocals

Mark Pender - trumpet, acoustic guitar, vocals

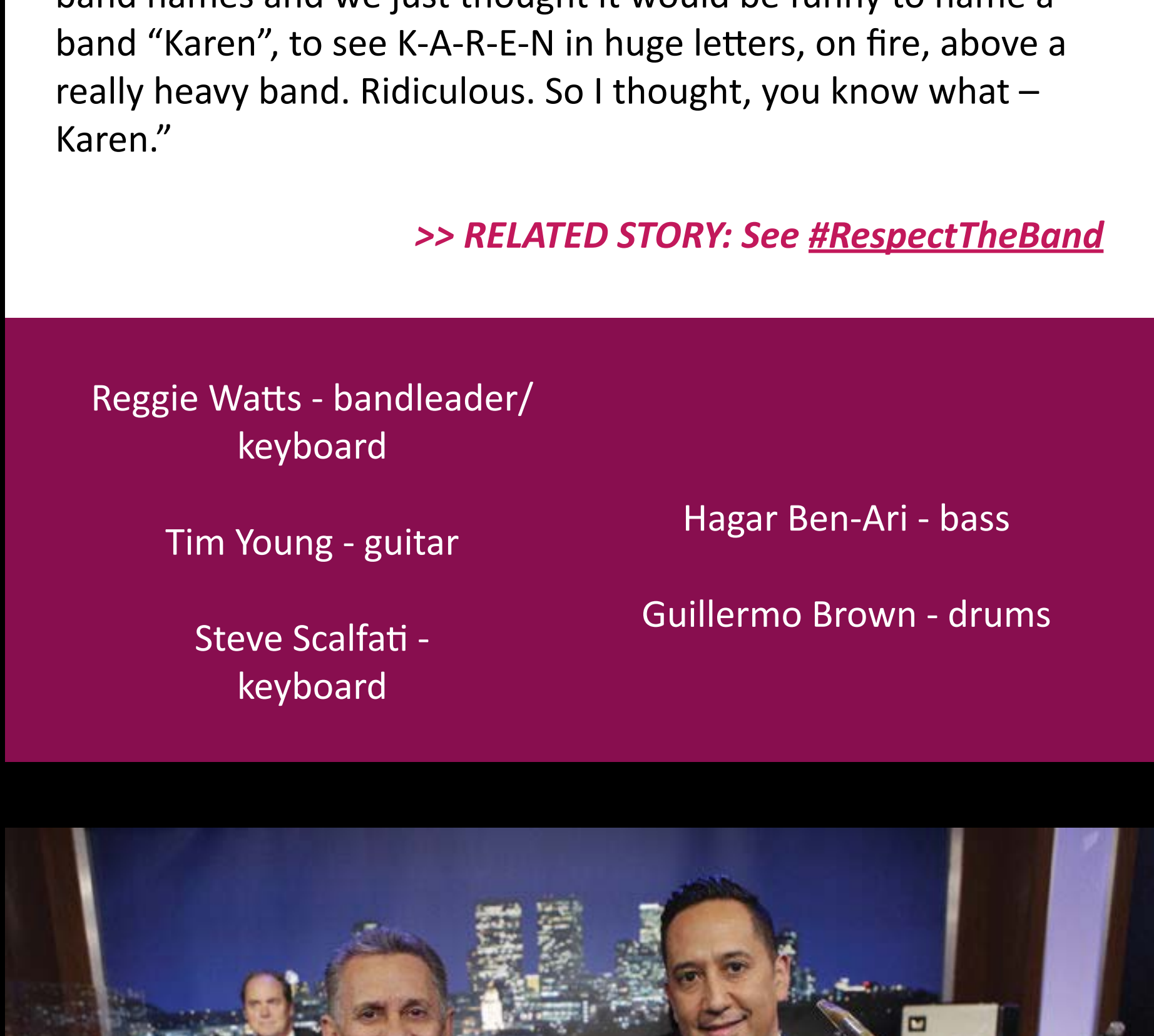
Richie “LaBamba” Rosenberg - trombone, percussion, vocals

Scott Healy - keyboard, occasional guitar

Jerry Vivino - saxophones, flute, clarinet

Mike Merritt - bass

James Wormworth - drums, percussion



Reggie Watts + Karen *The Late Late Show With James Corden*

Internationally renowned vocalist, beatboxer, musician, comedian and improviser Reggie Watts refers to himself as a “disinformationist”, aiming to disorient his audiences. He served as bandleader on IFC’s “Comedy Bang Bang!” before taking up the position for CBS’s James Corden show in 2015 with his band, Karen. Watts revealed the selection of this unusual band moniker in an interview with iNews: “The keyboard player of my old band and I were goofing around, coming up with really stupid band names and we just thought it would be funny to name a band “Karen”, to see K-A-R-E-N in huge letters, on fire, above a really heavy band. Ridiculous. So I thought, you know what – Karen.”

>> **RELATED STORY:** [See #RespectTheBand](#)

Reggie Watts - bandleader/ keyboard

Hagar Ben-Ari - bass

Tim Young - guitar

Guillermo Brown - drums

Steve Scafati - keyboard



Cleto and the Cletones *Jimmy Kimmel Live!*

Cleto Escobedo III is a saxophonist and vocalist as well as band-leader of Cleto and the Cletones, the house band on the ABC late night talk show “Jimmy Kimmel Live!” Music is in his blood.

His father, Cleto Escobedo Jr. is a saxophonist; father and son can be seen and heard five nights a week on the show.

Cleto attended the University of Nevada, Las Vegas before heading out on the road to perform in and around Vegas where he sharpened his saxophone skills. His big break came when he joined Paula Abdul on tour, and he has since toured and recorded with the likes of Marc Anthony, Tom Scott and Take Six. He has also worked on numerous projects for television, films, and commercials.

Cleto Escobedo III - leader, sax, vocals

Toshi Yanagi - guitar

Cleto Escobedo Jr. - sax

Jimmy Earl - bass

Jeff Babko - keys

Jonathan Dresel - drums



Ray Chew Live *Dancing With the Stars*

Now in his fourth year (eighth season) with ABC’s “Dancing With the Stars,” bandleader Ray Chew wears many hats. In addition to playing piano, drums, and mallets, he also serves as composer, musician, bandleader, arranger, conductor and producer, not to mention businessman and guiding hand to the next generation of musicians. The “DWTS” band includes 14 AFM Local 47 musicians, contracted by JoAnn Tominaga with Jaynell Grayson serving as music prep supervisor.

Chew, a member of New York Local 802, previously played with the “Saturday Night Live” band, and has served as music director for “Showtime at the Apollo” and “American Idol.” He also led the band as Barack and Michelle Obama enjoyed their first dance together as president and first lady in 2009. His side project – and labor of love – is Hackensack-based RVMK Studio which he runs with his wife, Vivian Scott Chew, where they mimic Berry Gordy’s Motown paradigm in an effort to discover, mold and support young musical talent.

Ray Chew - music director/ keyboards

Scott Mayo - sax/woodwinds

Nisan Stewart - drums

Ludovic Louis - trumpet

Andrew Lippman - trombone

CJ Emmons - vocals

Brady Cohan - guitars/ mandolin/banjo

Christopher Kim - librarian

Roland Gajate - percussion

Javier Gonzalez - trumpet

Artie Reynolds - bass

Kelli Sae - vocals

Felicia Barton - vocals

Jon-Michael Kubis - keyboards/guitar



Paul Mirkovich Band *The Voice*

A Los Angeles native, Paul Mirkovich is the musical director for “The Voice” house band. Having previously worked with Sasha Krivtsov, Nate Morton and Rafael Moreira for many years, he reached out to these same musicians when it came time to form a new band.

Alexander “Sasha” Krivtsov hails from St. Petersburg, Russia. He draws musical inspiration from a variety of places, including his grandmother’s lullabies, Motown and AC/DC. At the young age of 5, Sasha began playing classical guitar and played professionally at the age of 15. A self-taught artist, he spends his limited free time drawing and painting, and mentions Picasso as his inspiration.

Raised up and down the East Coast from Baltimore to Boston, Nate Morton is originally from Nashville, Tennessee. As a 4-year-old, Nate would often watch Animal on “The Muppet Show” and realized very quickly that he wanted to be just like this wonderful puppet drummer.

Rafael Moreira is a Brazilian-American guitarist, vocalist, songwriter and producer. He has performed as the lead guitarist for Grammy-winning artists Pink, Christina Aguilera, Don Felder of the Eagles, Marc Anthony, Colbie Caillat and Mýa.

Dory Lobel was born in Boston and grew up in Israel. He has worked with some of the biggest names in the music industry, touring and performing all over the world with diverse artists including the Backstreet Boys, Colbie Caillat, Jesse McCartney and Enrique Iglesias. No stranger to television work, Dory recently served as musical director and judge in the award winning Israeli music show “Living in La La Land,” alongside music industry legend Ron Fair.

Born and raised in Northern California, Eric Daniels began his music career at a very young age. At only 7 years old, Eric started playing a toy piano and has never looked back. As a child, he began taking private lessons to sharpen his skills, and he also played at a local church as a teenager. Eric joined “The Voice” house band as a keyboardist shortly after reconnecting with Paul Mirkovich for a Christina Aguilera tour in 2010 – almost 20 years after they had last played together.

Paul Mirkovich band director

Nate Morton - drums

Dory Lobel - guitar

Eric Daniels - keyboards

Sasha Krivtsov - bass

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INTRODUCING **47 STRONG**

As a core part of our newly adopted Strategic Plan, AFM Local 47 is launching “47 Strong,” a campaign to build a more powerful and effective union.

How will we accomplish our goals?

EDUCATION

By going into the venues and recording studios where our members work, staff are talking to more musicians than ever before about the importance of collective power and the future of our careers.

OUTREACH

We’re informing employers about the range of available contracts and the benefits of hiring union musicians. And we’re developing tools to make it easier to report work and file union contracts.

ACTION

Using industry data and our members’ insights, we’re identifying strategic targets where our collective efforts can have the biggest impact. Together we will act as one union to win better pay, benefits, and working conditions for musicians.

JOIN US TODAY
WWW.AFM47.ORG/47STRONG



#RespectTheBand - In the midst of contract negotiations for the AFM Live Television-Videotape agreement, members of AFM Local 47 and RMALA are calling on TV networks to “Respect The Band” and pay online streaming residuals to musicians.



Are You 47 Strong?

by Jefferson Kemper, Organizing Coordinator

Do you support the musicians of _____ in their fight for a fair contract?

If you need the blank space above to be filled before you answer, we need to talk.

Why are you a part of Local 47 and the AFM? Why shouldn't each player conference just form their own independent organization: one union for symphonic performers, one for recording musicians, one for theater musicians, etc.? Perhaps each individual orchestra could form their own independent union, or even each section. We could have the Pantages Percussionists Union and the Alliance of Dancing With the Stars Woodwind Doublers.

The reason we're in one union goes beyond the advantages of shared resources. The strength of a union comes from how many people are willing to back each other up.

The musicians of the Pasadena Symphony recently voted overwhelmingly to authorize a strike because they couldn't get fair contract offers during normal bargaining. A strike is a terrifying prospect, so these musicians reached out for support. Many Local 47 members found the time to offer encouragement to their colleagues, but others, when asked directly, declined to sign a petition of support that read: “I support the musicians of the Pasadena Symphony Orchestra and their efforts to reach a new and fair employment contract.”

I was dismayed.

If musicians aren't able to uphold the principles of solidarity, then our efforts to get fair pay and benefits will fail.

Now imagine an orchestra that walks off the stage en masse when a conductor unjustly singles-out or insults one of the musicians. Imagine a union where all 6,000 members will march in the streets when one of our orchestras is in trouble. Our resolve to fight for our careers and our families and our sense of fellowship with other musicians must cut across different sectors of our industry.

This industry is fluid and interconnected. Many composers and contractors work in both recording and live performance spaces. Freelance musicians perform at weddings and record videogame scores, often in the same weekend. To be a strong union, we need to break down the barriers that separate our work.

As you will read in this issue of Overture, Local 47 is launching a campaign called “47 Strong.” The purpose of the campaign is to build a stronger union. As part of this campaign, Local 47 staff like me will visit recording studios, live venues, music prep offices, and every other place where our members work. We will come to tell you about the fights going on across Southern California and beyond, and we will ask you to get involved. We will call on musicians playing in Oxnard to go to bat for their colleagues in Palm Desert. We will call on recording musicians to come out in solidarity with mariachis. If we can act as one union for all musicians in Los Angeles and beyond, then every member will be part of an organization with real clout.

Don't wait for me to show up at your gig. Go to afm47.org/47strong and sign up to be involved and do your part to build the power of your musicians union.



Victory for Pasadena Symphony - After two years without a contract and tough negotiations, musicians of the Pasadena Symphony have reached a tentative new agreement.

CALLING ALL FILM & TELEVISION MUSICIANS

IT'S YOUR LEGACY AND YOUR CHOICE

Update your beneficiary designations with FMSMF
before March 31st

Attend the January 22nd Local 47 membership meeting
where we'll present info on the updated beneficiary policy.

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fmsmf.org/beneficiary



Letter from Composer Lars Clutterham

As one of Local 47's more than two dozen Metropolitan CBA orchestras, the Downey Symphony supports the livelihoods of many Local 47 musicians while still accommodating community performers, a number of whom in this case are students (and professionally skilled players) from the University of Southern California, as the Symphony is under the leadership of conductor, Sharon Lavery, a USC Thornton School of Music faculty member.

Sharon has been with the Downey Symphony for 10 years, and has embraced the principle of supporting new music by commissioning a new work every season. As a Downey resident myself, I'm especially honored to have been asked to write a new composition for the second year in a row.

The piece I'm writing for the January concert has just taken a new twist, which I feel is worth bringing to the attention of Local 47 members. Titled "New Horizons," as part of the program's "Around the World" theme, my new work will now incorporate elements not only from the world of classical orchestral music, but will also include improvisatory jazz elements throughout, thanks to the addition of long-time Local 47 member Brad Dutz on hand percussion.

Brad is well known to the L.A. music community, not only as an acclaimed jazz performer, composer, and leader of his own quartet, but also as a formidable studio player. He has also been on the faculty of Cal State Long Beach since 1992, teaching hand percussion there since 1997. He and I collaborated on a number of occasions some years ago when I was writing and producing music for broadcast advertising.

Brad will be improvising during the performance utilizing part of his impressive collection of international hand percussion, and thus further emphasizing the concert's theme.

I hope my fellow Local 47 musicians will join Brad and me for my new premiere with the Downey Symphony, at the Downey Civic Theatre on Jan. 20, 2018. The concert is at 8 p.m., with doors opening at 6:30 p.m., and a pre-concert lecture at 7:15 p.m.

Lars Clutterham
Member, AFM Local 47

[Learn more about the performance here.](#)

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
3220 Winona Ave.
Burbank CA 91504

overture@afm47.org

fax: 323.993.3147



#listenLA



Photos: Linda A. Rapka

1) Garry Schyman conducts the 40-piece Local 47 orchestra of “Torn” on the Newman Scoring Stage. 2) The team is all smiles listening to the live orchestra. 3) Schyman with his agent, Sarah Kovacs of Kraft-Engel, and AFM Local 47 President John Acosta.

A Video Game Unlike Any Other

Truth is the invention of the mind.

Deep within a forest no one has ever seen, you discover a house that should not exist. You push open the door and step inside. Strange machines and instruments are everywhere, the research of Dr. Lawrence Talbot, reported missing more than 64 years ago...

For Katherine Patterson, a video blogger who explores abandoned buildings, Talbot’s mansion is the story of her career, worth millions. But when she meets the missing doctor in person — trapped in another realm known only as the Parallel — Patterson realizes she was wrong. This is the story of a lifetime.

Together, you must solve the mysteries of the mansion to rescue Talbot and discover the truth about what happened here. Remember everything you see, for in Talbot’s world, truth is nothing more than the invention of the mind.

TORN, a narrative mystery and puzzle game designed for virtual reality, is the first game from indie developer Aspyr Studio. Written by Susan O’Connor with music composed by Garry Schyman (both of whom worked on AFM 47-scored hit game “BioShock”), “Torn” brings cinema-quality production values to VR.

The dynamic score recorded here in Los Angeles with a 40-piece AFM Local 47 orchestra on the Newman Scoring Stage at Fox Studios this past November. Notably, it is the virtual reality video game to be scored under an AFM contract.

Way to #ListenLA!

>> View more photos & the musicians roster @ listen-la.com/torn

Visit listen-la.com for more about projects scored in Los Angeles!

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Saturday Night Bath

Providing good, clean fun to at-risk youth since 1986



Going over 30 years strong, nonprofit music outreach group Saturday Night Bath continues to deliver music therapy to those who need it most, from at-risk youth to senior citizens and the greater community.

Each year, Saturday Night Bath visits an average of 20 continuation high schools and correctional facilities. To date they have presented nearly 600 interactive concerts at local juvenile halls, elementary, middle and continuation high schools, and probation camps throughout the state, connecting directly with 37,000 young people. Through this outreach SNB is able to provide vital hands-on music therapy, and in recent years have given preference to pregnant teen sites.

Formed in 1984 by Howie Rich, the seven-musician ensemble based out of Los Angeles gives two-dozen interactive concerts and clinics a year, with a focus on continuation schools and youth detention facilities. Led by Rich, who also performs bass, SNB comprises concert and recording musicians Michael Rosen on harmonica, Chris Ross on percussion, Markus Brox on drums, Dave Holland on baritone and tenor sax, John Murphy on guitars, and Harlan Spector on keyboards. When extra funds are available, additional on-call musicians playing bass, guitar, percussion and woodwinds are added to the ensemble.

“We provide an inspiration to pursue music and a reason not to drop out of school.”

The group’s educational, interactive approach reflects a profound concern for young people facing massive challenges in their lives. Their first objective is to introduce and promote a better understanding of the living history and evolution of popular jazz and blues art forms. The second, even more important, objective is to motivate these at-risk students by participating in an up-close concert experience, to pursue further study of traditional or modern music, to play instruments, and to sing and write lyrics. SNB aims to intrigue these students with accessible musical styles and songs, raise interest in other scholastic and art endeavors, and expand their musical knowledge by talking directly to practicing musicians. “We provide an inspiration to pursue music and a reason not to drop out of school,” Rich says.

The All Points North Foundation in Boston recently awarded SNB a significant grant that will be used to fund visits starting in January 2018 to three Los Angeles middle schools for one month “mini-residencies,” culminating with concerts at the end of each month. Early next year Saturday Night Bath will also be returning to the Los Angeles Juvenile Hall Probation Camps for a third year.

When asked about Saturday Night Bath’s unique name, Rich explains that it refers to a time 100 years ago when many country folks had no indoor plumbing, and even many city dwellers lacked hot water heaters. So families had to boil water to take baths on Saturday night in order to be fresh for church on Sunday morning. Similarly, the group provides a fresh insight into music for today’s youth. “We play for kids who have never seen a live band up-close and personal once a week, or ever,” Rich said.

The Los Angeles County Arts Commission became the organization’s first sponsor in 1986, providing SNB with three consecutive two-year Organizational Program Grants. Through the years funding has come from the City of Los Angeles Department of Cultural Affairs, California Arts Council, and from Impact Grants. AFM Local 47 and the Recording Industries’ Music Performance Fund in New York continue to provide annual co-sponsor allocations that cover a significant percentage of the musicians’ concert wages. Current sponsors include City of West Hollywood Cultural Affairs, Edison International, the Music Fund of Los Angeles, the Hagen Family Foundation, the Sidney Stern Memorial Trust, and the Swanton Foundation. Los Angeles County Supervisors Hilda Solis, Don Knabe, and Mike Antonovich are currently supporting performances in their districts, as Supervisors Mark Ridley-Thomas and Zev Yaroslavsky have done in the past.

To learn more, visit saturdaynightbath.org.



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‘Around the World’ With Downey Symphony

Orchestra to perform world premiere
by Lars Clutterham on Jan. 20

In keeping with their tradition of commissioning new compositions, the Downey Symphony Orchestra’s winter concert will feature the world premiere of a work by longtime Downey resident and AFM Local 47 member composer, Lars Clutterham.

Also on the program is the dynamic “Italian Symphony” of Mendelssohn, the colorful “Petite Suite” of French composer Claude Debussy, and the electric “Impresario Overture” of Mozart.

Around the World



January 20, 2018

8:00 PM

Downey Theatre

MOZART: Impresario Overture

DEBUSSY: Petite Suite

LARS CLUTTERHAM: *World Premiere

MENDELSSOHN: Symphony No. 4, "Italian"

[PURCHASE TICKETS](#)

About the composer

Lars Clutterham was born into a musical family and started lessons on the family spinet piano when he was 8 years old. He soon discovered an affinity for piano playing and was featured as a soloist with the Florida Symphony by the age of 12. As a high school student he began to delve into composition, and by the time college came around, Clutterham was determined to major in music.

Following his undergraduate study, Clutterham spent a year in Paris, France, studying piano, before returning to Temple University in Philadelphia, where he earned a master’s degree in piano performance. At the same time, he began his professional music career with a brief stint as a high school music teacher.

At that point, Clutterham moved to San Diego, combining musical endeavors as multifarious as being a club jazz pianist, an accompanist for the San Diego opera, a freelance music copyist and transcriber, a church choir director, and also playing a few concerts as pianist with the San Diego Symphony and the San Diego Pops. He then became affiliated with a jingle company in the San Diego area, arranging, producing, and occasionally composing music for various forms of broadcast advertising. (One of his jingles, in the form of a classical string quartet, premiered on the Rose Bowl in the early 1980s.)

Eventually, Clutterham started his own jingle company, where for 12 years he wrote and produced advertising music for an international list of clients, including the Wave radio station in Los Angeles, when it adopted a smooth jazz format in 1987. In 1990, he moved to the Los Angeles area with the intention of getting involved in the film music industry, and shortly thereafter found a home at one of the world’s preeminent providers of music preparation for feature films. During the course of his L.A. music career, Clutterham has worked in music preparation for some one thousand movies.

Clutterham’s first association with the city of Downey was when he was hired as the music director at Downey United Methodist Church in 1992, where he met Kathleen Dorris Greilach, the Downey native who would later, in 1998, become his wife. As a couple, Lars and Kathy joined the Dorris family tradition of attending Downey Symphony concerts.

Today he continues his work in the film music business, along with numerous other musical adventures, from pop music through classical—with a special focus these days on composition. Clutterham’s new website, larsclutterhammusic.com, adds a few more details to his biography and offers some audio samples of his music.



Enriching lives through

Music

Downey Symphony

Leader: Mark Artusio

Side Musicians: 5

January 16, 9 a.m.

Imperial Elementary

January 19, 9 a.m.

Alameda Elementary

January 24, 9 a.m.

Price Elementary

January 26, 9 a.m.

Rio Hondo Elementary

LA Opera

Leader: Brady Steel

Side Musicians: 61

January 25, 11 a.m.

Dorothy Chanler Pavilio

Saturday Night Bath

Leader: Howie Rich

Side Musicians: 7

January 19, 10 a.m.

Alonzo Community Day School

*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



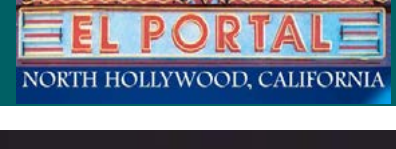
Downey Symphony Orchestra



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



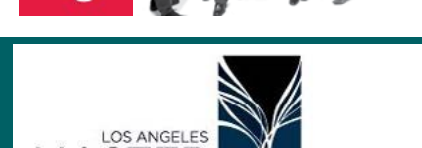
Los Angeles Bach Festival



Los Angeles Jazz Society



Los Angeles Jewish Symphony



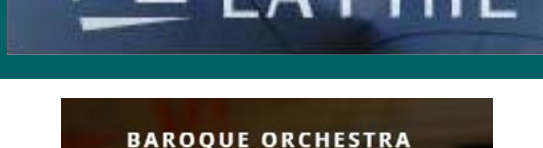
Los Angeles Chamber Orchestra



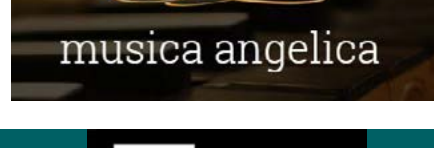
Los Angeles Master Choral



Los Angeles Opera



Los Angeles Philharmonic



Musica Angelica



Musical Theatre Guild



New Valley Symphony Orchestra



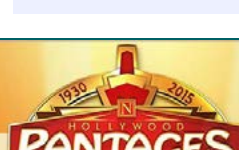
New West Symphony



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



Santa Monica Symphony Orchestra



Shakespeare Club of Pasadena



Six Flags Magic Mountain



Symphony In The Glen



Symphonic Jazz Orchestra



Thousand Oaks Philharmonic



Topanga Symphony

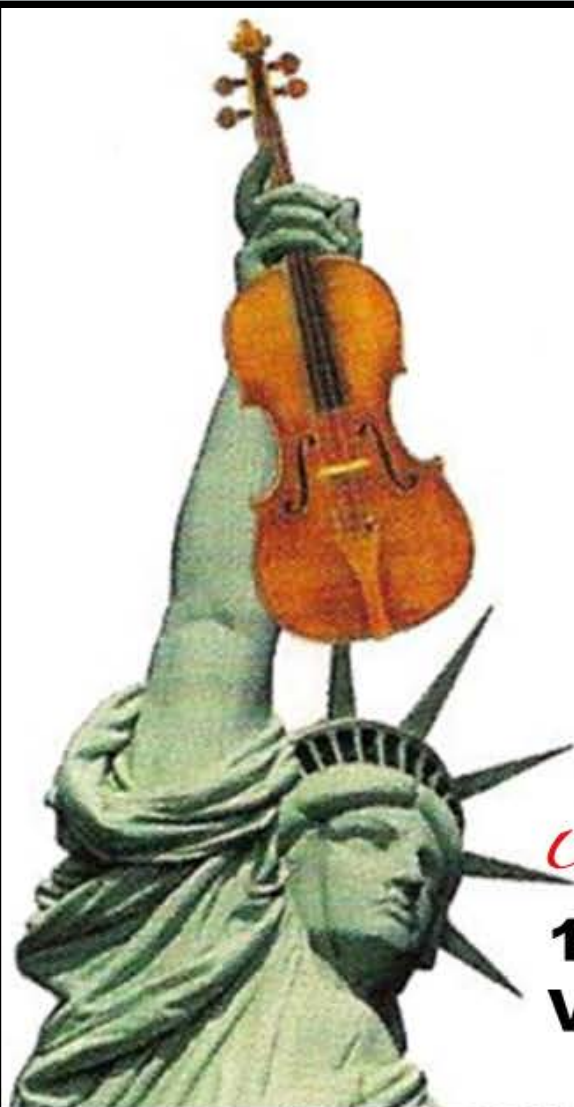


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Wage Scales Update

Rate changes for Live Engagements and Music Prep take effect January 1, 2018.

The new Wage Scale book will be published in mid-January and available by request from the Live Performance Department. A digital copy of the 2018 book is available in the Members Section at afm47.org.

The AFM has made available Music Prep scales for copyists preparing parts for musical theater, which are also available in the members section of our website.



Extra, Extra!

Our 2018 Member Directory will be available mid-January.

Members may request a complimentary copy online at afm47.org/directory or by calling 323.462.2161.





Final Notes



In Memoriam

John C. Byrer

Life Member. Trumpet
6/6/1933 - 11/20/2017
Survived by spouse & children

Mitchell Margo

Member. Keyboard
5/25/1947 - 11/15/2017
Survived by sons and family

Send your Final Notes
remembrances to:

overture@afm47.org

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Photos are welcome. Submissions are due
the 15th of the month.



ESTATE PLANNING

An Introduction

With the New Year upon us, it might be a good time to tend to those tasks that you've been meaning to get around to — like your estate planning. It can save you or your family thousands of dollars in legal fees and perhaps a great deal of time and stress. Remember: The best time to plan your estate is now — while you can and before you need it.

Estate planning is more than a will. A good estate plan will also protect you in the event of your incapacity. It will let you — ***not the courts*** — make decisions about your medical care, keep control of your assets, or decide who would care for your minor children should they become orphaned.

Who Needs Estate Planning?

EVERYONE over the age of 18 should consider the benefits associated with designating a person who, in the event of your incapacity, will have the author-

ity to make health care decisions on your behalf. And whatever the size of your estate, someone should be in charge of its management. If your estate is larger, you will want to consider various ways to preserve your assets for your beneficiaries.

What Is My Estate?

Your estate consists of everything you own — your home, bank accounts, investments, retirement benefits, insurance policies, collectibles, and personal belongings. When you start adding it up you may find that you own more than you think. Now, perhaps, you understand why people need and should do estate planning.

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Los Angeles-based entities Cinema Scoring and Collective Media Guild have been placed on the American Federation of Musicians [International Unfair List](#) for failure to pay area standards and discrimination against musicians due to union status.

These employers also appear on the AFM Local 47 Do Not Work For List and are under strike sanction authorized by the Los Angeles County Federation of Labor.



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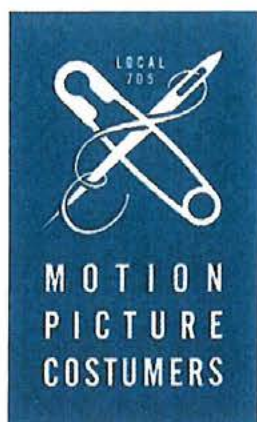
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Do Not Work For...



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

Cinema Scoring

Failure to pay area standards and discrimination against musicians
due to union status

Collective Media Guild

Failure to pay area standards and discrimination against musicians
due to union status

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 sound recording

Jeff Weber / Weberworks

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

Jennifer Walton / Instrumental Casting

Failure to pay area standards and discrimination against musicians
due to union status

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.



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Theatre Musicians: Stronger Together

by Paul Castillo, President, SoCal Chapter, TMA

This year's conference of the AFM Theatre Musicians Association (the "TMA") included a report with recommendations concerning the ongoing problem facing all musical theatre musicians: the shrinking pit orchestra. To solve this problem, we first state it clearly, for a problem clearly stated is a problem already half-solved: "The alarming trend of the shrinking pit orchestras has resulted in less work for musicians, lower artistic quality for the production, harder work for the musicians who are employed — without appropriate increases in wages and benefits (in other words, work without dignity) — and diminished value for the audience."

Looking at this picture, it becomes clear that the problem affects more than the musical theatre musician. It affects all those involved with the production, and certainly those who are on stage, as well as those who purchase tickets and attend the performances. The solution goes to concerted activity, i.e., the affected communities working together as part of one or more organizing campaigns to reverse the trend of shrinking orchestras.

When it comes to organizing, questions come up from our members about what it is, and why it should be done. Organizing was and is at the very foundation of the TMA. At the time of its inception, musical theatre musicians had no way of communicating with each other throughout the AFM, no participation in the negotiations of contracts they worked under, and no collective voice. The TMA was formed to address those problems. To understand organizing we need to understand its fundamentals, the essence of the why and the what:

"We organize to give a voice to those who have no voice, and to empower those who have no power."

This simple statement, commonly said and understood decades ago, yet rarely discussed or referred to today, best describes the essence of all organizing, be it community, grassroots, labor or political. While it is not mentioned in the statement — but is certainly implied — actions are taken to attain the objectives. Wanting it isn't enough. Thinking about it isn't enough. Actions must be taken by people working together and speaking with a collective voice to create the power needed to influence the situation and to solve the problem. Organizing equals collective action.

Organizing is at the heart of unionism and union activism. Harry Bridges, one of the great labor leaders of the 20th century, would respond with the following whenever he was asked about unionism, the importance of unions, and what unions do:

"When working people stick together there's almost nothing they can't do. It's about how people treat each other. It's about human dignity."





RMALA

Recording Musicians Association Los Angeles

RMALA Update

by Martin McClellan, Director, RMALA

On behalf of all us at RMALA, I would like to wish each and every one of you a healthy and happy new year! As we begin the start of the year, I would like to take this opportunity to provide an update on what we have been up to and what is in store for us and our association in the coming year.

As most of you know, this past year we have been working heavily on bringing tax credits to music scoring here in Los Angeles. Tax credits have become imperative to every stage of film and television production, from filming and animation, to post-production and music scoring. The current program has been incredibly successful



"We need to activate the community and we need people to stand up and fight. We had about 150 people at our first 'Keeping the Score' event, and if they each tell 20 people and those 20 tell someone else, that's what we need – people to be active and do something."

*Rickey Minor, bassist,
Television Academy music governor*

www.KeepingtheScoreCA.org



in bringing jobs for actors, writers, directors, grips, technicians and others back to Los Angeles. However, it has done nothing for our local musicians. RMALA and AFM Local 47 have been working in conjunction with our legislative champion, Ian Calderon, Majority Leader of the California Senate, to make this a reality for us. Along with the Los Angeles County Federation of Labor, we have built an impressive list of allies to help us move this forward. You may have attended, or noticed, the "Keeping the Score" event that was held earlier this year at Los Angeles City Hall. Events like this — and most importantly, showing our strength in numbers — are helping us build our case and sway public opinion. We plan on holding more events in the future on this issue, and we will need everyone's support when the time comes.

The other issue RMALA has been greatly involved in is new media. It is the current giant in the entertainment world and will only continue to grow larger and more dominant in the future. New media, at the time of this writing, is a major point in the live television negotiations and will be a major issue in our upcoming film negotiations as well. Our sister unions, DGA, WGA and SAG-AFTRA, all have contracts that garner more for their people in new media. Residuals tied to the number of subscribers a streaming service has, payment for free advertising-supported streaming and other key improvements allow their folks to make a living in made for new media productions. We are working very hard to make sure that new media projects are brought onto contract so that it becomes an important part of our financial future. It is very important that we all band together and make our voices heard on this important issue.

Lastly, RMALA is only as strong as its membership. Last year, we had a very successful membership drive, but I also know we can do better. We all have been working hard to bring more members into the conference and to make it clear that we are a conference for all musicians. Players, orchestrators, copyists, contractors, composers — we all are better off when we work together for our common success. If you are not a member, or have not renewed, I sincerely ask you to give it serious consideration and please don't hesitate to come to any of us on the board with any questions or concerns you may have.

Best wishes for a happy and prosperous 2018!



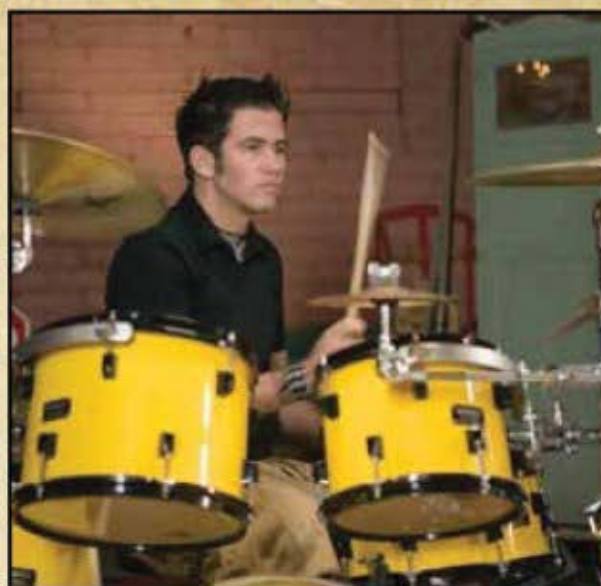


Open Mic

Your Old Drum Set Next Year



Your Old Drum Set Next Semester



Drums for Drummers
A non-profit organization
Tom Stewart - President
tom@drumsfordrummers.org
16182 Gothard St. Ste. J
Huntington Beach, CA 92647
949-689-5364

Meet us at PASIC
in November

Your old kit that's collecting dust could be the drum set that inspires young drummers to transition beyond standing up behind a snare to sitting down at their first set of drums.

Those inspirational drums could be yours if you'd donate them to **Carl Stewart's Drums for Drummers**.

We'll recondition your drums and place them in under-funded junior high and high schools with a music program.

Call us today to donate your set and make a commitment to help develop Drummers for the Future.

If you're a school music director or know of a school that's in need of a drum set, email us your request or fill out the application online.

www.drumsfordrummers.org



Share your stories! Send in submissions
by the 15th of the month preceding
issue date to:

AFM Local 47
Attn: OVERTURE
3220 Winona Ave.
Burbank CA 91504

overture@afm47.org

fax: 323.993.3147

[View our submission guidelines here.](#)

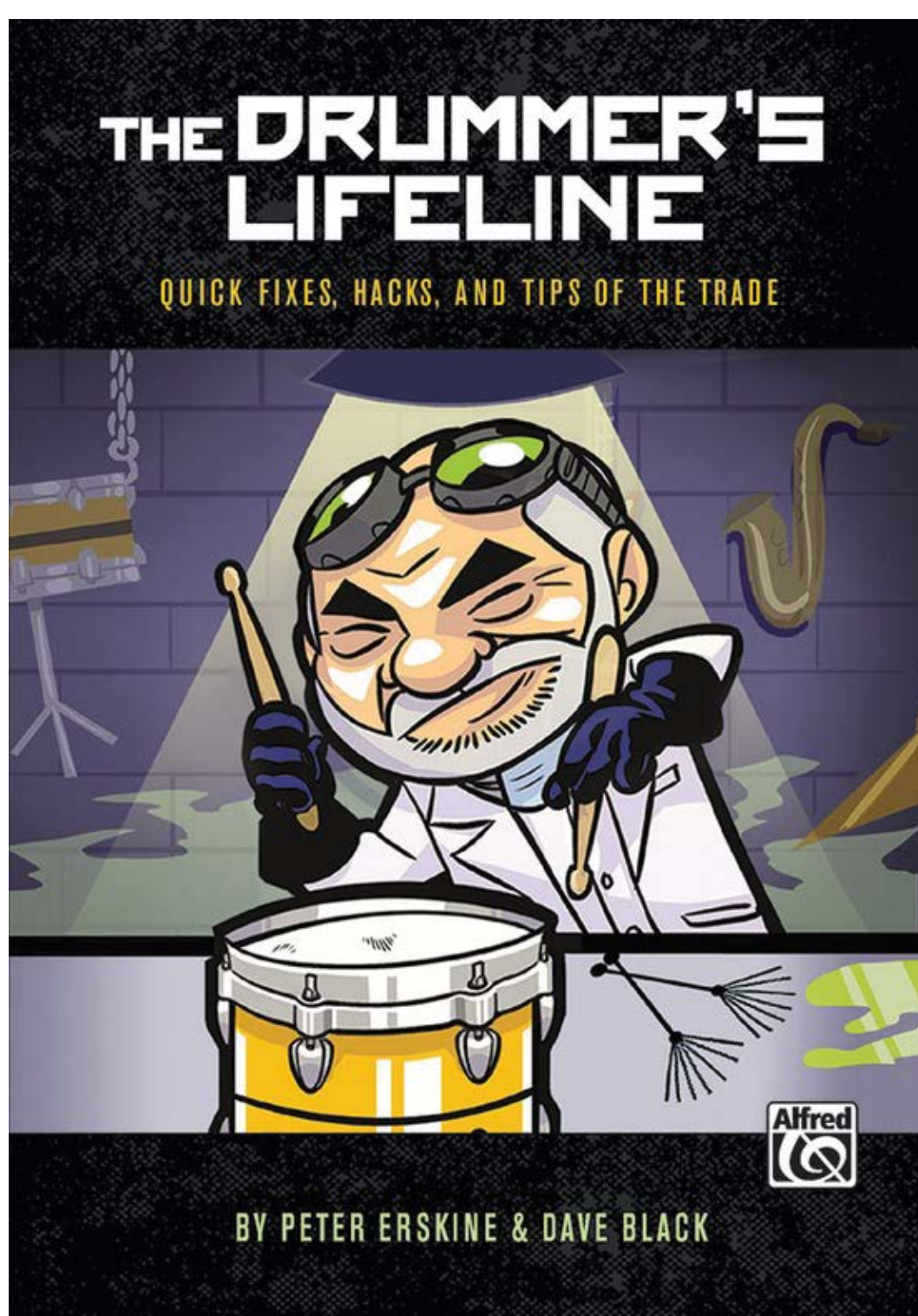
The Drummer's Lifeline

Quick Fixes, Hacks, and Tips of the Trade

by Peter Erskine & Dave Black

Alfred Music, the leading publisher in music education since 1922, announces the release of “The Drummer’s Lifeline: Quick Fixes, Hacks, and Tips of the Trade.”

Written by renowned authors, Peter Erskine and Dave Black, “The Drummer’s Lifeline” offers practical, “off-beat” solutions to just about any drumming situation someone will most likely encounter, whether you’re a working pro, a student, or a weekend warrior who simply plays the drums for the fun of it. Whatever your musical preference or style, and whatever your level of drumming experience or expertise, the authors promise you’ll find answers to questions you’ve asked yourself before, or answers to questions you didn’t even know existed.



Topics include:

- Over 80 practice, performance, recording, gear, and industry tips
- Tricks to achieve the desired sounds from your drums
- Care and maintenance solutions
- Music business advice, such as fee negotiation and self-promotion
- Instructions on choosing, changing, and tuning drumheads
- Warm-up exercises and musical examples
- A glossary of words you should know

Peter Erskine is known for his love of working in different musical contexts. He has recorded 600 albums, including several on his own Fuzzy Music label. His playing and recording credits include the big bands of Stan Kenton, Maynard Ferguson, and Bob Mintzer; groups such as Weather Report, Steps Ahead, Steely Dan, and the Yellowjackets; vocalists Diana Krall, Joni Mitchell, Kurt Elling, and Kate Bush; and jazz artists such as Chick Corea, Freddie Hubbard, Joe Henderson, Kenny Wheeler, and more. Erskine conducts clinics, classes, and seminars worldwide, and teaches at the University of Southern California in Los Angeles and the Royal Academy of Music in London. He was awarded an honorary Doctor of Music degree from the Berklee School of Music, has been the recipient of a Drum! Magazine Drummies! Award, the winner of *Modern Drummer* magazine’s Readers’ Poll in the Mainstream Jazz Drummer category numerous times, and has won a GRAMMY Award®.

A prolific composer and arranger, percussionist Dave Black received his Bachelor of Music in percussion performance from California State University, Northridge. He has traveled around the world, performing and recording with a wide variety of well-known entertainers and shows, and has had more than 60 of his compositions and arrangements published by most of the major music publishers. As one of the biggest selling percussion authors in the world, Black is the author or co-author of several bestselling books published by Alfred Music Publishing Company. He has been the recipient of numerous awards and commissions, including 26 consecutive ASCAP Popular Composer Awards, two GRAMMY Award® participation/nomination certificates, the Percussive Arts Society President’s Industry Award, a *Modern Drummer* Readers Poll award (educational book), two *Drum! Magazine* Drummies! awards (educational books), and a certified Gold Record award for the sale of more than 500,000 copies of Alfred’s “Drum Method, Book 1.”

“The Drummer’s Lifeline” is available for \$12.99 at music retail stores, online retailers, and alfred.com.

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:

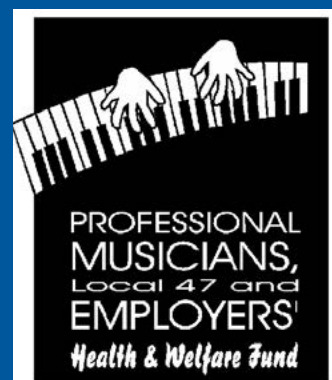
* as a scanned attachment in .jpg or .pdf format
to contact@gigjunction.com

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

* by standard mail to:
Gig Junction Attn: Michael A. Ankney
3220 Winona Ave.
Burbank CA 91504

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.





Supertooth Tip: Battling Bad Breath

Whether you refer to it as common, everyday bad breath or the more scientific term, halitosis,



it's a condition you don't want. While there are a number of possible causes, the most common cause is the decomposition of food particles or other debris by bacteria. The best way to address what can be an embarrassing condition is to brush twice a day with fluoride toothpaste to remove food debris and plaque. Brush your tongue, too. Once a day, use floss or an interdental cleaner to clean between teeth.

Be aware that bad breath can be the sign of a medical disorder, such as a local infection in the respiratory tract, chronic sinusitis, diabetes or other ailments. Bad breath also can be symptomatic of periodontal disease or acute necrotizing ulcerative gingivitis (ANUG), also known as Vincent's infection or "trench mouth." If your dentist determines that your mouth is healthy, he or she may refer you to a family physician or a specialist to determine the underlying cause of the bad breath.

In addition to adhering to a daily dental health regimen, you should see your dentist regularly. Professional cleanings and checkups help keep your mouth, gums and teeth in top condition. Here are some other tips for combating halitosis:

Rinse with tea.

According to a study by the University of Illinois at Chicago, rinsing your mouth with black tea suppresses the growth of bacteria in dental plaque and reduces formation and production of acids that cause tooth decay.

Eat a piece of sugarless candy.

If you suffer from dry mouth, try sucking on a piece of sugarless candy or chew sugarless gum to stimulate saliva flow. Also, increase your intake of water.

Get your tongue in a scrape.

To remove any residue that may be building up between the taste buds and folds in the tongue, invest in an inexpensive tool called a tongue scraper, which is available in drugstores.

Quit smoking.

If you need another reason to quit, here's one: Smoking contributes to bad breath.

Clean those dentures.

Dentures – partial or full – absorb odors (and they stain). Ask your pharmacist or dentist to recommend a denture cleaning paste or solution.



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 the Local 47 headquarters.)

** 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.

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 to Overture Online 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
3220 Winona Ave. Burbank CA 91504
ph (323) 993-3162
overture@afm47.org

NOTICE RE: SUPREME COURT BECK DECISION

In June 1988, the United States Supreme Court issued its decision in "Communication Workers of America v. Beck." That decision interpreted and applied the National Labor Relations Act to prohibit unions from charging objecting nonmember employee fees a Union spends for matters unrelated to collective bargaining, contract administration, grievance adjustments or other activities normally and reasonably undertaken to advance the employment related interest of employees.

The Local 47 Executive Board has adopted a policy to govern the implementation of the Beck decision, as well as more recent decisions by the National Labor Relations Board addressing the matter of Union security arrangements, by AFM Local 47. A complete version of the policy is in the Secretary's Office.

If you have any questions about AFM Local 47's implementation of the Beck decision and/or its application to you, please write to: Secretary/Treasurer, AFM Local 47, 3220 Winona Ave. Burbank CA 91504.

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, 3220 Winona Ave.
Burbank CA 91504

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 \$75 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 \$75 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 WHEN YOU PAY
ONLINE AT AFM47.ORG!

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

(323) 993-3116

dues@afm47.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





santa barbara
symphony

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

Announces auditions for the following position

SECOND CLARINET
FEBRUARY 19, 2018

Application Deadline
Monday January 8, 2018

Online Application Form -
www.thesymphony.org/auditions

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



Openings & Auditions

Eímear Noone, Music Director Announces Openings For:

VIOLINS, VIOLAS, CELLI, BASSES

(There are no auditions for string players)

and Auditions For:

**2nd Horn, 3rd Horn (Acting), Bass/3rd Trombone,
2nd & 3rd Oboe, Principal Oboe**

All Auditionees: Please send a one-page resume describing qualifications and experience, via email to info@symphony47.org. Open to all union members and students. All union musicians will receive union compensation for performances.

Learn more about the orchestra at symphony47.org.

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 California 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!



**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

REACH OVER 7,000 OF THE BEST MUSICIANS THROUGHOUT LOS ANGELES

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.**