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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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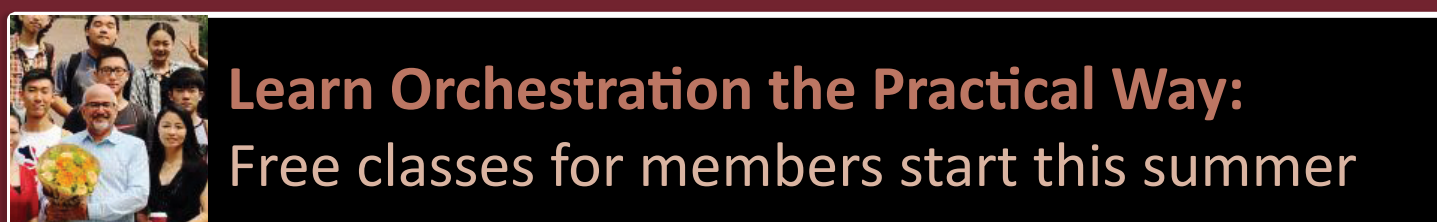
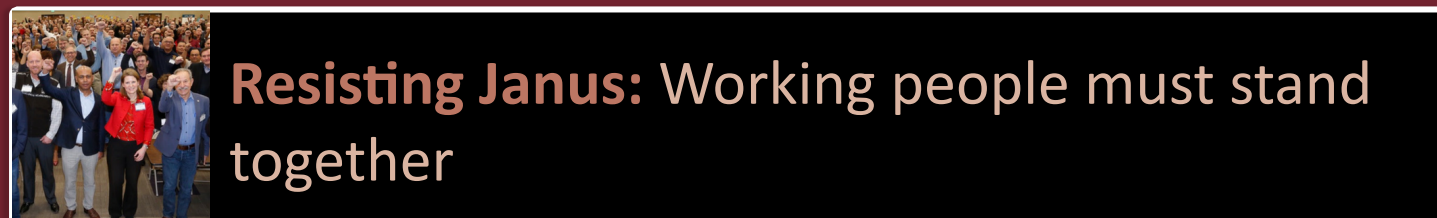
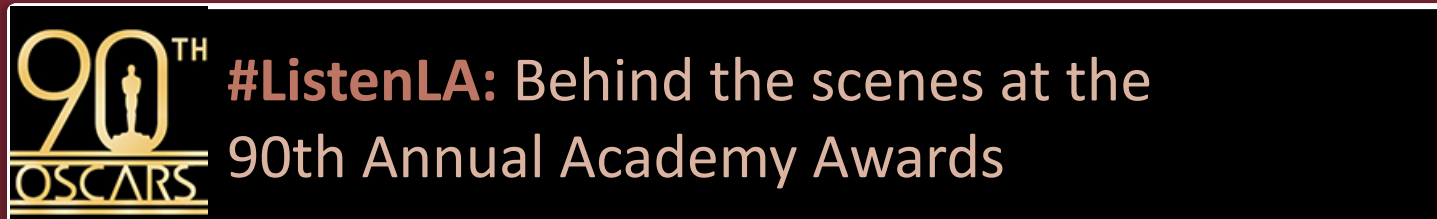
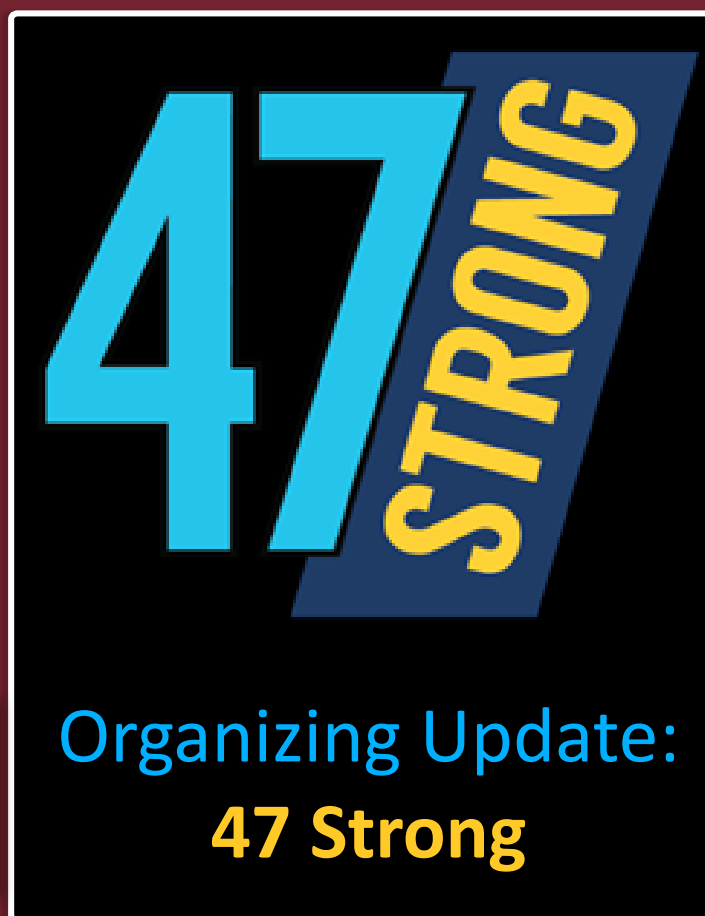
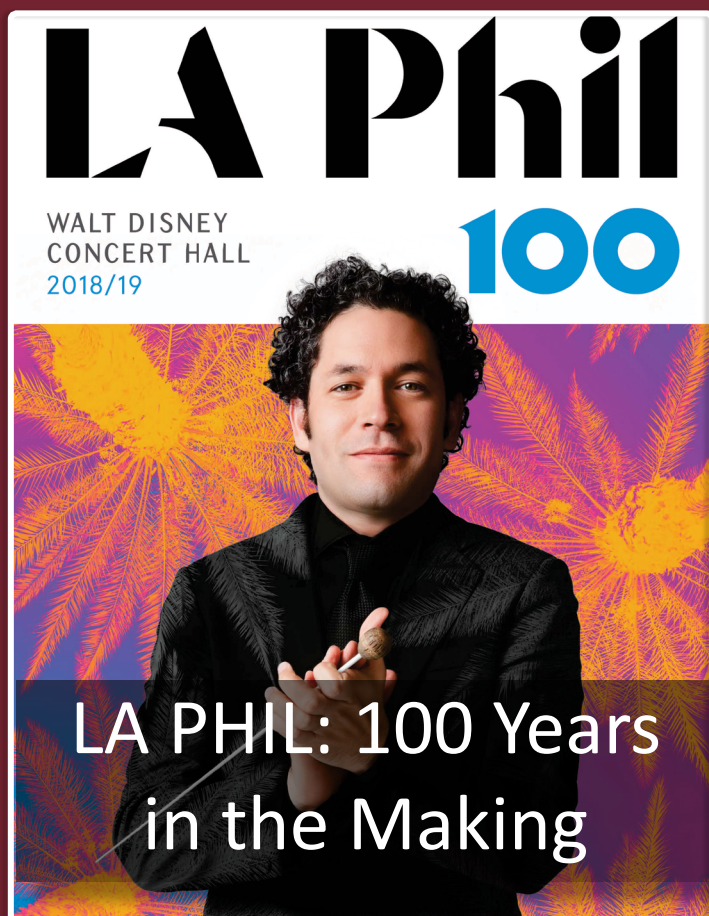
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President John Acosta



This month we celebrate Jazz — and the gifted musicians within our union, past and present, who share their talents within the Jazz community. From small ensembles to big bands, many of our members perform jazz on any given day to hundreds if not thousands of audiences within our jurisdiction. From hotel bars to the concert stage, we have an incredible community of artists that continues to keep the Jazz genre alive. Musicians in groups such as the John Clayton Orchestra, Gordon Goodwin’s Big Phat Band, the Ryan Cole Trio or the amazing Nedra Wheeler Trio, bring this uniquely American art form to new audiences day after day. Local 47 has been blessed with a rich history of phenomenal jazz artists. From Buddy Collette and Benny Carter to Stan Getz and Eric Dolphy, the Los Angeles jazz scene has been a thriving location for a world-class artists who have become household names of Jazz.

I would be remiss if I did not acknowledge that this area of our work scene also has big organizing challenges. With a well-established precedent that decimated union coverage in nightclubs, our union members who used to enjoy the protections of a union contract for live performances lost that coverage when the courts ruled that venues like clubs and hotels were no longer considered the employer--rather the employer was now the bandleader. With this shift, union coverage for live performances in our jazz community took a severe hit. While we do still cover many members for jazz engagements, we are challenged by the intermittent nature of this type of employment. Presently, Local 47 is working with the L.A. City Council to see how we can approach live performance venues and begin raising standards for all live performances.

Local 47 Task Force Recap

For those of you who follow our internal contract discussions, you may recall that three years ago we embarked on a very lengthy and involved review of our Federation agreements, with particular emphasis on film, TV and videogames. A Task Force of Local 47 members discussed and debated whether we needed to recommend major modifications to our agreements to bring us in line with terms that were similar to what employers have with recording orchestras in London. Our discussions were moderated by a federal mediator and ultimately were collected into a set of recommendations that were approved by the Local 47 Executive Board and adopted at a membership meeting of Local 47 members. Those recommendations were then presented at the July 2015 AFM International Executive Board (IEB) meeting. The IEB at the time listened intently to our recommendations and asked a few questions, but ultimately no major action was taken.

Fast forward to 2018: I have now been on the IEB for two years. I have encouraged my colleagues to accept that our union needs to be flexible in the areas recommended by the Local 47 Task Force. While some discussions have taken place within our board and with employers in the music library and video game sectors, there has been really no progress in seeing that the recommendations of the Task Force be acted upon on a national level. What we do see is a growing landscape of non-union options and decreases in union-covered work within the AFM’s jurisdiction.

The Local 47 administration is committed to keeping our membership apprised of these realities and will continue to strongly encourage a continued dialogue between our Federation and industries that are currently hiring our members off contract or would like to hire our members on contract. To review the Task Force report you can find it in the members section at afm47.org or upon request from the Vice President’s Office.

Negotiations Roundup

We have been keeping busy with a variety of negotiations. Presently we are in contract talks with the Cabrillo Music Theatre, Pantages, McCoy Rigby, Asia America Symphony, Cal Phil, Magic Mountain, Musicians At Play, ASMAC, and the Beverly Hilton, and are beginning discussions on a wage re-opener for the Riverside Phil. All of these negotiations have their own dynamics, but generally front and center is the need to balance wage increases with the employer’s ability to engage and employ musicians. Throughout the process, our ability to make meaningful gains at the bargaining table can only be possible with the input, support, direction and involvement of rank-and-file musicians. We have been fortunate to have incredible leadership from our members, and all of us at Local 47 take our hats off to you for your attention and care for the benefit of your fellow musicians.

The Big Tax Grab

The administration in Washington, D.C. recently passed a pretty onerous tax bill that has apparently eliminated most, if not all, deductions for musicians who have benefited from the prior tax laws for many, many years. Recently in my role on the International Executive Board of the AFM we received reports from our legislative director, Alfonso Pollard, about the work that he and other unions are doing to reverse these laws and reinstate our members’ ability to write off the usual and customary expenses that musicians have. The AFM is fighting for your interests every day in D.C. to see that your voice is heard, and I want to thank Alfonso for his efforts. We will continue to keep you apprised of the situation in our nation’s capital.

In Unity,

John Acosta



Vice President Rick Baptist



‘Memories of Your First Studio Job’

In this column I wanted to highlight some of our more seasoned studio musicians and jog their memories of their very first studio job. I contacted 14 of my friends to ask them about their first studio call. Everyone answered pretty much the same way: they knew someone, they worked with someone, and/or they were subbing for a fellow musician, which is how they got heard by the contractors.

Charlie Loper - trombone

Charlie moved here from Las Vegas where he worked quite a bit with Jerry Fielding. He left Vegas and moved to Los Angeles. He got settled in his apartment and made a call to Jerry to let him know he got to town. Jerry Fielding asked for his phone number and within a half hour received a call from Dateline for a TV call for two days later with Fielding. He remembers the section was Dick Nash, Joe Howard and George Roberts. They heard him, and the rest is history.

Sheridon Stokes – flute

He remembers that it was at Republic Studios, which later became Todd AO. The composer was Max Steiner, and the movie was “The Last Command.” He was 19 years old and played 6th flute out of six. Sheridan’s father was a very well-known clarinet player for the LA Phil from 1952 till his retirement. He said his dad would recommend him for jobs and was very proud of him, not only as a studio musician but also as a world-class flute teacher.

Endre Granat - violin

Endre received a call for the TV show “Hawaii 5-0” in 1969 or 1970. He was told they needed someone to play the solos for an actor on the show who was portraying a Russian violinist stuck in Hawaii. “It was fun, and the best part was Bruce Broughton was the piano accompanist which led to many years of working for Bruce and many others.”

Bruce Dukov - violin

Bruce lived and worked in London before moving here to do studio work in 1985. He got a last-minute call to sub for Sid Sharp, one of the busiest violinists and string contractors in town, for Alf Clausen on “Moonlighting” at RCA studios. They loved his playing and, as I said before, the rest is history.

Bob Bain - guitar

The studio was MGM; the composer, Johnny Green, who was head of music. “It was 1947, I was playing with André Previn’s trio, and André recommended me to Johnny as an electric guitar player. Johnny really like the sound of my electric guitar and started using me on everything at MGM.”

Arni Egilsson - bass

It was at Goldwyn studio; John Williams was the composer, Bobby Helfer was the contractor. André Previn recommended Arni to Bobby. After the session, Bobby went up to Arni and asked if he played Fender guitar. Arni said no, to which Bobby replied, “Now you do. There is a session in two weeks, and you will be playing Fender on a new TV show for Frank DeVol.” “And I did,” Arni said.

Jim Thatcher - French horn

Studio: Warner Bros. Composer: Fred Karlin. Contractor: Carl Fortina. “It was a TV movie, and Gail Robinson was principal horn. That was the first time I met and played with Brian O’Connor.”

Phil Teele - bass trombone

“I was 22 years old, taking lessons with Dick Nash, and he recommended me to the contractor. It was at Fox Studios with Frank DeVol, and the movie was ‘The Flight of the Phoenix.’ I was hired on staff at Fox after that.”

Booker White - copyist

Studio: TTG. Show: “Love Boat.” Composer: Pete Myers. “Pete told Lennie Wolstein about my copying skills and I started copying for Aaron Spelling TV right after that.”

Gary Gray - clarinet

Frank DeVol, “My Three Sons” TV show, 1966. “Frank heard me playing in the pit for ‘Fiddler on the Roof’ and he told his contractor to call me for everything he did.”

Emil Richard - vibes/percussion

“My first gig was the Lawrence Welk TV show. I was playing with George Shearing for three years. Dave Klein, one of the top contractors in town, heard me play on a gig and called me the next morning with a TV show that afternoon and two more that week. I got lucky because all the drummers hated playing mallets so they told the contractors to call me.”

Mike Lang - piano

Studio: RCA. Composer: Lalo Schiffrin. “The great Pearl Kaufman took me to a session for Lalo, and I met him and he asked me to play for him. He recommended me to Paul Horn for Paul’s Quintet. Paul hired me, and I get a call from Bobby Helfer to record Paul’s debut album on RCA records with Lalo, who composed an extended religious jazz composition entitled ‘Jazz Suite on the Mass Texts.’ It was an amazing first gig.”

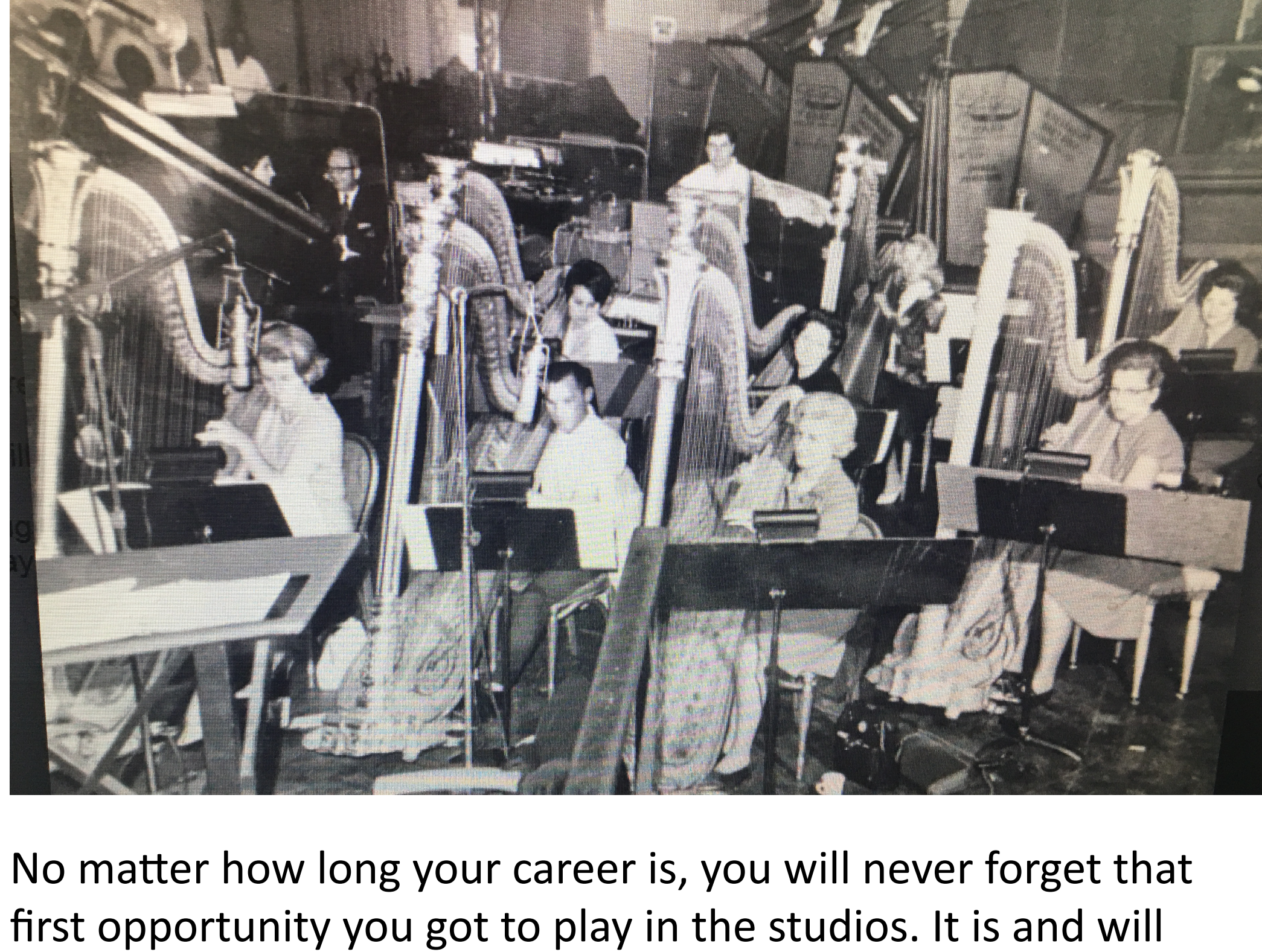
Malcolm McNab - trumpet (my hero)

Studio: MGM, 1971. Composer: Jerry Goldsmith, “The Wild Rovers.” “I was sitting on 3rd trumpet and listening and learning from the wonderful Graham Young, who played 1st. I feel I was truly blessed to have worked on 41 of Jerry’s movie scores after that as his 1st trumpet. But I will never forget that first one I did.”

And lastly,

Gayle Levant - harp

“I have two very special memories in the early days of my career. In 1966, Maurice Jarre used eight harps for the score of ‘Grand Prix’ at MGM studios (pictured below). My other memory was at RCA Studios with André Previn and his great arrangements he wrote for Julie Andrews’ Christmas album with an 80-piece orchestra. Pure heaven!”



No matter how long your career is, you will never forget that first opportunity you got to play in the studios. It is and will always be a magical moment in every musician’s life. I hope you enjoyed hearing these stories and I hope to one day write about YOUR first studio job.

Live, laugh and love.

Rick

Secretary/Treasurer Gary Lasley



April is Jazz Appreciation Month. I certainly appreciate all the talented musicians who regularly populate our new rehearsal rooms. As we planned for our new building, state-of-the-art acoustically treated rehearsal rooms was our #1 priority. We've received plenty of good reviews. Also, Drum Workshop has donated four brand new drum sets to augment the three donated by Brian Miller. So, if you haven't already, I hope you soon have the opportunity to experience some good music-making in our new rehearsal rooms. I'd like to acknowledge the amazing musicians who are regularly rehearsing here — and you know who you are! And thank you for making my day in the office a little more pleasant.

Mark your calendars. Our next [General Membership meeting](#) will be Monday, April 23 at 7:30 in rehearsal room 7. On the agenda will be the election of a new Election Board, Salary Review Board, and officer reports. You'll receive updates on the phase 2 building project, upcoming negotiations, the Local's finances, and the latest information about current issues and events. Please come out and make your voice heard and participate in our democracy. Oh, and there's free food too...

The audited financial statements for 2017 are available on page 22 of Overture Magazine, and in the members section of our [website](#). It was a challenging year. The bottom line is our expenses exceeded our revenue by \$291,590. This is due in part to a perfect storm of negotiations, including the LA Philharmonic, LA Opera, and Pasadena Symphony, which all required legal services. Fortunately, that won't happen again for five years. Also, there were one-time expenses related to the move from Hollywood to Burbank. But there was also a disturbing decrease in employment. In the coming weeks we will be analyzing the results as we budget for 2018.

You may have noticed that the Overture app has a slightly different look and feel. We have changed vendors that format the content for smartphone, tablet, and desktop and upload the data to the Apple Store and Google Play. The migration to Apple Store went very smoothly, and Apple users may update the app to version 3.0.0 to view the latest issues. Though there were some bumps in the Google Play transition, we are happy to report the new Android app, "Overture Online Mag," is now live and available for free download. The good news is that navigating through the app is much easier and user friendly. The bad news is that the apps no longer store the archived back issues — however, they are all still available on our website at bit.ly/overtureonline.

Last month President Acosta, Vice President Baptist and I attended the California Labor Federation Joint Legislative Conference in Sacramento. It was an opportunity to learn about current labor issues, such as the upcoming Supreme Court Case. Janus vs AFSCME (American Federation of State, County, and Municipal Employees), as well as to meet with elected officials to advance our issues. We personally spoke with Assembly members Ian Calderone, Anthony Portantino, Chris Holden, Wendy Carrillo, Ed Chau, Freddie Rodriguez, Al Muratsuchi, Miguel Santiago, House Speaker Anthony Rendon, Senators Holly Mitchell, Bob Herzberg, Connie Leyva, Keven De Leon, and Governor Jerry Brown about supporting the extension of the tax credit bill (AB 1734), this time with specific provisions for music scoring. I'd also like to thank our colleagues from Local 6 in San Francisco, President Kale Cumings, Organizer Jeannie Psomas and member Jon Lancelle, for showing up and giving their support!

On March 24 I joined tens of thousands of high school students, their parents, and like-minded adults for the #MarchForOurLives in DTLA, in support of the survivors of the mass shootings at Marjory Stoneman Douglas High School in Parkland, Florida. This was an amazing example of brilliant and fearless kids speaking truth to power to stupid grownups. They have experienced the unimaginable horror of watching their friends and teachers get murdered before their very eyes and hiding in fear for their lives. I'm really impressed by their response and am optimistic about our country's future because they represent our next generation of activists and leaders.

Until next time, thanks for listening! May Springtime awaken your inner muse and may you be inspired to keep creating, composing, and performing.

Warm Regards,

Gary



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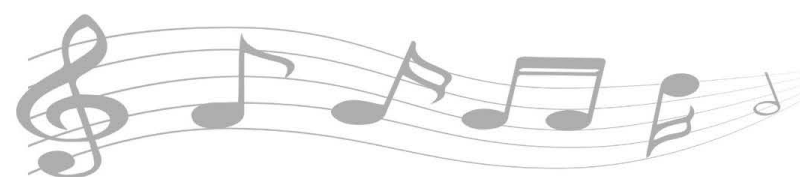
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Feature



Lucia Micarelli

Balancing life on the concert stage and the scoring stage

Violinist and sometime-actress Lucia Micarelli not only adapts well to change, she thrives on it. Born in Queens, New York, to a Korean mother and Italian-American father, by 3 she was already immersed in dance, piano, and violin. After moving to Hawaii at age 5, she debuted as a soloist with the Honolulu Symphony Orchestra a year later. In 1994 she left Hawaii and returned to New York to attend the prestigious Juilliard School of Music, where she studied violin for seven years. Following her education, Lucia was asked to join a number of tours and is known for her performances with the Trans-Siberian Orchestra, Jethro Tull, Josh Groban's "Closer and "Awake" tours, and with Chris Botti. In 2010 she obtained two union cards, joining both AFM Local 47 and SAG-AFTRA. In March, Lucia spoke with *Overture* on a break during her live tour promoting her PBS Special, "An Evening with Lucia Micarelli."

Your PBS Special has been airing all month. That's pretty exciting.

It is super exciting. I've been thinking about PBS a lot because I just did this press tour to promote the special, and I realized not only did I grow up with PBS but almost every musician I know has some memory, whether it's watching Itzhak Perlman on "Great Performances" or watching somebody from "Live at Lincoln Center..." I even have professional musician friends who are like, "The first time I ever saw a cello was on 'Sesame Street.'" Then you start talking to everyone, even non-musicians, and you're like, oh my god, PBS has really impacted a lot of people's lives in terms of bringing music and bringing awareness of instruments into everyone's home. Everyone grew up with PBS. I was born in New York, but when I was 5 my family moved to Hawaii. At the time [the Honolulu Symphony] had quite a few artists coming through, but it's not like New York. I remember so many concerts that I saw on PBS, watching Anne-Sophie Mutter and Yo-Yo Ma. It's amazing they are able to get that content out to so many people who may not be able to get it any other way. It was really important for me.

What led you to pick up the violin at age 3?

My mom made me do it (laughs). My mom is Korean and she really wanted me to play an instrument. I think she wanted me to play an instrument before I was even born. I started so young I don't even remember starting. I just remember I liked having a thing to do, and I was very serious about it. After a couple years I remember I was so emotional about playing. I don't know that I understood the music intellectually, but I was really moved by music. I guess I was a dramatic child.

That really speaks to the power of music and how it communicates in so many ways, and on so many levels.

Across all boundaries, even age. My mom tells me when I was little she was like, "I don't even know if you were any good, but whenever you would have to play a concert you would look so emotional and you'd make all these faces, it was very convincing." I've always been so moved by music, and I think everyone is. I think about that a lot too — why does music even exist? It's not something we need to survive, but it obviously feeds all of us. Not just all of us that do it professionally — it feeds everyone in some important, primal way. There's something important about it. I think it's that — connection. Sometimes you can get to things that maybe you can't get to otherwise.

What do you find most rewarding about being a musician?

Being able to play music with your friends or with your family, that's such a beautiful thing. I wish more people would realize that. Sometimes people just get so goal-oriented and it's that thing like, "Well I wasn't great at it." It's not really about that. It's not about being perfect or being the best at something. It can give you so much in any capacity, whether it's a professional capacity or it's just you're playing with your friends or playing for yourself. And you can have it with you throughout your whole life. Obviously things could happen, but once you have music in your life it can always be in your life, really.

Separately from being a career, it has fed me so much. It's not just going and playing a show for people. It feeds me in my everyday life, separately of career. Just being on the instrument I think helps me in my life. Being able to play music with your friends or with your family, that's such a beautiful thing. Like, last night, there were a couple moments during the show where I was looking around at my friends, and I just thought, this is so cool. We all get to hang out and play music, which is what we love to do — people came and they're listening, and they're into it, and we're sharing this music, and for an hour and a half it's this little room full of good vibes. That's what I love. That's what makes me happy.

You've been doing a lot of session work lately, working some of the top motion pictures ("Coco," "The Greatest Showman") and TV shows ("The Handmaid's Tale," "Crazy Ex-Girlfriend"), and for major recording artists.

I haven't been doing sessions for that long, but a few years ago I started doing it and I really love it. What I love the most is that I really like all my colleagues a lot. I toured with Josh Groban and Jethro Tull and Chris Botti and was always just sort of alone in a hotel room, and the only people I knew were my tour family. And you know, that's great, but it's been so nice to come to L.A. and then to be welcomed in to the session world. I've met so many great friends and so many fantastic musicians, and so even now when I'm doing my own show, basically my entire band is people that I've met through the session world. And the audience, afterward when I do meet and greets and things like that, I get so many comments about the other musicians in the band. I'm so happy that I've met all these people because it's really fed me, it's really challenged me. In the session world, people come from all different backgrounds and everybody has different strengths, and when you put together a group of that kind of diverse talent, everybody is challenging me and teaching me all the time. I'm learning from these people all the time. Which is what I want. And also, when we work with an amazing composer on an amazing project it's very exciting.

I get to pop into sessions from time to time, onto the scoring stage, and it's always a thrill. There really is some magic that happens.

It feels like so secret (laughs). Before I came to L.A., before I met people who did session work, I literally didn't even know that world existed. It never even occurred to me that there was this pretty small group of musicians that played on almost all of the recordings and films and television. So when I first started doing that work I was like, wow. It felt like I was invited into a little secret club to get to see how it's all done.

How did you get your foot in the door?

It's, again, one of those things. I had come through L.A. quite a few times on tour with other artists as a guest soloist or something in other people's shows, and so whenever we would do that those artists would pick up an orchestra or at least a string section. There were a few people that I met that way. Then are people that I met in that string section who now I see all the time. I think it was just kind of word of mouth. I mean I never really set out to do it. Also, my husband has been a session musician for a really long time. I was in L.A. and had met a couple people from touring and just kind of word of mouth, it wasn't much work at all in the beginning, and then it just kind of picked up organically over time.

What prompted your move to Los Angeles?

I moved to L.A. maybe like eight years ago. I didn't intend to stay there (laughs). I was touring a ton, and my base had been in New York and I gave up my apartment 'cause I wasn't using it and I was just kind of freewheeling it being on the road all the time. I had made some friends in L.A. Actually I was on tour with Josh Groban and I met Vanessa Freebairn-Smith, the cellist, and we became really good friends. She was telling me how great L.A. is and I was meeting her friends and we had a little break from the Groban tour for a couple of months, and I just thought, well maybe I'll just sublet a place in L.A. and see what that's like. One of the things I noticed when I first moved to L.A. was, musically, I sensed this feeling of more open-mindedness in terms of trying to do something a little out of the box. That's not to say that there aren't many open-minded and creative people anywhere else, it's just that in terms of actually trying to execute something, I felt it was easier in L.A. I don't know if that's because maybe it's a little more progressive, or it's such a big city that there are so many venues and spaces... and then obviously there's a plethora of talent and amazing people. There were a lot of people trying out creative, slightly off-the-beaten-path things. That really encouraged me to stay, and I just kept staying a little bit, staying a little bit, then I started dating my husband, and then I married my husband [Local 47 member violinist Neel Hammond], so now I'm all L.A.

Speaking of our musical community, there's a lot of talk about how music-scoring work is going overseas or moving out of L.A. What do you think can be done to keep our music community thriving here?

One of the huge strengths that we have in L.A. is the musicians are just so talented, and also have so much experience. That world has been based in L.A. for so long. It's not to say there aren't great musicians elsewhere, but I don't think you're going to find people with this much experience — 30, 40 years — doing this kind of work. I'm always amazed watching how quickly problems get solved, how quickly things can get under the fingers... It's a very, very specialized type of work. It's a very specialized talent. I don't include myself because I haven't been doing it for very long, but when I see the other musicians that I work with, that's always what I'm just blown away with. They get it done fast, they get it done well, they're flexible, they problem solve. They've been doing it in L.A. longer than anywhere else. So I do think that that's a big strength. What do you guys [the union] think is the answer?

One of the things we're working on right now is a music-scoring tax credit for the state's Film and Television Tax Credit bill. We have a campaign going on right now called "Keeping the Score in California."

That's exciting. That usually does a lot. I know that does a lot for bringing work into cities, just from the acting I've done and then all the friends I have in the acting world, that that's a big deal.

Having belonged to two unions (AFM and SAG-AFTRA), what does it mean to you to be a union member?

It's about community. I do think that in these creative fields you can feel really isolated, like you're just sort of grinding away, and you're all alone. I love that feeling of being part of a creative community and having a support group to go to when you're like, How do I deal with this? I need health insurance. Because as a musician, we're all just sort of freelancers. And actors are the same — you're going job to job and you hope for the best. In that world of there not being stability, and often working alone and being a free agent, it feels so good to have a community and have people you can turn to and call for help and for advice, to be able to meet other artists in that community, whether musicians or actors, or whatever. We need that kind of structure and support and community. It's great to have people have your back, because it's easy for us to all just get caught up with just trying to play in tune or trying to learn lines. It is really helpful to have a team of people who are checking out that big picture and helping out.

What advice can you offer to other musicians?

Everything for me has always kind of been pretty organic. I'm pretty focused on my own path — not in a career way, but just in a musician way. I'm always trying to just get better and learn more things. I love being uncomfortable and out of my element, and I love meeting people who are also musicians but have a different background or have a different path than I do. I just think that the more information that I come cross and the more people that I meet, we can just absorb so much. So I'm learning and trying to learn all the time, and through that you meet so many people and you can collaborate with people. And also that's how opportunities happen. Music is about connection, and I think similarly the music quote-unquote "business" is also about connection — and not just in a weird, networky, "I gotta meet the right people" way, but really just, if you love what you're doing and you love this music and you wanna share it, or you just love music so much that you are interested in what other people are doing, and you go and you see stuff and meet people and you keep growing your community... first and foremost, you're growing your own awareness of what's out there, and so it feeds you in your craft, and then as a byproduct it ends up feeding you in your life because it exposes you to more and more.

I've been so lucky that things have been super organic. I got my first touring job because a friend of mine mentioned in passing when I was like "I need to make some money" when I was in New York, my friend who was a cellist said, "Oh, Trans-Siberian Orchestra is doing auditions this weekend for a short tour, they need a violinist, you should do that." I didn't even know about Trans-Siberian. So I did that and I got that job. Then while I was on the road with them, literally the last week that I was on that tour I'm in the back of the tour bus and my cellphone rings and it's Josh Groban. He's like, "Hey, I got your name from so-and-so, I'm looking for a violinist. If I send you some music will you make a tape of yourself playing this music and send it back to me?" I made a tape in the back of the tour bus and sent it to Josh, and then he called me back and was like, "Can you come on my tour as soon as you're done with Trans-Siberian Orchestra?" And then I was on tour with Josh and Chris Botti came and opened for Josh, and Chris Botti saw me play with Josh and then came to me and was like, "Will you play with me?" So everything has always been kind of like that.

I really feel strongly that you've got to be open to doing things that you never, ever in a million years thought you would do. When I was at Juilliard I never thought that I would be knee-deep in fog playing electric violin in front of a crazy pyro show with weird metal Christmas music. I was, like, hoping I would be Sarah Chang (laughs). But hey man, it's cool, I was open to that. And being on tour with Josh, I never thought I would play in a jazz band, I never thought that I would be playing with Chris Botti and a super-legit jazz band. I'm always scared to do these things, because nobody wants to make themselves look silly and feel out of your element, but at the same time it's like, OK, worst case scenario I look like an idiot, but even if I look like an idiot I'm gonna learn some stuff. I think I'm pretty comfortable looking like an idiot (laughs). Be open to putting yourself in different situations, and grow your community. And as you're growing your community, you're growing your ability, too. Or at least your ears. You really don't have that much to lose. I know that people feel like the further along they get in their career the more and more is at stake and the more they have to lose, but I think there is just so much to gain that it's worth so much more than anything you could potentially lose or be embarrassed about in the moment.

I love that. It's like they say, growth stops when you're comfortable.

Yeah, I think so. I'm always trying, even with my own show — obviously to a certain extent I want to be comfortable because I want it to go well and I feel like there's a lot at stake because it's my name, but at the same time I really want to be challenged, and I really want to be continually challenged. And I want that for all of us, for everybody that I'm playing with. I don't ever want us to walk into a gig and be like, "yeah, we got this, no problem, super chill, I don't even have to think." I do want a little bit of that, "Who knows what's gonna happen?!" (laughs). Because I think that's really, that's not just part of how you grow, but that's also I think directly linked to how fulfilled you feel. Not only do you learn from those situations where you're uncomfortable or challenged, but afterward I've noticed that we're so much more fulfilled when we feel like it was a big step, or we weren't quite sure but we did it. And that feeling of fulfillment is just really important just for all of us just in our lives in order to keep doing it. We have to be excited, and we have to have those moments of feeling like, wow, we really did something, otherwise what's going to motivate you to be in a room practicing for six hours a day?

After the PBS tour, what's next?

I've got one more show tonight in Vegas, and I've got these shows this summer. I'm finishing up an album that I think should come out later this year, I'm hoping. It's a solo record. Hopefully that will come out in the fall. Then I've got a bunch of dates in the fall and the winter all over America, so I'm super excited about that. The PBS pledge just ended for March but there will be more drives in June and in the fall so hopefully the special will get aired some more. I just want to reach people and share the music that I love with them, and hopefully people like it. And then we get to see them, and they'll come to shows, and we'll just make music and have a good time.

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SEXUAL HARASSMENT IN THE WORKPLACE & MEMBER RIGHTS

Monday, April 16, 2018

**7:30PM - AFM LOCAL 47
REHEARSAL ROOM 7
3220 WINONA AVE.
BURBANK CA 91504**

This free workshop and Q&A, presented by AFM Local 47 & The Actors Fund Western Region, will address:

- How to recognize sexual harassment in the workplace
- Define steps on how to report workplace misconduct
- Resources available from the union & other organizations

PANELISTS:

- Dana S. Martinez, Labor Attorney, Bush Gottlieb Law Corp.
- Tina Hookom, LCSW, Director of Social Services, The Actors Fund Western Region
- John Acosta, President, AFM Local 47
- Susan Minato, Co-President, Unite Here Local 11

Moderator: Linda A. Rapka, Communications Director,
AFM Local 47

[CLICK HERE TO RSVP](#)

At the Local



You are cordially invited to join the musicians union
of Los Angeles in celebrating the official opening
of our new Burbank headquarters.

MAY 21 **AFM LOCAL 47** 5-8 PM

LIVE MUSIC ▪ FOOD & REFRESHMENTS ▪ SPECIAL GUESTS

American Federation of Musicians Local 47
3220 Winona Avenue Burbank CA 91504

RSVP @ [AFM47.ORG/GRANDOPENING](https://afm47.org/grandopening)

Save the Date!

All members are invited to attend the Grand Opening event
to celebrate our new Burbank headquarters on the
evening of Monday, May 21, 2018, from 5-8 p.m.

**CLICK HERE TO
RSVP**

To learn about sponsorship opportunities, please email Karen
Godgart at kgodgart@afm.org.

At the Local

General Membership Meeting

Monday | April 23 | 7:30pm



On the agenda (subject to change):

- Presentation of 50-Year Pins
- Election for Salary Review Board & Election Board
- Officer Reports
- Old and New Business

Food & refreshments will be served.

Review the General Membership Meeting Confidentiality & Dual Capacity Policies @ 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.

Update Your Automatic Bill-Pay!

To ensure timely processing, if you use an automatic bill-pay service to pay your dues please be sure to update our mailing address:

3220 Winona Ave.
Burbank CA 91504



Member Directory Online Search

Use our online directory search to access our most up-to-date member information.

afm47.org/directory



Browse all upcoming Local 47 events @ afm47.org/calendar

Upcoming Office Closures

May 28 - Memorial Day
July 4 - Independence Day

Executive Board Meetings

Local 47 Conference Room
Tuesdays, 10 a.m.
Open to all members in good standing.

CBA Concerts

Find a Local 47 orchestra concert near you [here](#).

REHEARSAL ROOMS

Whether you have a two-member band or a 35-piece orchestra, our state of the art rehearsal rooms have got you covered.

Our rehearsal rooms are open to all AFM musicians at exclusive member rates.



RATES

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

Large Room: \$20
(max. 20 musicians)

Medium Room: \$15
(max. 12 musicians)

Small Room: \$15
(max. 8 musicians)

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.

All bookings are 2.5-hour blocks. PA system available for an additional \$10 per session.



100 Years in the Making

LA Phil celebrates centennial season

Founded in 1919 by copper baron, arts enthusiast, and part-time violinist William Andrews Clark Jr., the LA Phil began as a small community orchestra. Modest though its beginnings may have been, the symphony made immediate history as the first permanent symphony of Los Angeles.

A century later, the LA Phil is redefining what an orchestra can be. The internationally renowned symphony, made up of some of the most talented and renowned musicians in the world, is as vibrant as Los Angeles itself. Their innovative repertoire is presented in more than 250 concerts each year at Walt Disney Concert Hall and the Hollywood Bowl and represents a breadth and depth unrivaled by other orchestras or cultural institutions.

Impacting the community far beyond the concert hall, LA Phil musicians are deeply involved with education and outreach, giving performances in schools, churches, and neighborhood centers in many diverse communities. Among the orchestra's wide-ranging education initiatives is Youth Orchestra LA (YOLA), which along with community partners including the Harmony Project provides free instruments, intensive music training, and academic support to over 700 students from underserved neighborhoods.

"The LA Phil has earned the reputation of being the orchestra that dares to do more."

— LA Phil CEO Simon Woods

A new five-year labor contract inked last fall between the LA Phil and AFM Local 47 once again set the bar for orchestra pay and benefits in the United States, ensuring the musicians are well poised to celebrate this year's centennial celebration on a firm foundation of mutual respect. "LA Phil 100" will kick off a yearlong celebration brimming with a roster of globe-spanning artistic programs, educational and social-impact initiatives, and public celebrations for all of Los Angeles.

"The LA Phil has earned the reputation of being the orchestra that dares to do more, whether it's for the diverse range of today's composers or for the fast-changing communities that we work within and serve," said LA Phil CEO Simon Woods. "As I look ahead toward this centennial season, I feel that Gustavo and the artistic team have not just stood by the wager they've made on boldness and innovation but have doubled down on it. LA Phil 100 is indeed a celebration of everything that has led us to this moment – but, more important, it is a new beginning for wonderful things to come for this great orchestra and those who are inspired by its music making."

It all begins on Sept. 27, 2018 with a festive opening night concert and gala, California Soul, directed by Elkhannah Pulitzer, in which the orchestra and Maestro Gustavo Dudamel will celebrate the abundance of the Golden State's creativity from John Adams to Frank Zappa. Award-winning artist Refik Anadol will illuminate the façade of Walt Disney Concert Hall with "WDCH Dreams," a dynamic media installation that draws on imagery, video and audio from the LA Phil's extensive archive of more than 15,000 concerts. From September through October, Anadol will also present "Archives on Display" in the Gershwin Gallery, showing the arc of the LA Phil's first century as a grand visual sweep of art, architecture and music in dynamic relationship to the people of L.A.

The season kickoff continues on Sept. 30 with a free daylong "Celebrate LA!" event for the entire city. The day will have a CicLAvia, an open-air event featuring performances by professionals and amateurs staged throughout the streets from Disney Hall to the Hollywood Bowl and culminating in a free Bowl concert featuring a once-in-100-years roster of special guest artists. Additional details for the centennial launch events will be announced this summer. The celebrations will continue through the 2019 Hollywood Bowl season and come to a close with a once-in-a-lifetime gala featuring Dudamel, Mehta, and Salonen sharing the podium on Oct. 24, 2019, 100 years to the day after the orchestra's first concert. The LA Phil looks forward to marking the Bowl's centennial in 2022.

The 2018/19 centennial season will celebrate the orchestra's living history by welcoming towering figures such as Zubin Mehta, Esa-Pekka Salonen, and Michael Tilson Thomas back to the podium, each with his own special focus. They will revisit key moments of the past, such as the orchestra's work in the 1930s with African-American composer William Grant Still. A two-volume compilation of photographs, interviews, and essays titled "Past/Forward: The LA Phil at 100" will be published that includes conversations with Pulitzer Prize-winning music critic Tim Page. Beginning in March 2019, the LA Phil will set off an unprecedented year of global touring, performing on three continents, including appearances in Seoul, Tokyo, Edinburgh, London, Mexico City, and New York City.

Season subscription tickets are available now at laphil.com, 323.850.2000 or the Walt Disney Concert Hall Box Office. Single tickets will begin to go on sale Sunday, Aug. 5, 2018. Additional details can be found at the LA Phil's newly redesigned website, laphil.com.

Meet the Orchestra

Tap here for photos and musician bios

THE LOS ANGELES PHILHARMONIC ORCHESTRA

FIRST VIOLIN

Martin Chalifour,
Principal Concertmaster
Nathan Cole, First Assoc. CM
Bing Wang, Assoc. CM
Akiko Tarumoto, Asst. CM
Michele Bovyer
Rochelle Abramson
Camille Avellano
Mark Baranov
Minyoung Chang
Vijay Gupta
Mischa Lefkowitz
Edith Markman
Mitchell Newman
Rebecca Reale
Stacy Wetzel

BASS

Dennis Trembly, Pr.
Christopher Hanulik, Pr.
Oscar M. Meza, Asst. Pr.
David Allen Moore
Ted Botsford
Jack Cousin
Jory Herman
Brian Johnson
Peter Rofé

TROMBONE

David Rejano Cantero, Pr.
James Miller, Assoc. Pr.

BASS TROMBONE

John Lofton

TUBA

Norman Pearson

TIMPANI

Joseph Pereira, Pr.

PERCUSSION

Matthew Howard, Pr.
James Babor
Perry Dreiman

SECOND VIOLIN

Lyndon Johnston Taylor, Pr.
Mark Kashper, Assoc. Pr.
Kristine Whitson
Johnny Lee
Dale Breidenthal
Ingrid Chun
Jin-Shan Dai
Tianyun Jia
Chao-Hua Jin
Nickolai Kurganov
Guido Lamell
Varty Manouelian
Yun Tang
Michelle Tseng
SuLi Xue

PICCOLO

Sara Jackson

OBOE

Marion Arthur Kuszyk,
Assoc. Pr.
Anne Marie Gabriele
Carolyn Hove

ENGLISH HORN

Carolyn Hove

CLARINET

Boris Allakhverdyan, Pr.
Burt Hara, Assoc. Pr.
Andrew Lowy
David Howard

KEYBOARD

Joanne Pearce Martin

HARP

Lou Anne Neill

LIBRARIAN

Kazue Asawa McGregor
Kenneth Bonebrake
Stephen Biagini

PERSONNEL MANAGER

Jeffrey Neville

CONDUCTOR/MUSIC & ARTISTIC DIRECTOR

Gustavo Dudamel

VIOLA

Dale Hikawa Silverman, Assoc. Pr.
Ben Ullery, Asst. Pr.
Richard Elegino
John Hayhurst
Ingrid Hutman
Michael Larco
Dana Lawson
Hui Liu
Meredith Snow
Leticia Oaks Strong
Minor L. Wetzel

E-FLAT CLARINET

Andrew Lowy

BASS CLARINET

David Howard

BASSOON

Whitney Crockett, Pr.
Shawn Mouser, Assoc. Pr.
Michele Grego

HORN

Andrew Bain, Pr.
Gregory Roosa
Brian Drake
Ethan Bearman

TRUMPET

Thomas Hooten, Pr.
James Wilt, Assoc. Pr.
Christopher Still

CELLO

Robert deMaine, Pr.
Ben Hong, Asst. Pr.
Dahae Kim, Asst. Pr.
Jonathan Karoly
David Garrett
Barry Gold
Jason Lippmann
Gloria Lum
Tao Ni
Serge Oskotsky
Brent Samuel

I busted a dark date last month, and you should too.

by Jefferson Kemper, Organizing Coordinator

It was a Saturday morning on the Westside. We'd been told there was a non-union recording session with professional musicians. My colleague and I talked our way past the door and got to look around the studios. Still too early, no one was there yet. Before leaving we informed the staff that whatever session was scheduled for that day needed to file a union contract, and lucky for them we'd brought some blank ones with us. Without a union contract, members of the union wouldn't be able to participate in the work.

We thanked the clueless runners for giving us the tour, and waited outside to see who might show up. A few minutes later, someone emerged from within to ask us how long we were planning to hang around. They seemed nervous. A different man came out 10 minutes later to ask us again.

Then musicians started showing up. Many of them were not union members, it turned out, but I was not deterred. "Don't you deserve healthcare?" we asked. "Does [employer] have to exploit you in order to record this album?" As each musician approached, we told them we were with the union and that we were there to advocate for benefits and fair pay for every musician. We made ourselves visible and we observed a few cars drive by several times, or lie in wait in the parking lot, occupants hidden behind tinted windows.

Eventually, several musicians approached us and identified themselves as members of the union. After we told them what we were doing, they made it clear that they would honor the bylaws of the AFM and not participate until a contract was signed. The contractor was late to the session and ignored us on their way in.

Rather than talk with us about whether the project could be done under an AFM agreement or not, the contractor must have decided to cancel the session. The musicians who had gone inside all went back to their cars and left.

Mission accomplished? Hardly. But I know our presence made an impact. Even as they were headed home, likely without pay, musicians told us they appreciated our efforts. We were successful in advancing the principles that make this union effective, and our goal remains to get benefits and fair compensation for every professional musician.

In hindsight, I should've been more bold; I should've agitated harder as people passed by. I should've challenged the non-union players to wait outside with us. I shouldn't have let the cold, irritated faces of uncomfortable musicians deter me from challenging them to join the fight.

Luckily this won't be the last time. Despite world-class talent and years of professional training, many musicians have been convinced that they don't deserve benefits, or credit for their work, or any control over how their performance is used in the future. There will always be someone willing to work for less, and technology has made it easier for employers to pit L.A. musicians against people in Nashville and London and Bratislava, but there's no end to that race to the bottom. There is no bottom.

Luckily, L.A. musicians care about their futures. I'm working with union and non-union musicians who know they deserve the chance to buy a home, get healthcare for their families, and retire with dignity. If you see me outside the studio, don't run. You haven't been busted, you've been recruited to help fight for fair pay, benefits, and the protections of a union contract for every musician.

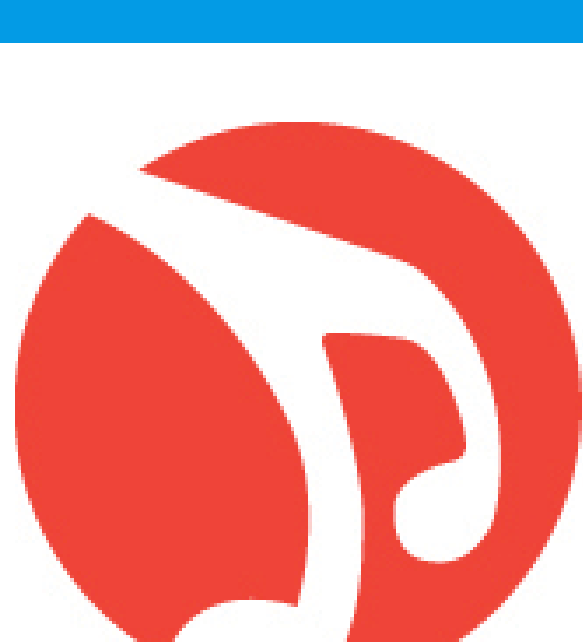
'Allegiance' Musical Goes AFM

We are pleased to report an organizing victory! "Allegiance," a musical starring George Takei showing in Little Tokyo last month, centered around the American internment of people of Japanese descent during WWII. Asian American musicians at Local 47 felt passionately about ensuring that musicians on this show be covered under a union contract.



Our members wrote letters and prepared a campaign to decry the erosion of employment standards by non-union work. When they saw regular musicians in the API community were willing to speak out, management agreed to negotiate. Over an afternoon of difficult bargaining, musicians' wage minimums were raised by 36%, and the employer agreed to health and welfare contributions, safety and comfort provisions, parking, and other improvements.

When members are willing to speak out for the rights of musicians and the importance of our contracts, we win gains that affect our entire industry. Join the 47 Strong movement! Learn more at afm47.org/47strong.



RMALA
Recording Musicians Association Los Angeles

Film/TV Negotiations Update

March opened with a long week of negotiations for our Motion Picture and Television Film contracts. For the many musicians who showed up to our caucus, you did our community proud. Our AFM leadership and the AMPTP representatives were impressed with your presence — well done! We have concluded negotiations with a one-year extension of our current contract, and a 3% wage increase. Those musicians who are part of this bargaining unit should watch for ratification ballots from the AFM — RMA will recommend a "yes" vote.

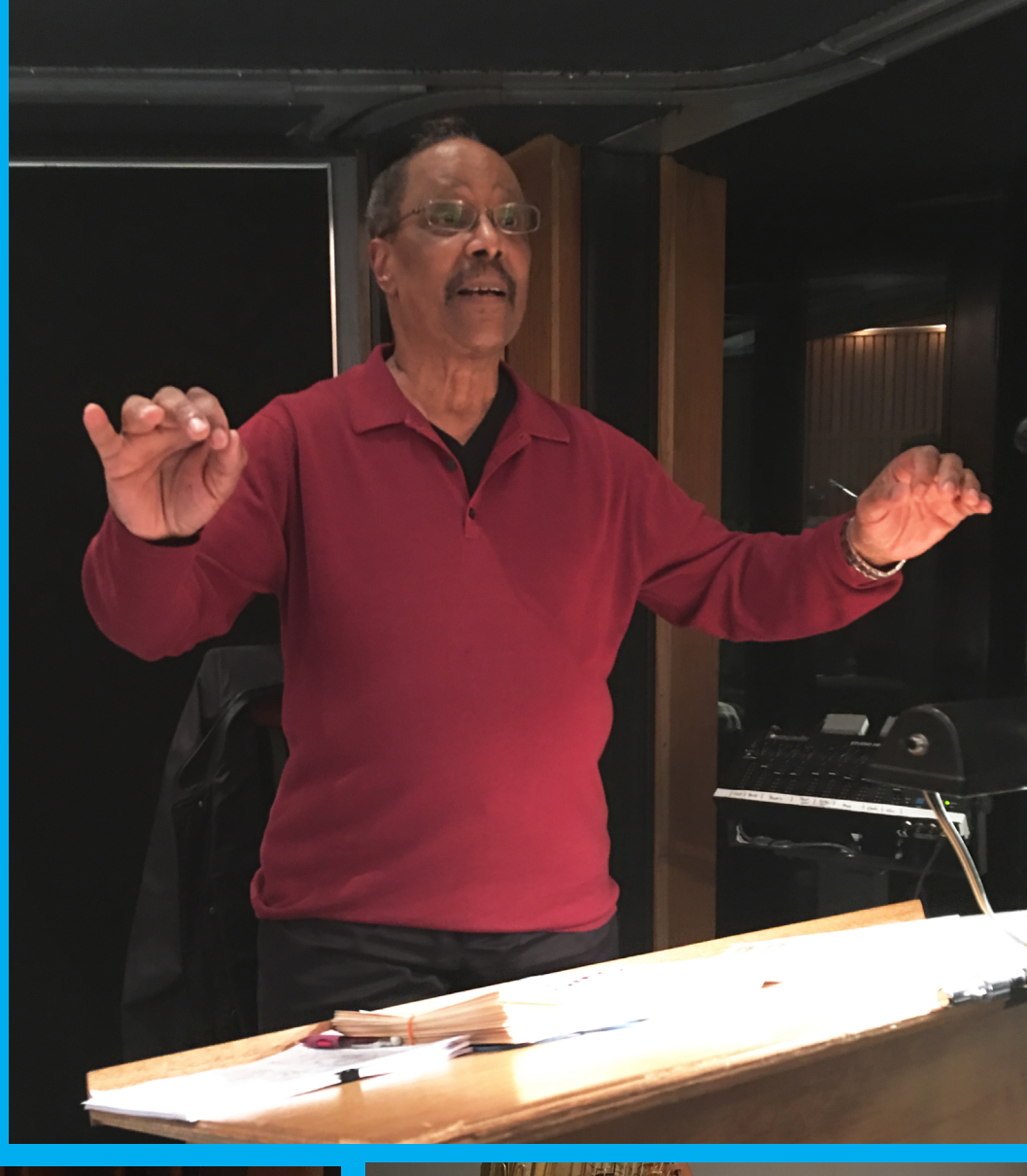
We will look ahead now to the next round of Live TV negotiations. New Media is transforming all of our contracts, and we are following the lead of all of the Hollywood unions by putting New Media on the front burner. We will be reaching out to you soon to share our experiences and observations from this week of collective bargaining. In the meantime, if you have any questions or concerns, please email officemanager@rmala.org.

#listenLA

90th Annual Academy Awards



Photos: Rick Baptist



From composition and music preparation to the scoring stage, musicians bring the heart and soul to motion pictures. Congratulations to the winners and nominees in the 90th annual Academy Awards featuring music created by AFM Local 47 musicians, and to the incredible house band and music prep team!



Photo: Emmanuel Fratianni

Copyists of the 2018 Oscars: Jason Poss, Danita Ng-Poss (supervising copyist), Mae Crosby, Caryn Rasmussen, Bob Calderwood, Jeff Jones and Emmanuel Fratianni.



90th Academy Awards Orchestra

Woodwind

Dan Higgins
Chris Bleth
Jeff Driskill
Gene Cipriano
Cleto Escobedo III
Sal Lozano

Flute

Heather Clark

Trumpet

Wayne Bergeron (1st)
Chris Gray
Fred Irby

Trombone

Andy Martin (1st)
Reggie Young
Craig Gosnell

Keyboard

Tom Ranier
Michael Bearden

Drums

Ralph Humphrey

Bass

Trey Henry

Guitar

Dean Parks
Greg Poree

Percussion

Dan Greco
Vanessa Brown
Don Williams

Horn

Joe Meyer (1st)
Dylan Hart
Laura Brenes

Harp

Katie Kirkpatrick

Violin

Alyssa Park (CM)
Charlie Bisharat
Mark Cargill
Julie Gigante
Songa Lee
Natalie Leggett
Serena McKinney
Sara Parkins
Shalini Vijayan

Viola

Darrin McCann (pr)
Karen Elaine
Lynne Richburg

Cello

Cecilia Tsan (pr)
Tim Loo
Vanessa Freebairn-Smith

Acoustic Bass

Mike Valerio

Librarian

Danita Ng-Poss
Jason Poss

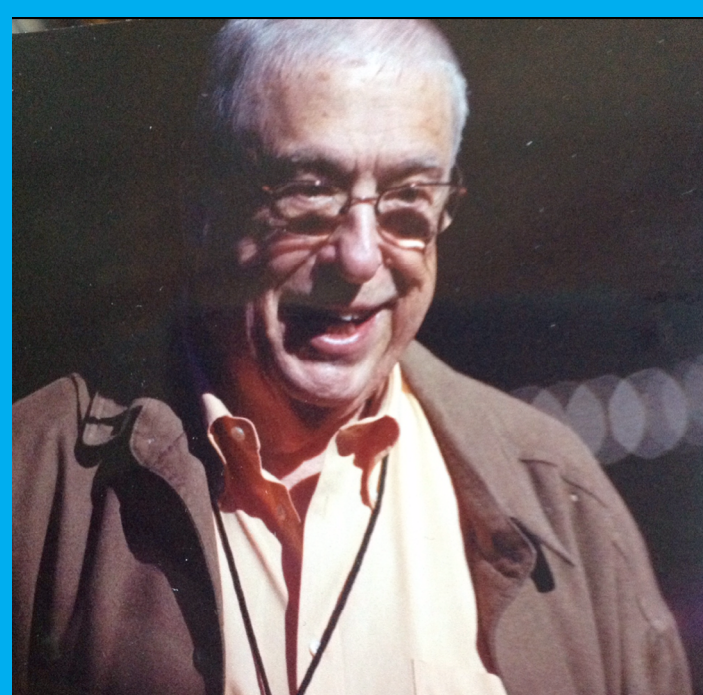
Conductor

Harold Wheeler

Contractor

Bill Hughes/Kim Wertz

Pre-records, rehearsals and performances: Feb. 25-26, Capitol Records
Feb. 28 & March 1-4, Dolby Theatre



In Memoriam: Bill Hughes (1932 -2018)

Longtime contractor and copyist of the Oscars, Bill Hughes, passed away on February 7, 2018.

On February 27 he was laid to rest at Forest Lawn Hollywood Hills in the Old North Church. More than 95% of the Oscars orchestra was in attendance for the service.

Pension Fund Transparency and Due Diligence

I have been a member of the American Federation of Musicians since 1967, originating my membership from Erie, PA Local 17 and transferring to Local 47 in 1975 when I relocated to L.A. to begin my musical career. I worked in Los Angeles for some 14 years on various recording sessions, records, television shows and some feature films as guitarist — all under AFofM agreements. I relocated to Sydney, Australia in 1987 where I continued my career working as music composer, producer and musician for a multitude of global television shows, music production companies and the like. I am now 63, and last year decided to look into the AFofM Pension Plan Fund, as I understood I may have some future pension awaiting my collection when I come of age.

I wrote to the New York Pension Fund Office and received a most disturbing find — due to a “permanent break” in service from 1987 to 1996, my contributions are “forfeited.” When I relocated to Australia in ’87 I had not worked under any AFofM contractual signatory agreements since, but continued my union membership all through this time, through to 2018. I have been paying AFofM membership dues since 1967. I am a loyal unionist.

I have shockingly been informed that I have nothing coming from the Pension Fund, as the accumulation of work and earnings that I strove to achieve and worked hard for in my early career is no longer mine. It may be a small accumulation of pension dollars compared to others, but it was mine, my work, my earnings and my vested contributions.

No one forewarned me from the Fund — there is nothing about this in newsletters, there is no transparency, no due diligence from a Fund that should rightfully keep their members and their families clearly informed, and at the very least, if members get close to a break in service, a warning letter from the Plan. I am curious, who gets my vested contributions, my money, and where did it go? Someone is benefiting from my earnings, but I am told it won’t be me.

There is a severe lack of transparency with the Pension Fund to AFofM members, and I’m darn angry about this.

AFofM members and their families need to be more clearly informed from the Pension Fund, and I want to ensure this does not happen to any other union member.

Yours sincerely,
Art Phillips, Member, AFM Local 47

Seeking Friends and Fans of Judee Sill

We’re making a documentary about the late Asylum artist Judee Sill. If you knew her, played with her or were greatly moved by her music, please contact: BrianLindstromFilms@gmail.com

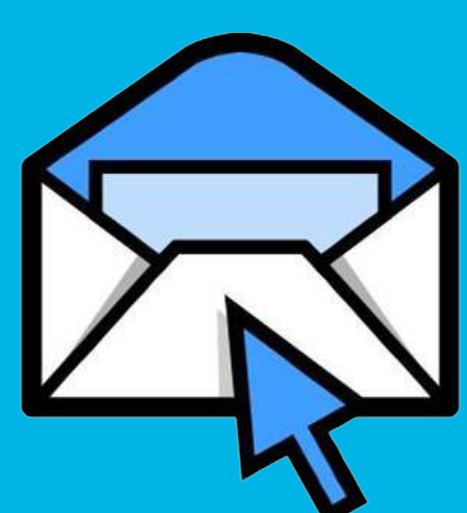
Wanted: Past Issues of Overture

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@afm47.org

Overture Online Letters
3220 Winona Ave.
Burbank CA 91504



On the Town



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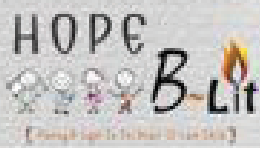
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Learn Orchestration the Practical Way

Free classes for Local 47 Members
Saturdays, 10 a.m. - 1 p.m. @ Local 47

Orchestration I: Aug. 4 - Sept. 22, 2018
Orchestration II: Sept. 29 - Nov. 17, 2018



Dr. Norman Ludwin and his music class in Beijing, China.

Brush up on your orchestration skills with a pair of free courses here at Local 47.

In his paired Orchestration I and II course, Dr. Norman Ludwin will offer Local 47 members a unique hands-on learning experience using real film scores taught by an industry professional. Part of Local 47's continuing series of free classes for members, the first of two eight-week Saturday courses begins with Orchestration I from Aug. 4 through Sept. 22, and Orchestration II running from Sept. 29 through Nov. 17.

Dr. Ludwin — an active session bass player, teacher, composer, and orchestrator — has presented his orchestration classes at Local 47 for the past 10 years. This July Norman will be teaching courses in film music, orchestration, and 20th century harmony in Bangkok and Ho Chi Minh City. In Vietnam, the Ho Chi Minh Symphony Orchestra will perform his composition "Growing Orbits."

Modified from the course he teaches in the UCLA Extension Film Scoring Program, the paired course offered at Local 47 focus on practical knowledge and fundamental techniques. Orchestration I covers the basics: ranges, strength and weaknesses of the instruments, transpositions and how to orchestrate clearly and effectively. As he did last year to much praise, Ludwin will again focus on film music in Orchestration II. Using current scores, Ludwin plans to instruct on selections from Michael Giacchino, Thomas Newman, John Williams, Hans Zimmer, among others. At the conclusion of the Orchestration II course, the students will write and conduct an original work to be read by Symphony 47.

"I recently took Norman Ludwin's Orchestration I and II classes and wanted to tell you how wonderful they were," said Joellen McNaughton, who took both classes. "To get instruction from a guy who has a doctorate, is a top-call session bassist, who plays in professional orchestras and is a working orchestrator was fantastic. I intend to repeat his Orchestration II course whenever it is offered. The chance to write and conduct a piece for Symphony 47 was a fantastic experience."

"Dr. Ludwin explained everything so clearly in the classroom and in the course materials that it all simply seemed so obvious to me," said former student Kelly Moore. "It takes a very talented teacher to reveal information that well, and Dr. Ludwin does just that and with a wonderful dose of humor to spice it all up. Each class was informative and enormously fun, too. I now have not only a much better and deeper understanding and appreciation of classical music, which has always thrilled the child in me, but have further discovered my own abilities in composition as well as learning arranging and orchestration."

Even if you have limited or no experience in orchestration, Ludwin strongly encourages you to attend his classes to learn this important craft that can boost your career.

Space is limited, and you must reserve your spot to ensure a seat in the class. Sign up at afm47.org/orchestration.

Dr. Ludwin's nine books on composition and orchestration are used in colleges and universities worldwide. He will present a series of seminars on four consecutive Saturday mornings in private classes in Los Angeles beginning on May 5. These classes will cover the art of developing one's material, analyzing film scores, Stravinsky's "Rite of Spring," and the use of hexachords. Those interested are invited to [visit his website](http://afm47.org/orchestration).

In Memoriam

James O. Stewart

Life Member. Guitar
9/8/1935 - 1/8/2018
survived by spouse

Elmer H. Ramsey

Life Member. Trumpet
6/3/1930 - 3/2/2018
survived by spouse & children

Shirley A. Fordis

Life Member. Oboe
4/22/1938 - 12/27/2017
survived by children

Donald B. Thompson

Life Member. Saxophone
10/15/1925 - 3/7/2018
survived by spouse & children

Nunzio 'Norman' Panto

Life Member. Accordion
3/25/1929 - 2/24/2018
survived by son

Andrew M. Weiner

Member. Arranger
8/16/1960 - 3/2/2018
Survived by sister

Joseph John Ragonese (aka Joey Rodney)

Life Member. Guitar
3/1/1922 - 3/10/2018
survived by spouse & children



Send your Final Notes
remembrances to:
overture@afm47.org

Local 47 Overture Online
3220 Winona Ave.
Burbank CA 91504

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

Bobby Bruce

(aka Robert Berg)

Life Member. Violin
(1925 - 2018)

by Jon Kurnick



On Feb. 28 2018, the music icon, Robert “Bobby” Bruce passed from this world leaving a huge gap in the instrumentalist, arranging, studio and music performance industry. Although retired and not driving anymore, he still got out and played with various L.A. groups, thanks to his devoted children.

Bobby grew up in Chicago and played violin on the vaudeville circuit with his sister in the '30s. It was here that he heard the great jazz violinist Stuff Smith who influenced Bobby greatly. During World War II, he joined 3rd MEF (USMC) and served in campaigns Guam, Iwo Jima, Tinian, and Saipan. During the war, Bobby’s musicianship was discovered by Pacific High Command and he was also given the job of leading various music orchestras, bands and combos.

During the '50s he played with the great country swing bands Bob Wills, Johnny Lee Wills, Leon McAuliffe, Spade Cooley and Jimmy Wakely, with whom Bobby played on CBS Radio.

In the mid 1950s, Bobby moved to Los Angeles and started his illustrious studio career which kept him busy and in demand for the years to come. Prior to meeting Bobby, I heard him featured on major films, playing CM on the Med Flory Supersax “Bird with Strings” album, and CM on David Rose TV shows.

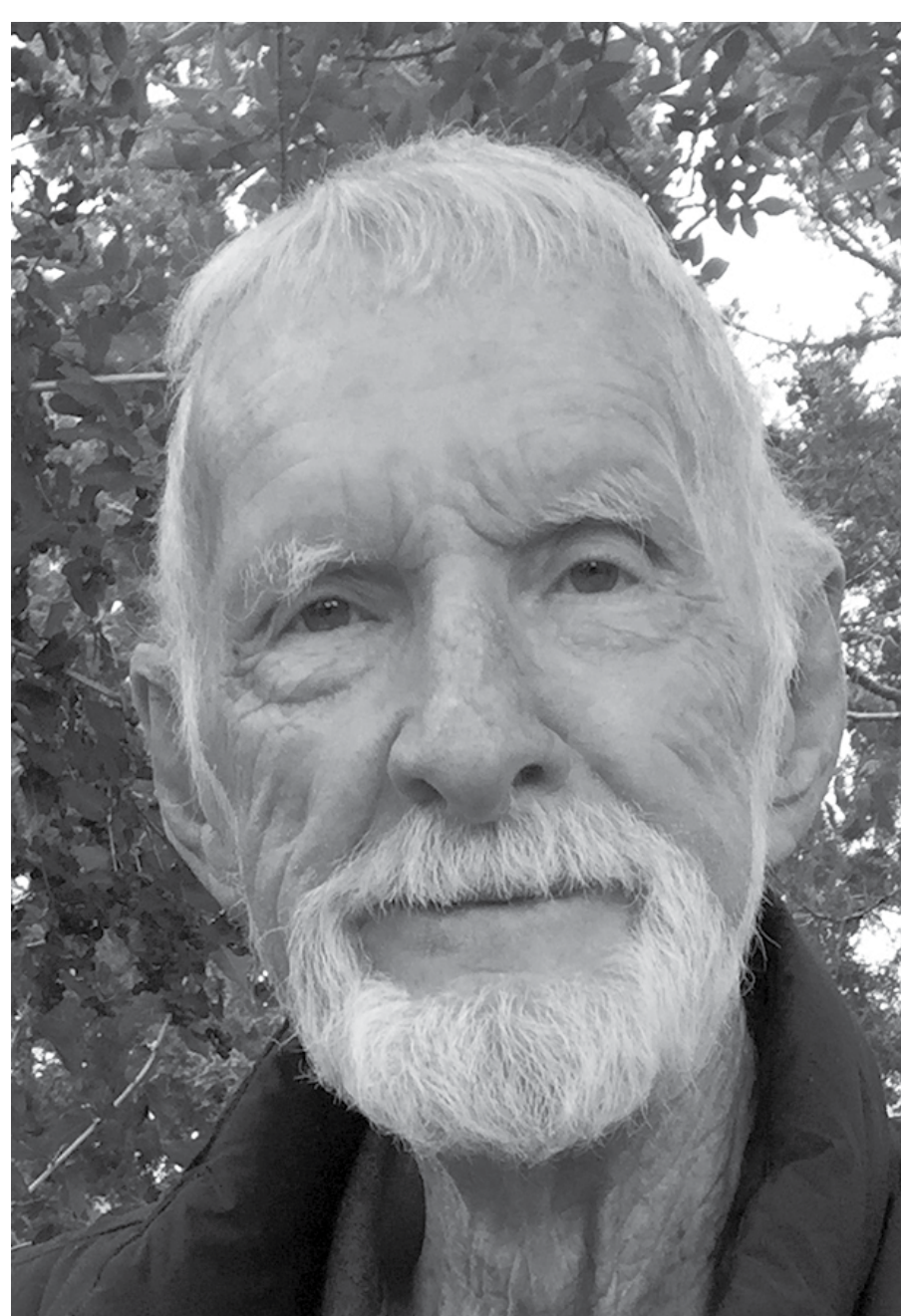
I met Bobby playing with Abe Most back in 1978 and also got to see him playing with Johnny Gimble (the Texas fiddler), and the great jazz steel guitarist Maurice Anderson.

Back then, this aggregation worked at the NAMM show in Anaheim doing two sets for listening and dancing, the type of set you would see at any major Jazz festival. It was there that I first heard Bobby’s signature talent of harmonizing standards in three-part voicings under Johnny Gimble’s melody (and not the pop “piling thirds on top of the melody” we are forced to hear in the dentist’s chair!). Bobby could do this impromptu all day whether the song was from Herbie Hancock, Herb Remington, or Harold Arlen. It was always wonderful to be a part of Bobby’s family get togethers and jam sessions.

He and his late wife Evan always mentioned and displayed the myriad artistry of all their kids and grandkids. Bobby’s bawdy humor that would accompany a Mozart divertimento or a jazz tune always floored me. (I suppose this is where Bobby’s vaudeville training came in handy.) Bobby’s effervescence and interest in playing music never waned despite inevitable ageing and health setbacks. It is this memory that everybody who knew him will keep forever and treasure as the measure of the man. Bobby Bruce, we love you!

Albert ‘Whitey’ Clyde Hoggan Jr.

Life Member. Bass
(1931 - 2018)



Albert “Whitey” Clyde Hoggan Jr. passed away Feb. 6, 2018 at his home in Livingston, Montana. Born in Ogden, Utah April 4, 1931, to Albert Clyde Hoggan, Sr. and Fae (Gorder) Hoggan, he grew up between Ogden; Preston, Idaho; and Grouse Creek, Utah.

Clyde attended Ogden High School and Weber State University. In 1950 he enlisted in the Air Force, joined the 523rd Air Force Band, March Air Force Base, and was stationed in Guam during the Korean War. He received a National Defense Service Medal and an Honorable Discharge. Upon returning stateside, he married Joanne Elaine Fetscher. In 1954 they moved to Los Angeles on their honeymoon so he could pursue a profession in the music industry.

His musical career spanned over sixty years. Beginning with tuba he moved on to double bass and bass guitar. His career took him to five continents, traveling the world and the United States with Big Bands, Broadway shows, working in nightclubs, casinos, television, movies, and recording studios. He also was an accomplished music copyist.

He built his first boat in 1963 and then progressed through four more vessels, each bigger than the last. His love of sailing kept him on the water for many years while gathering many friends along the way.

Clyde was preceded in death by his loving wife of 54 years, Elaine Hoggan; his parents Albert Hoggan and Fay Simpson; his sister-in-law Nancy Lublin MacKay; his brothers-in-law Donald Lublin, Jack Mackay, and William Tanner; and nephews Charles Greg Lublin and Richard Lublin.

He is survived by his daughters Heather Ann Hoggan (Frank Parrello) of Eagle Rock, CA and Robin Lee Hoggan (Bob Ebinger) of Livingston, MT; his sister Mary Kay Tanner of Dallas, TX; nieces and nephews Mary Fay (David) Terrell, Steven Tanner, Andy Lublin, Patti (Bernard) Gille, Karen (Marvin) Miller, Kris Lublin, Brad (Linda) Tanner, Marc Tanner; and his nieces-in-law Susan and Roxanne Lublin. He is also survived by his “adopted family” Arnold Rollin (Sunny Welles), Alexander White, and Doris Ho.

Clyde, a kind and gentle man, was the Dad of the neighborhood, always ready to lend a hand or offer a sofa to someone in need. In his career he was an unmitigated pro following a vision of the music he held to be pure and authentic. His wry sense of humor and understated sarcasm subtly hovered beneath the surface of his conversation.

A celebration of Clyde’s life will be held in Los Angeles in April. Interment at Utah Veterans Cemetery & Memorial Park summer 2018. Memorial donations may be made to Livingston Center for Art and Culture, Livingston, MT, the Arroyo Arts Collective, Los Angeles, CA, or the charity of your choice.

Nunzio ‘Norman’ Panto

Life Member. Accordion
(1929 - 2018)

Nunzio “Norman” Panto, passed peacefully in Thousand Oaks, CA on Feb. 24, 2018 at the age of 88.

Norman is survived by his son Frank and daughter-in-law Julie. He is also survived by his loving sisters-in-law, Sarina Roccisano and Anna Valeri. He will also be missed by his beloved nieces and nephews, their children and the rest of the family and all the friends he has made over the years.

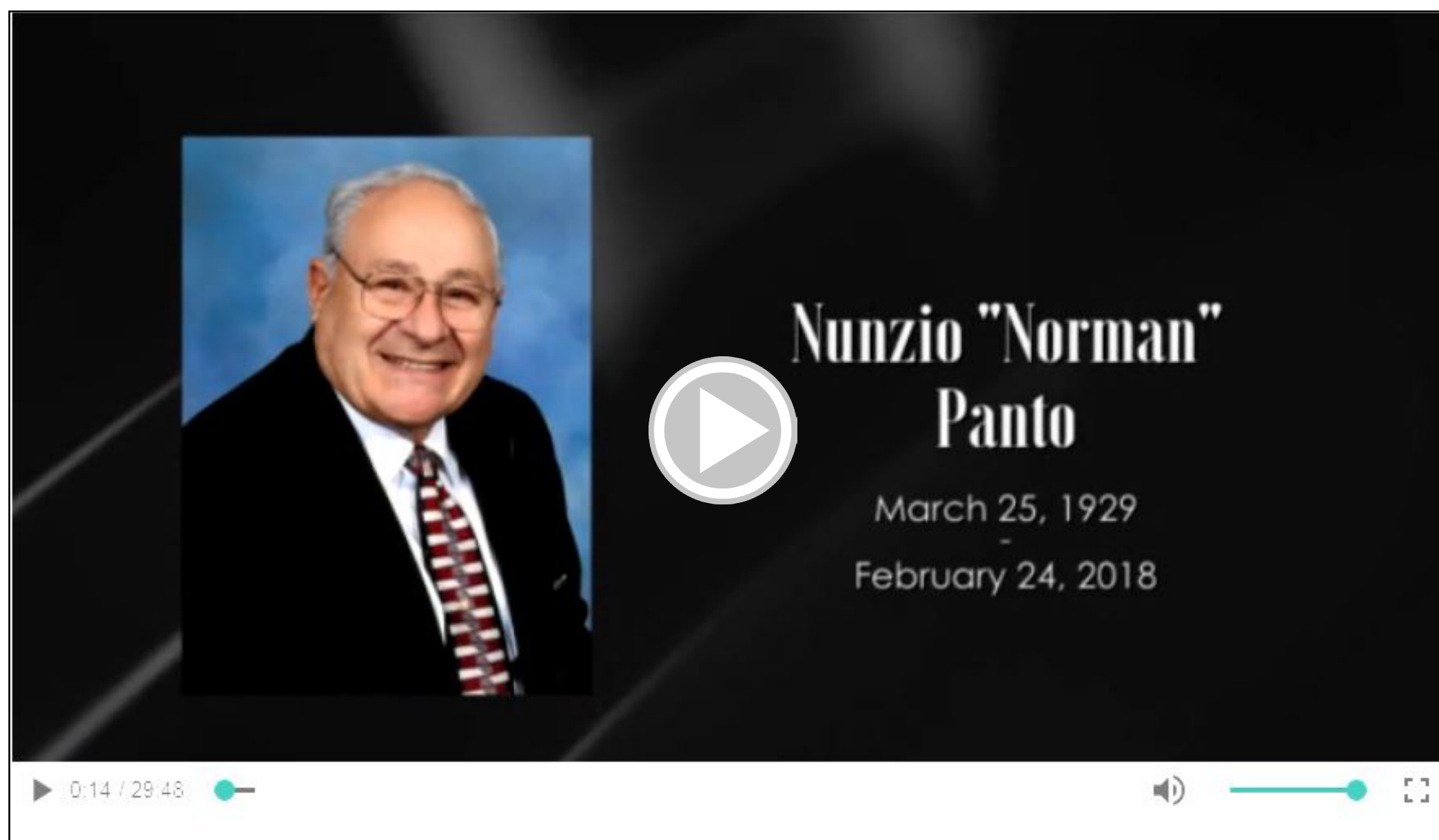
Norman is preceded in death by his loving wife Pina, who he was married to for 60 years. She passed away on Jan. 12, 2017. Norman is also preceded in death by his father and mother, Frank and Mary Panto and his four brothers and three sisters.

A native of Syracuse, NY, Norman had been playing the accordion for 76 years. At the age of 12, Norman was taught to play the accordion by his brother Tommy Panto who was a professional jazz accordionist. By the age of 16 Norman turned lessons from his brother into enough accordion virtuosity to join a band and become a professional musician. In 1954, he moved to Los Angeles to further his music career. He traveled on an European tour with Vic Damone and played and sang for six months on the Princess Cruises line. Norman had taken on various acting and singing roles in television and film.

Norman was known for his big smile and enthusiastic accordion playing. Norman was also involved in the Accordionaires Orchestra, performing concerts thru out California.

In lieu of flowers, please send donations to Wounded Warrior Project in Norman’s name.

Tap/click to play a Memorial Tribute Video:



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 totaling \$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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RESISTING JANUS

Working people must stand together to defend our freedoms

Photo: Courtesy of AFL-CIO

Americans are working longer hours for less money and fewer benefits, despite being more productive than ever. Too often they have to work multiple jobs to make ends meet. No matter how hard they work, many are finding it more and more difficult to get by and provide for their families. All the while, a handful of CEOs and those who are already rich have seen their salaries and wealth skyrocket.

This is not by accident.

Big corporations and greedy special interests have rigged our economy and democracy against working people, most recently through a tax bill that takes away health care coverage for 13 million Americans and raises taxes on middle class Americans in order to give a handful of CEOs and folks who are already wealthy trillions of dollars in tax cuts.

Billionaires and corporate CEOs have spent millions of dollars getting Janus v. AFSCME Council 31 before the U.S. Supreme Court. They know that unions give workers a powerful voice in speaking up for themselves, their families and their communities. It's an attempt to divide us, limit our power in numbers, and silence our voice.

Joining together in unions continues to be the key to the middle class for millions of Americans, especially for women and people of color, and unions increase mobility for everyone by increasing wages, benefits and standards in all our communities. With an economy and democracy rigged against working people, America needs more good, union jobs now more than ever.

But the CEOs and corporate special interests behind this case simply do not believe that working people should have the same freedoms and opportunities as they do: to negotiate a fair return on our work so that we can provide for ourselves and our families. They are funding this case through organizations like the National Right to Work Foundation because they view unions as a threat to their power and greed.

Unions are critically important to fix the rigged economy that disproportionately hurts women and people of color. Union jobs continue to be a path to the middle class for people of color. Across the country, more than half of black workers and nearly 60% of Latino workers are paid less than \$15 per hour.

When union membership is high, entire communities enjoy wages that represent a fair return on their work and greater social and economic mobility. And unions use their collective voice to advocate for policies that benefit all working people – like increases to the minimum wage, affordable health care, better training and equipment for nurses and first responders, and great public schools.

Unions are the best way to level the playing field for working people, and that's why they have come under attack. It's time for our elected leaders to be loud and clear that they support the freedom of working people to come together in unions and that they will work hard to do everything they can to make it easier for people to do so. We must hold our elected officials accountable to do what is right for working people and the country.

We need to stand together and defend our freedoms. Write a letter to the editor of your local newspaper about the value of unions to our communities and the need for our elected officials to make it easier for working people to use our power in numbers in unions. Post regularly to social media and lift up examples of the value of unions to our communities. Call your elected officials and urge them to make it easier for working people to join together in unions.

No matter the outcome of the case, working people will continue to come together and fight for their freedoms and the power in numbers we need to make our lives and the communities we serve better.

LOCAL 47
POLITICAL ACTION FUND

Let's take our voices to City Hall.

Your voluntary contribution to the Local 47 PAC supports candidates and legislation that further the goals of all musicians.

afm47.org/pac



Gavin for Governor!

The American Federation of Musicians Local 47 Executive Board is proud to endorse Gavin Newsom for Governor of California.

Newsom earned a respectable track record as a supporter of working people during his two

consecutive terms as mayor of San Francisco by guiding the city into economic stability by creating and enforcing progressive policies pushing for civil rights, environmental protections, and job creation.

AFM Local 47 fully supports his primary goals for governing California: strengthening economic development by creating jobs and reducing poverty, improving education by increasing affordable access to quality schools, enforcing green policies, and promoting economic and social equality.

Representing over 7,000 members based in Southern California, AFM Local 47 serves to promote and protect the concerns of professional musicians in all areas of the music industry. As proud member of the AFL-CIO we work alongside our fellow labor unions at home and abroad to champion social and economic justice for all workers. We are confident that Gavin Newsom will be a strong partner with working people and act as a leader in our shared commitment toward economic and social justice for all Californians.



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Musicians Unions of Argentina, USA Announce Partnership

AFM Local 47 members traveling in Argentina will now be able to count on union support and services from the Argentine musicians union, *Sindicato Argentino de Músicos* (SADEM). Likewise, Argentine musicians affiliated with SADEM who work in the jurisdiction of Local 47 can count on support from our union here in Los Angeles.

Thanks to the efforts of Local 47 President John Acosta and SADEM Secretary General Ricardo Daniel Vernazza, musicians' union members in both countries will be able to count on legal references, rehearsal facilities at member rates, and contractual consultations among other types of support offered by the unions.

Talks are currently in works to establish similar partnerships in more countries including Brazil and Costa Rica.

AFM LOCAL 47 IS PROUD TO PARTNER WITH SINDICATO ARGENTINO DE MÚSICOS (SADEM) FOR THE FAIR TREATMENT OF MUSICIANS IN ARGENTINA AND IN THE USA.

AFM Local 47 se enorgullece de asociarse con SADEM para el tratamiento justo de músicos en Argentina y en los Estados Unidos.

The logo for the Sindicato Argentino de Músicos (SADEM), featuring the word "sadem" in a blue box with "Sindicato Argentino de Músicos" written below it.The logo for AFM Local 47, featuring the text "AFM LOCAL 47" in a blue box.



The UAW wants Americans to buy American. And sing about it.

The union, which represents automobile, aerospace and agricultural implement workers, launched a video contest to get Americans thinking about the value of buying goods manufactured in their communities.

“By manufacturing goods in the United States and spending our consumer dollars on those goods, we strengthen our communities from the ground up,” said UAW International President Dennis Williams. “This contest is an innovative way to get Americans to think about how they can reward employers who respect worker rights and the environment, and who hire from the community and give back to those who help us all grow.”

The “Make it in the USA Contest” calls on people to create videos that focus on the value of manufacturing and buying products domestically. \$5,000 prizes will be given to the winning entries in each of four categories: song; non-song; union-member; people’s choice. The submission period runs through April 25, 2018 and the winning videos will be announced on June 1.

The contest will be judged by:

- **Tom Morello** — Grammy Award-winning union musician, groundbreaking guitarist and legendary member of Rage Against the Machine;
- **John Acosta** — President of the American Federation of Musicians Local 47, which represents more than 7,000 professional musicians in Southern California;
- **Heather C. McGhee** — President of Demos, a public policy organization working for an America where we all have an equal say in our democracy and an equal chance in our economy.

The contest was inspired by the popular “Look for the Union Label” jingle, which ran in television ads in the 1970s and was also created as part of a union-sponsored contest.



Look for the Union Label 1978 ILGWU ad
155,823 views

788 18 SHARE

The new contest is part of the UAW’s broader BuildBuyUSA campaign, which focuses on using local purchasing power to bring back the well-paying and sustainable manufacturing jobs that supported generations of Americans. The United States has lost over 5 million manufacturing jobs since 2000, according to the U.S. Bureau of Labor Statistics.

“Offshoring jobs does not have to be the new normal,” said Cherri Senders, Publisher of Labor 411, the nation’s number one directory for union services and products. “We can bring strong, good-paying sustainable manufacturing jobs to the United States if we all demand them.”

By creating new, well-paying manufacturing jobs, UAW leaders say the country can strengthen its communities and the voices of working Americans, giving rise to a new era of shared prosperity.

“Make it in the USA” Video Contest

Enter Now For a Chance to Win \$5,000!

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
the President's Office: 323.993.3182*

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.

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In the Studio



Photos: Bonnie Perkinson

“Artistry” marks the latest release from ac-claimed Local 47 composer Kevin Kaska. Boasting an amazing jazz orchestra of Los Angeles’s finest mu-sicians and featuring the stellar trumpet playing of Arturo Sandoval, this en-tire album sings from be-ginning to end.

Recorded on Jan. 9-10 and 29, and Feb. 25, 2017 in Studio A & B at United Re-cording in Hollywood, the album was produced by Wayne Bergeron and Gary Grant, with associate producer Michael Valerio. All music was orchestrated, arranged, and conducted by Kaska, who also served as executive producer.

One of America’s leading young musical talents, Kaska’s orchestral com-positions, arrangements, and orchestrations have been played by over 50 symphony orchestras worldwide, including the Boston Pops Orchestra with John Williams and Keith Lockhart. His work can also be heard on motion picture scores by John Debney and Hans Zimmer.

“Artistry” is available on CD Baby, iTunes, and Amazon. For more info visit kevinkaska.com.

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Mike Lang
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Michael Valerio
Harvey Mason



Kevin Kaska ‘Artistry’ Orchestra

Trumpet Soloist Arturo Sandoval	Violin Belinda Broughton, concertmaster Kevin Kumar Neel Hammond Lucia Micarelli Rhea Fowler Alyssa Park Josefina Vergara Lorenz Gamma Joel Pargman Kevin Connolly Amy Hershberger Serena McKinney	Oboe, English Horn Chris Bleth
Saxophone Dan Higgins, lead Greg Huckins Bill Liston Rusty Higgins Chad Smith		Harp Maria Casale
Trumpet Wayne Bergeron, lead Dan Fornero Chuck Findley Gary Grant		Guitar George Doering
Trombone Alex Iles, lead Scott Whitfield Bob McChesney Steve Holtman Craig Gosnell	Viola Shawn Mann, principal Alma Fernandez Darrin McCann Kathryn Reddish	Piano, Hammond B3, Fender Rhodes Mike Lang
French Horn Andrew Bain, lead Amy Jo Rhine	Cello Dennis Karmazyn, principal Jacob Braun Helen Z. Altenbach Timothy Loo	Jazz Upright/ Electric Bass Michael Valerio
Flute, Clarinet, Bass Clarinet Dan Higgins	Contrabass Ed Meares	Drums Harvey Mason
		Latin Percussion Andy Sanesi, lead Alberto Lopez Christian Moraga
		Vibraphone Nick Mancini
		Contractor Kevin Kaska



Symphony In The Glen performing at the Greek Theatre.

Reflection:

Symphony In The Glen

In October 2015, after 25 years of providing free community concerts and enhancing children's exposure to classical music, Symphony In The Glen took its final bow.

Film and television composer Arthur B. Rubinstein founded the nonprofit organization in 1993 to cultivate new generations of classical music lovers by introducing programming targeted toward children. Based in the Los Feliz/Griffith Park neighborhood, the organization stood steadfastly committed to creating a vibrant sense of community through outdoor classical music concerts.

The professional AFM orchestra, led by Maestro Rubinstein, performed free outdoor concerts each summer and held special concerts at other venues throughout the year. During the organization's history, more than 60,000 Angelenos enjoyed performances of more than 200 classical works. Aimed at providing excellent classical music performances in an atmosphere welcoming to children and families, the free concert program enjoyed an outstanding response from the community; often a third of the audience were children.

A highlight of Symphony In The Glen's innovative programs was a concert in partnership with the Greater Los Angeles Zoo Association. The Fantastic Creatures field trip program introduced 800 Los Angeles schoolchildren to the animal kingdom as portrayed in symphonic music. A highlight of the program was Saint-Saëns' "Carnival of the Animals" with animal poems written and read by third-graders from the Accelerated School, concluding with a zoo tour of the actual animals.

In October 2009, Symphony In The Glen presented the first ever symphony concert on the front lawn of Griffith Observatory for the Observatory's Cosmic Conjunction, a celebration of the International Year of Astronomy. This gala event featured the premiere performance of Arthur B. Rubinstein's composition "Observations," narrated by Leonard Nimoy. The concert was repeated two days later in partnership with the Greek Theatre and Nederlander Concerts for over 3,000 school children. In 2011, a studio recording of that historic concert was released.

In the words of Maestro Rubinstein: "The best way to spark a lifelong love of classical music is to make live symphony concerts an integral part of family life."

Trombonist Harold Diner Celebrates 100th Birthday With Former Students

For his milestone 100th birthday celebration on March 17, 2018, AFM Local 47 Life Member Harold celebrated with his family and a few close friends at his home in Valley Village that he has lived in since 1938.

Joining him in the celebration were Jerry Abraham, Jeff Carter, and Ira Nepus, all former students whom Diner had started on the trombone.



During his 30-year career as a first-chair trombone player for studio orchestras, Diner performed on TV shows including “Dragnet” to the “Nat ‘King’ Cole Show” with Nelson Riddle and beyond.

Gig Junction: The Musicians Referral Service of Los Angeles

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!



Local 47 Members: 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 standard mail to:
Gig Junction Attn: Michael A. Ankney
3220 Winona Ave.
Burbank CA 91504

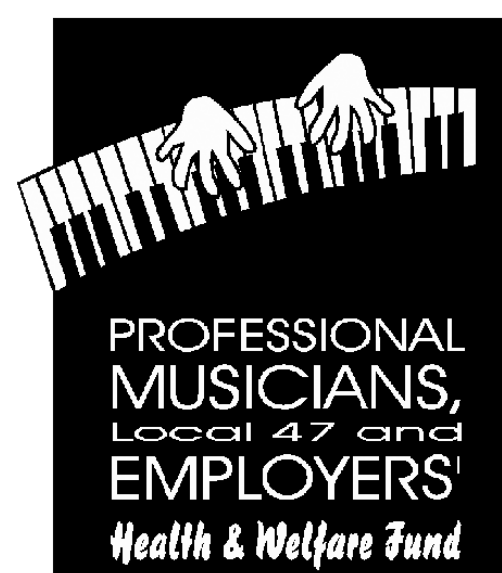
When sending this signed document, please also email or call Gig Junction at 323.993.3174 to get more information on setting up or updating your Referral Service profile for our online and internal database.

Professional Musicians & Employer's Health & Welfare Fund

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Skip the waiting room – Talk to a doctor now

Eligible participants who have enrolled in one of the Blue Shield plans offered by the Professional Musicians Local 47 and Employers' Health & Welfare Fund now have access to the Teladoc[®] program.



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Why wait for the care you need now? Teladoc[®] gives you 24/7/365 access to a doctor through the convenience of phone or video consults. You can feel better today and avoid the hassles of the hospital waiting room.



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Teladoc[®] doctors can treat many medical conditions, including:

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With your consent, Teladoc[®] is happy to provide information about your Teladoc[®] consult to your primary care physician.

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- 1-800-Teladoc (835-2362)
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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 may also make payments with
VISA, MasterCard, Discover, AmEx

For further information, please contact the Dues/Membership

Department: (323) 993-3116, dues@afm47.org

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.

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.

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

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 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.*

Local 47 Merch

EXPAND YOUR MUSICAL STYLE



100% COTTON
UNION MADE IN USA

GREY SHIRT WITH
BLUE, GREY
& WHITE LOGO

S, M, L, XL, XXL

Shirts
\$20



UNION MADE IN USA

BLACK HAT WITH
BLUE, GREY & WHITE LOGO
VELCRO STRAP

Hats
\$18



afm47.org/merch

Auditions



Audition Announcement

Musica Angelica Baroque Orchestra will be holding auditions on Tuesday, May 8th, 2018, at 11am - 2 pm at the Contrapuntal Recital Hall, Brentwood, for the following positions:

Principal Cello - Tenure track
Viola da gamba - Tenure track

Violin, viola, and historic winds are welcome to audition for a place on the list of Alternate Members & Substitutes.

Candidates must use period instruments and bows (authentic or replicas).

Application deadline is April 8th, 2018.

Musica Angelica is a per service orchestra. The 2018/2019 season base scale wage is \$142.16 per rehearsal and \$164.44 per performance, plus AFM Local 47 benefits.

Musica Angelica is an equal opportunity employer.

For venue address & audition requirements, please contact Alexandra at aopsahl@musicaangelica.org, or call (626) 818-3163.



Auditions

PRINCIPAL SECOND VIOLIN

FOURTH HORN/UTILITY

Audition date: May 15, 2018

Time: 9 AM (Violin)

1:30 PM (Horn)

Deadline to submit: May 1, 2018

Send resume and interest letter to:

David.Scott@RedlandsSymphony.com

Long Beach Symphony

Eckart Preu, Music Director

Announces auditions for the following position:

Principal Trumpet

Audition date:

Wednesday, May 30, 2018

Auditions will be held in Long Beach, CA

Submit a one-page resume in Word or PDF format to:

auds@longbeachsymphony.org

Please specify your instrument on your resume and in the subject line

Or mail to:

Long Beach Symphony

ATTN: Personnel Manager

249 E. Ocean Blvd., Suite 200

Long Beach, CA 90802

Resumes must be received by May 20, 2018.

Additional details mailed upon receipt of resume.

No phone calls please. Repertoire information will not be given over the phone.

Long Beach Symphony performs six Classical, five POPS and one set of Educational Concerts per season.

2018-19 Base Scale: Rehearsal \$143/Performance \$182

Principal: 150% of Scale /Assistant: 125% of Scale

The winning candidate will be required to show proof of U.S. citizenship or eligibility to work.

Long Beach Symphony

Eckart Preu, Music Director

Announces auditions for the following positions:

Principal Viola, Assistant Principal Viola

Audition date:

Thursday, May 31, 2018

Auditions will be held in Long Beach, CA

Submit a one-page resume in Word or PDF format to:

auds@longbeachsymphony.org

Please specify your instrument on your resume and in the subject line

Or mail to:

Long Beach Symphony

ATTN: Personnel Manager

249 E. Ocean Blvd., Suite 200

Long Beach, CA 90802

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Principal: 150% of Scale /Assistant: 125% of Scale

The winning candidate will be required to show proof of U.S. citizenship or eligibility to work.

Long Beach Symphony

Eckart Preu, Music Director

Announces auditions for the following positions:

Section Viola: 6th, 7th and 9th Chairs

Audition date:

Friday, June 1, 2018

Auditions will be held in Long Beach, CA

Submit a one-page resume in Word or PDF format to:

auds@longbeachsymphony.org

Please specify your instrument on your resume and in the subject line

Or mail to:

Long Beach Symphony

ATTN: Personnel Manager

249 E. Ocean Blvd., Suite 200

Long Beach, CA 90802

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Openings & Auditions

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!

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.

Submission deadline: 15th of the month preceding issue date.

Submit Audition Notices to: advertising@afm47.org

FOR SALE

Steinway XR, minus reproducing mechanism. Good condition. Nice for studio. \$4500. Contact: altoego@earthlink.net, 818.749.5612

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Karen Godgart, Advertising Director

323.868.5416, kgodgart@afm.org