

Overture

online



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Music In Our Schools Month® 

Women's History Month
Member spotlight: Linda Ronstadt

Awards Season 2019
The results are in!

Overture

online

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AFM LOCAL
47

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

Formed by and for Los Angeles musicians in 1897, our members united together to advocate for fair wages and working conditions, oppose the forces of exploitation through solidarity and collective action, and preserve the dignity and respect deserving of all professional workers.

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.

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AFM LOCAL

47

American Federation of Musicians, Los Angeles
**MEMBERSHIP
DRIVE**

afm47.org/join

AFM Local 47 Membership Drive

If you know someone who should be in the union, now is the perfect time to join. Now through April 30, 2019, new members may join without paying any initiation fees — a savings of \$140!

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President John Acosta



I hope this message finds you well and in good spirits! Well, we have survived the 2019 AFM Western Conference. Whew! Our union had the honor of hosting this year, and I want to thank Local 47 staff member Liska Yamada for her work coordinating a very successful three-day conference, commencing on Feb. 22 and concluding on Feb. 24. We had approximately 40 delegates from around the Western Region, including Canada and as far east as Texas, and have received positive feedback on our panels, workshops, hotel accommodations and entertainment. Some of the highlights for me were the excellent keynote address by California State Senator Maria Elena Durazo, Local 47 member Lili Haydn's incredible renditions of "The Star-Spangled Banner" and the Canadian anthem, Chloe Osmer from the LA County Federation of Labor's organizing workshop, and co-president of UNITE HERE Local 11 Susan Minato's address. (See our photo gallery from the conference [here](#).)

One of the traditions of the Western Conference is to protect and preserve a mysterious book titled the "Fish Wheels of the Columbia" and hand it off to the next conference president, a longtime tradition which is ludicrous and hilarious all at the same time. During our conference I had the privilege to show how the "Fish Wheels" had graced this year's Oscars. From music director Rickey Minor, orchestrator Ashley Irwin and arranger Chris Walden, the "Fish Wheels" went prime time!

AFM LOCAL 47

FISH WHEELS OF THE COLUMBIA



Unfortunately on the final day of our conference we ended on a somewhat somber note, after the AFM-EPF Trustees gave us an update on our pension fund. They report there is a strong likelihood that our fund will enter into "critical and declining" status, a downgrade to the status of our pension, which has been in "critical" status for several years. Many of you will no doubt be concerned with the future of our pension fund, and we here at Local 47 are equally concerned. It is incumbent on all of us in leadership to monitor how the Trustees proceed in addressing the decline in status of this fund, and we will keep you abreast of what steps we can all take to ensure that the process our Trustees embark on is transparent and inclusive to the extent that the law allows. In speaking to leaders across our Federation we all understand the need to ensure that all AFM members are treated equitably in whatever manner our future benefits may be adjusted.

I want to thank the Local 47 Executive Board for supporting our participation and my fellow officers and Local 47 staff for their work and support. I was happy to lead this very important AFM conference, taking this opportunity to demonstrate to our sisters and brothers throughout the Federation that not only is Local 47 a leader among AFM Locals, but also an active member of the Los Angeles labor community.

In Unity,

John Acosta

Vice President Rick Baptist



I would like to start my column out by saying Congratulations to Rickey Minor and the entire 91st Oscar orchestra, arrangers and music prep for the fantastic job that they did. Congrats to the musical contractor Kim Wertz, Tommy Vicari and his brilliant sound recording team, and the LA Philharmonic for their very touching “In Memoriam” segment.

I am saving my highest kudos for our musical hero, Gene “CIP” Cipriano. This 2019 Academy Awards was Cip’s — ready for this — 58th year performing on the Oscars. I am pretty sure that this will be a record that will not be broken, EVER.

One of my favorite things to do as your VP is to get invited to speak at our colleges. I try to schedule 13-15 different schools throughout the year to speak to the students. It really doesn’t matter as to what music class it is, I just love imparting some of my career experiences with these young and very eager musicians to be. I let the teachers know that I will be talking about my 56 years as a union member and then talk about our union and answer any and all questions that they might have concerning contracts, scales and such.

I always start by telling them how I got my start playing trumpet. I was born with asthma, which I still have to this day. When I was 10 years old, I was running around the track at school and my left lung collapsed. The doctors were able to save half my lung and suggested that I try a wind instrument to help build up my lungs. I remember watching “The Ed Sullivan Show” and Harry James was on as a guest. I thought that the trumpet was cool, so in 5th grade when we had the choice of music instruments, I ran to the trumpet. Thank God my folks paid for lessons. From day one and my mom would sit and make me practice every day for at least an hour. Bless you, Mom.

I talk about my days in the Bay Area taking any and all jobs just to learn more about playing my horn. I took everything from Chinese funerals to the Raiders and 49ers bands to subbing in the San Francisco and Oakland symphonies. Then I moved to Reno for two years and Las Vegas for almost nine years. Needless to say I have tons of stories from my days in Nevada.

In 1979 I moved here to L.A. and started my 36 years in the studios, and now four years as the VP of the union. It is always great to hear the students’ questions and concerns about the AFM. I answer all of them and try to get them to understand what an important job our union and Federation do for all our musicians in every facet of music.

Lastly, I want to congratulate our Live Business Rep, Michael Ankney. Michael has just become an Ambassador to the Burbank Chamber of Commerce. This is a very prestigious position for Michael and our union. Bravo, my friend.

Live, Laugh and Love,

A handwritten signature in black ink, appearing to read "Rick Baptist". The signature is fluid and stylized, with a long horizontal stroke at the end.

Rick

Secretary/Treasurer Gary Lasley



March is Women's History month. With that in mind, I recently noticed in the New York Times an article about the passing of composer and conductor Liza Redfield at the age of 94. Liza crashed through the glass ceiling on July 4, 1960 at the Majestic Theatre in New York, becoming the first woman to be the full-time conductor of a Broadway pit orchestra for "The Music Man." In a sign of the sexist atmosphere of era, the reviewer from the New York Times commented about her hair, dress, and features rather the quality of her performance. Amazingly, it wasn't until 1991 that Marin Alsop became the first woman to conduct the Los Angeles Philharmonic at the Hollywood Bowl. In today's workplace, prominent women conductors frequently occupy podiums in Los Angeles and across the nation and women composers' works are performed in concert halls and movie theatres everywhere. Here at Local 47 we strongly encourage and promote diversity and inclusiveness in all its forms across the entire spectrum of musical employment and union leadership.

If you haven't done so, please bring your 2019 membership up to date. Dues are \$210 for the entire year or \$110 through June 30. If you have not renewed by March 31, you will be suspended and there will be a \$75 reinstatement fee.

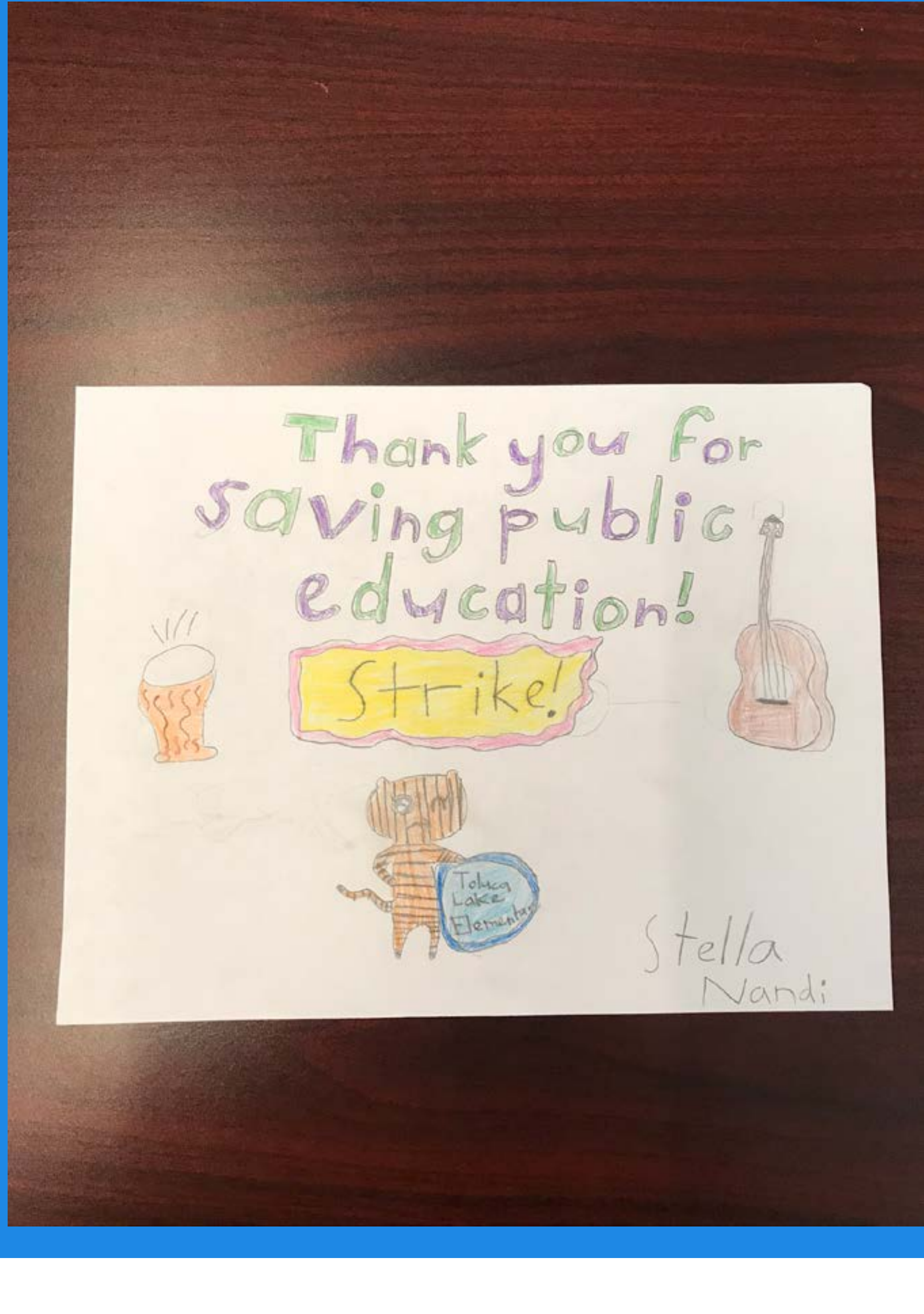
I'm speaking to you today from the Western Conference of Locals, this year hosted by Local 47, from beautiful downtown Glendale! This year there are 38 delegates from 23 different Locals from across the Western United States and Canada. After rousing renditions of the American and Canadian anthems by Grammy-winning violinist Lili Haydn, there were reports from the AFM officers and staff and Player Conference heads, speeches from State Senator Maria Elena Durazo, UTLA Vice President Emeritus Betty Forrester, Unite Here Local 11 President Susan Minato, and LA City Councilmember Paul Koretz. Delegates heard presentations about the Heath & Welfare Fund, Pension Fund, Film Musicians Secondary Markets Fund, AFM & SAG-AFTRA Fund, organizing, grievance handling, and more. It was three days of wall to wall information! The highlight of the event was a spectacular performance of original tunes by pianist Sabine, tastefully accompanied by Kenny Wild on the bass and Jon Stuart on drums. Next year's conference will be hosted by Local 105 in Spokane, Washington.

On March 15, Local 47 will celebrate its 122nd birthday. On this day in 1897 the original charter was signed by AFM President Owen Miller and the entire Executive Council. You can view this historic charter at the Local 47 office on display on the wall outside of the vice president's office.



Last month I joined President Acosta for a rally at LA City Hall and a news conference at Hollywood High School (both in the pouring rain!) in support of our friends in United Teachers of Los Angeles (UTLA) in their successful strike against the LA Unified School District. Local 47 also adopted Toluca Lake Elementary School. Today I received a thank you letter from a third grade teacher along with drawings, paintings, and thank you notes from her students. It was heartwarming and in that instant, I knew it was all worth it! Take a look...

Tap for slideshow: Toluca Lake Elementary



Until next time, thanks for listening. May you be kissed by the Blarney Stone... And a big BRAVO! to all of the amazingly talented and creative women musicians, conductors and composers who populate the concert stages, studios, pits, and clubs of Local 47.

Warm Regards,

Gary

Gary Lasley



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ALL MUSIC ALL PEOPLE

Music In Our Schools Month® 

For over 30 years, March has been officially designated by the National Association for Music Education for the observance of [Music In Our Schools Month \(MIOSM\)](#), the time of year when music education becomes the focus of schools across the nation.

The purpose of MIOSM is to raise awareness of the importance of music education for all children – and to remind citizens that school is where all children should have access to music. MIOSM is an opportunity for music teachers to bring their music programs to the attention of the school and the community, and to display the benefits that school music brings to students of all ages.

MIOSM and the events surrounding it are the ideal opportunities for increasing awareness of the benefits of high quality music education programs in our nation's schools. NAFME hopes that teachers, students, and music supporters alike will find ways to join in on the celebration through creative activities and advocacy.

With this year's theme "All Music. All People," this year MIOSM takes a new tack focusing on lessons for first-graders that help them learn elements of music through some classic children's songs in English and Spanish. The lessons and songs, however, can be shared at many levels. All are available without charge to teachers for their use during MIOSM and beyond, available on the organization's [website](#).

Ways to Get Involved:

Music teachers celebrate MIOSM in many ways by offering special performances, lessons, sing-alongs and activities to bring their music programs to the attention of administrators, parents, colleagues, and communities to display the positive benefits that school music brings to students of all ages. NAFME provides many special resources for teachers and schools to use in their concerts, lessons, and advocacy events that highlight the importance of school music.

With the [many resources available on their website](#), you can:

- Access the 2018/2019 MIOSM lesson plans
- Download a MIOSM concert insert
- Contact your state's MIOSM Chairperson
- Register for a MIOSM Participation Certificate

Advocates are also encouraged to get social with your support! Change your profile picture for Music In Our Schools Month during March, and share photos of how you celebrate Music In Our Schools Month with your students and your community on Instagram and Twitter using #AllMusicAllPeople and #MIOSM. (Don't forget to tag @NAfME!)

General Membership Meeting

Monday | April 22 | 7:30pm

Rehearsal Room 7
3220 Winona Ave. Burbank CA 91504



Open to members
in good standing

Food & light refreshments
will be served

On the agenda
(subject to change):

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

Open to all members in good standing.
Pizza & light refreshments will be served.
Review meeting policies [here](#).

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.

NEWS BRIEFS

2019 DIRECTORY BOOK

Out now! Members may request your free copy by filling out [this form](#) or by calling 323.462.2161.

SRLA UPDATE

Sound Recording Scales (Non-Symphonic) have been updated. The new rates effective Feb. 1, 2019 through Jan. 31, 2020 may be found [here](#).

AFM Convention

The 101st Convention of the American Federation of Musicians of the United States and Canada takes place at the Westgate Hotel in Las Vegas from June 16-20. View the full details at afm.org/convention.



Employment Development Committee - Open Meeting
March 4, 6 p.m.

Office Closures
April 1 - Cesar Chavez Day
(observed)

General Membership Meeting
April 22, 7:30 p.m.

Executive Board Meetings
Local 47 Conference Room
Tuesdays, 10 a.m.

New Member Orientation
Local 47 Conference Room
Third Thursdays, 2 p.m.

More info @ afm47.org/calendar



Photos: Linda A. Rapka

Fresh off of winning a Grammy earlier that month, Canadian-born violinist and AFM Local 47 member Lili Haydn kicked off the 2019 AFM Western Conference with riveting violin renditions of the United States and Canadian national anthems.

AFM Western Conference

AFM Local 47 was pleased to host the 2019 AFM Western Conference of Locals, where officers and delegates from AFM Locals in the western United States and Canadian provinces gathered to review common issues and organize for the upcoming AFM Convention.

This year's conference took place Feb. 22-24 at the Glendale Hilton, a proud union facility. The opening session began with an invocation delivered by Rabbi Jonathan Klein, the new executive director at Beth Chayim Chadashim. Fresh off of winning a Grammy earlier that month, Canadian-born violinist and AFM Local 47 member Lili Haydn performed riveting violin renditions of the United States and Canadian national anthems. State Senator and labor legend Maria Elena Durazo served as our keynote speaker.

Additional guests included Betty Forrester from United Teachers Los Angeles (UTLA) who spoke about the recent successful strike, and Kim Roberts Hedgpeth from the Film Musicians Secondary Markets Fund. Representatives from the AFM who addressed the conference included President Ray Hair, Secretary/Treasurer Jay Blumenthal, legal counsel Dana Martinez from Bush Gottlieb, and Local 47's software developers Patrick Alexander and Emil Khashadourian. The California Conference met that evening to discuss local business.

Day 2 of the conference began with guest speakers City Councilmember Paul Koretz representing Los Angeles's 5th District, and Susan Minato, president of Unite Here Local 11, who discussed the union's current strike at dozens of hotels throughout Southern California, including Los Angeles, Santa Monica, Beverly Hills, and Anaheim. Judith Velasco, director at the Verdugo Workforce Development Board, spoke about their partnership with Local 47 in developing the Career Pathways Program. Jim Garrison, president of Pacific Federal, delivered a presentation on Health & Welfare, and AFM & SAG AFTRA Fund Chief Operating Officer Sidney White gave an update on the Fund. Speakers from the AFM included Symphonic Services Division Director Rochelle Skolnick, Political Director Alfonso Pollard, and Organizer Michael Manley. Delegates took to their feet to participate in an interactive Organizing Workshop hosted Chloe Osmer, organizing director of the Los Angeles County Federation of Labor.



John Acosta



Maria Elena Durazo



Rabbi Jonathan Klein



Betty Forrester



Dana Martinez



Chloe Osmer



Tom Pease

Dan Beck from the Recording Industry's Music Performance Trust Fund showed the world premiere of a half-hour documentary film "Never Too Old," which showcases how music programs throughout the nation provided to older audiences enrich their lives, and the lives of the musicians themselves. This new promotional tool will be offered for use by all AFM Locals to highlight MPTF's work and service to the community. A condensed version of the film may be viewed at never2oldmusicfilm.com.

Saturday's session ended with Player Conference reports from the Recording Musicians Association, Theatre Musicians Association, Regional Orchestra Players Association, International Conference of Symphony and Opera Musicians, and the Organization of Canadian Symphony Musicians. That evening guests enjoyed a complimentary cocktail reception with appetizers and first-hour bar hosted by Pacific Federal, LLC and Bush Gottlieb, dinner hosted by Local 47, and a lively jazz trio provided musical entertainment featuring pianist Sabine, tastefully accompanied by Kenny Wild on the bass and Jon Stuart on drums.



Tom Pease

The final day of the conference featured an update on the AFM Pension Fund and reports from the Diversity, Auditing, Location, TEMPO, and Bylaws committees. The final order of business was the election of officers.

The 2020 Western Conference will be hosted by Local 105 in Spokane, Washington.



Membership Dues Reminder:

Pay by March 31 to avoid suspension!

Log in @ afm47.org / call 323.993.3116



UNION DUES: YOUR BEST INVESTMENT

AFM Local 47 2019 Annual Membership Dues are due January 1 of each year. **Payment must be received by March 31** (within the three-month grace period) to avoid suspension. If not paid by this date, a \$75 reinstatement fee will be assessed. You may renew online by logging in to your member account at afm47.org or call 323.993.3116.

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At the Local

EMPLOYMENT DEVELOPMENT COMMITTEE

OPEN MEETING



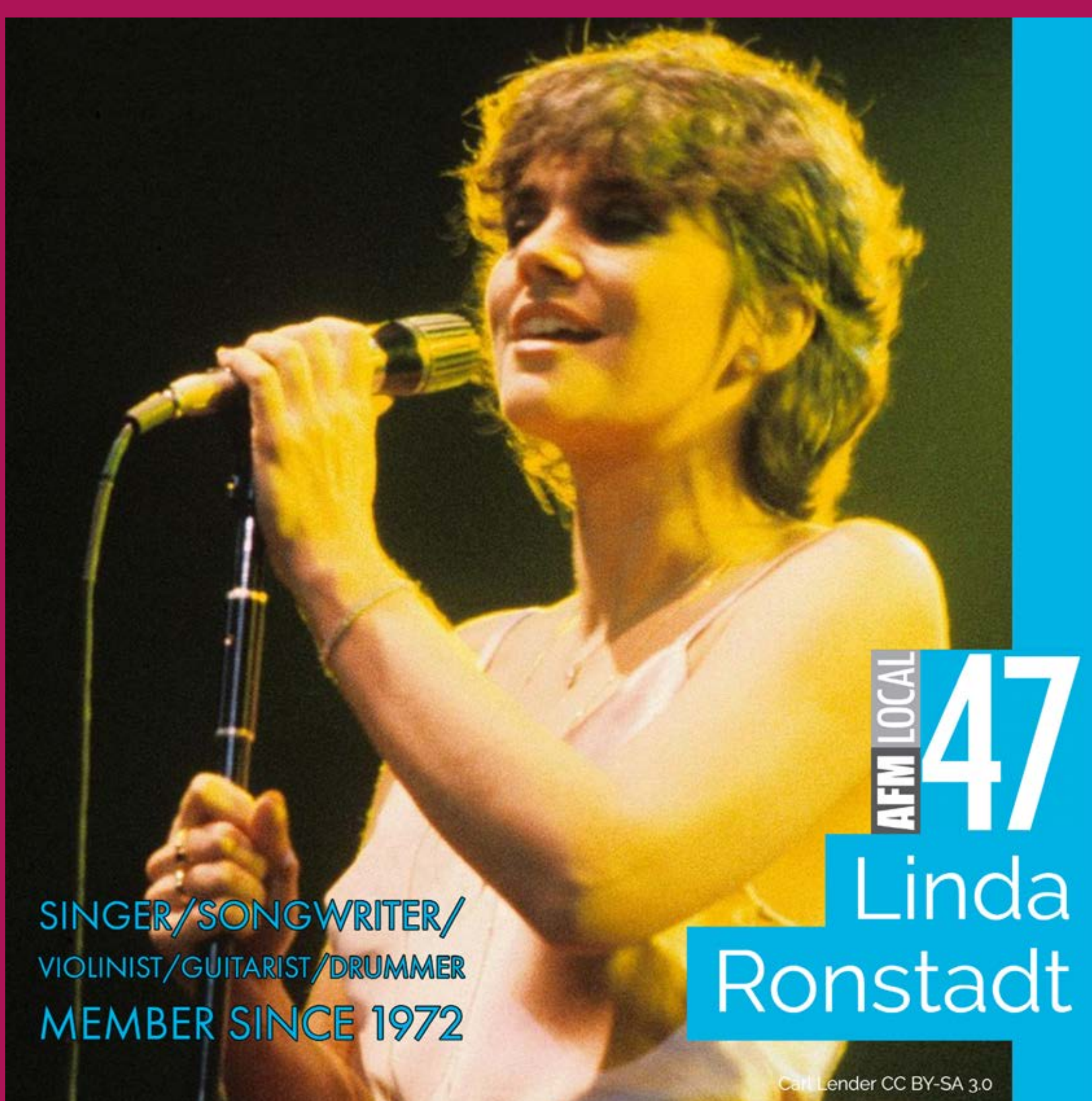
MONDAY, MARCH 4
6 PM

@ AFM LOCAL 47
REHEARSAL ROOM 7
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All AFM Local 47 members are invited to attend this open meeting to discuss ideas and methodologies on generating union work opportunities, increasing union density, and analyzing employment trends.

RSVP@afm47.org





Women's History Month Spotlight: Linda Ronstadt

Legendary musician, actress, and advocate Linda Ronstadt is one of the most accomplished Latina artists of her generation. A Life Member of AFM Local 47, her remarkable and unparalleled music career spans folk and folk rock, to country and country rock, to pop rock and hard rock, to Gilbert and Sullivan and Puccini, to American songbook standards, to Mexican ranchera, to Afro-Cuban, to jazz.

Born in Arizona to parents of European and Mexican ancestry, Linda grew up listening to many types of music, including Mexican music that was sung by her entire family and was a staple in her childhood. Establishing her professional career in the mid-1960s at the forefront of California's emerging folk rock and country rock movements, she became one of the most popular interpretive singers of the '70s, earning a string of platinum-selling albums and Top 40 singles. Throughout the '70s her laid-back pop never lost sight of her folk roots, yet as she moved into the '80s she began to change her sound with the times, adding new wave influences. After a brief flirtation with pre-rock pop, Linda settled into a pattern of adult contemporary pop and Latin albums, sustaining her popularity in both fields.

Having sold in excess of 100 million records worldwide and setting records as one of the top-grossing concert performers for over a decade, Linda was the most successful female singer of the '70s and stands as one of the most successful female recording artists in U.S. history. Ronstadt opened many doors for women in rock and roll and other musical genres by championing songwriters and musicians, pioneering her chart success onto the concert circuit, and being at the vanguard of many musical movements.

During her stellar career, which spanned more than five decades, she released more than two dozen best-selling studio albums. Also a talented actress, her performance on Broadway in "The Pirates of Penzance" earned her a Tony nomination. Winner of 11 Grammy Awards, she also collected a vast array of other honors, including an Emmy for her theatrical work, an ALMA (American Latino Media Arts) Award, and two Academy of Country Music awards, among many others. In 2013, she was awarded by President Obama a National Medal of Arts and Humanities for, among other things, "paving the way for generations of women artists." In 2013, she shared her journey in her musical memoir "Simple Dreams," and in 2014 she was inducted into the Rock and Roll Hall of Fame.

In February 2019, Rhino Records released the live album "Linda Ronstadt: Live in Hollywood" and shot to the #1 sales position on iTunes, Amazon, and CDUniverse. Recorded on April 24, 1980 at Television Center Studios in Hollywood, the concert captures Ronstadt at the peak of her reign as America's most popular female rock singer and includes 12 of her favorite performances from the original concert, including powerful renditions of her biggest hits "Blue Bayou," "Poor Poor Pitiful Me," and "It's So Easy," plus an incredible, previously unreleased six-minute jam of her #1 smash, "You're No Good."

Linda performed her last live concert in late 2009 and officially announced her retirement in 2011 when it became increasingly difficult for her to sing. The following year she was diagnosed with Parkinson's disease. Though she no longer performs, Linda remains a committed advocate for the arts, a passionate proponent of the Mexican-American heritage that nurtured her, and an outspoken social critic.

"You don't want people who have never had to deal with adversity," she says. "You want people who have been able to deal successfully with adversity. That's what adds to society. Those are going to be the hardest-working, best people."



Burbank Philharmonic Announces 19th Annual Young Artist Competition

The Burbank Philharmonic Orchestra, in conjunction with the Hennings-Fischer Foundation, will hold the 19th Annual Young Artist Competition on May 4. The preliminary rounds will take place on May 1 and 2 with finals on Saturday, May 4 at 7 p.m. (with audience). The finals will take place at Brand Library in Glendale.

The competition is open to all instrumentalists (except piano) and opera singers with an age limit of 30 as of May 4, 2019. Winners of the competition will receive an honorarium and appear with the Burbank Philharmonic Orchestra at a subscription concert during the 2019-20 season. Details about the competition may be found at burbankphilharmonic.org. Applications may be downloaded directly at yaptracker.com/applications/bpo-2019 (the yaptracker application is the preferred method of applying for this competition). The deadline for applications is April 21, 2019.

The Burbank Philharmonic Orchestra, led by Music Director and Conductor Steven Kerstein (and member of Local 47), is an all-professional orchestra in its 29th year of providing the best in classical music to the Greater Southern California Area. If you have any questions regarding the competition, please call (818) 771-7888 or email burbankphilharmonic@yahoo.com.

#listenLA

Celebrating union-made music in Los Angeles



Awards Season Roundup

Another Awards Season is behind us, and what a season it was! This was a big year for members of AFM Local 47, with several of our musicians winning awards, receiving nominations, and having contributed to making the music recordings that contributed to some of the biggest hits of 2018.

AFM Local 47 member Mark Ronson took home an Oscar for “Shallow,” from the hit film “A Star is Born,” as co-writer along with Lady Gaga, Anthony Rossomando and Andrew Wyatt. The track was recorded here in Los Angeles with several fellow union musicians. Member Ludwig Göransson earned a Song of the Year Grammy as co-writer, along with musical partner Donald Glover (aka Childish Gambino), of the union-recorded song “This Is America.” This important and forward-thinking song, which addresses on the issues of gun violence, racism and discrimination in America, also won Record of the Year, Best Rap/Sung Performance and Best Music Video. Check out the full list of Local 47-recorded winners and nominees of this year’s Oscars, Grammys and Golden Globes, along with music video playlists, at listen-la.com.

Kudos also to all of the incredible music prep personnel and musicians who perform in the house bands during the ceremonies for the Academy Awards, Grammys, Golden Globes, Critic’s Choice Awards, and the awards shows of our sister guilds: SAG-AFTRA, Producers Guild, Writers Guild, and Directors Guild.

Until next year... that’s a wrap!



Courtesy Danita Ng-Poss

Meet the 2019 Oscars Music Prep Crew

This is the team responsible for getting all of the written music to the performing musicians. This year the copyists and librarians created and maintained a library of over 6,200 musician parts and scores! Says supervisor Jason Poss: “We carried five suitcases of music back and forth to the rehearsals, recordings, and the show.”

Congratulations on all of your hard work in producing yet another successful Academy Awards ceremony!

Pictured from left: Tim Hanson, Darrell Leonard, supervisors Danita Ng-Poss and Jason Poss, Emmanuel Fratianni, Caryn Rasmussen, and Hillary Thomas (not pictured: Jeff Jones).



Courtesy FilmLA Inc.

Made In Hollywood Honors

On Feb. 15, Councilmember Mitch O'Farrell and the Los Angeles City Council honored Oscar-nominated projects filmed in California. AFM Local 47 Vice President Rick Baptist, RMA International President Marc Sazer, RMALA President Steve Dress, and Film Musicians Secondary Markets Fund Executive Director Kim Roberts Hedgpeth were on hand to recognize those films scored locally under AFM contract: “A Star is Born,” “Incredibles 2,” “Ralph Breaks the Internet,” and “BAO.” Representatives from several of the production teams were on hand to accept proclamations signed by each member of the Council and Mayor Garcetti. Kudos to all these productions for creating good jobs for California entertainment workers!





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Organizing



Streaming is the Future – What are we doing about it?

Negotiations between the AFM and the Alliance of Motion Picture and Television Producers (AMPTP) begin on Wednesday, March 13, 2019. We're taking on the most important aspect of the future of the recording industry: **new media and streaming services.**

Musicians working in all areas of the business are encouraged to attend these important contract negotiations that will affect all of us. Watch the video message from the AFM Local 47 Executive Board above, and sign up below to stay informed on important updates and to RSVP to attend negotiations starting on March 13:

[Sign Up to Get Involved](#)



Photos/video: Linda A. Rapka

Hal Blaine Strikes Again!

Most recorded drummer in world turns 90

Living legend, AFM Life Member Hal Blaine celebrated his 90th birthday with a huge bash at fellow Wrecking Crew legend Don Randi’s Baked Potato club on Feb. 5, 2019.

Friends and family packed in wall to wall to enjoy an evening filled with music and fun in honor of the famed session drummer. VIPs included Rolling Stones drummer Charlie Watts, local radio hero Rodney Bingenheimer, “The Wrecking Crew” documentarian Denny Tedesco, and so many more. Local 47 Vice President Rick Baptist presented the man of the hour with a plaque of appreciation and congratulations from the union.

Hal holds the record for being the “most recorded drummer in the world” having played on an astounding 35,000 tracks by such legendary artists as Elvis Presley, Nancy Sinatra, Jan & Dean, the Ronettes, Simon & Garfunkel, the Carpenters, and the Beach Boys.

Cheers to many more, Hal!



Rick Baptist presents Hal Blaine with plaque on 90th birthday



Don Randi



Local 47’s Linda Rapka with Rodney Bingenheimer



Denny Tedesco



Rolling Stones drummer Charlie Watts being interviewed by rock photographer Rob Shanahan

[instagram.com/shanahanphoto](https://www.instagram.com/shanahanphoto)

A Conversation With Hal

Here we revisit an interview by Linda A. Rapka for L.A. Record just prior to his 80th birthday in 2009:

Who’s a better drummer—you or Richard “Pistol” Allen of the Funk Brothers?

There’s no such thing as “better.” I might have been luckier. I probably did many more hit records than he did. I have very close to 6,000 now.

You’ve played drums on more records than anybody—ever.

Probably. Yeah, probably. I guess there’s a thing called YouTube, and I was told you punch up my name and there are lists and lists and lists of albums I did.

How were you able to master so many different styles and genres?

We were all very well-versed—very studied musicians, graduates of music schools and institutions. If you wanna make it to the big time, you’ve got to know what you are doing. We knew what we were doing. We could go in and play any kind of music that was put in front of us, including the big music that was just coming in—rock ‘n’ roll.

Did it bother you that you weren’t credited on all these hit records?

No. I was just happy playing my drums. We were very fortunate. We were all nightclub musicians making little money, and all of a sudden we fell into this—I like to call it this “vat of chocolate.” In the beginning, they just never put credits on albums of musicians or background singers. One of the great producers came around, Bones Howe, and insisted that we get credits, and all of a sudden it started happening.

How many tracks would you record in a day?

Anywhere from one to 12 for a complete album.

You’d cut a whole album in a single day?

We often did. In a double session we’d do six in the first and six in the second.

What takes most bands months took you guys one day.

That’s because we had the studio experience. When we were doing Beach Boys, Dennis Wilson was a fine drummer, but he wasn’t really a drummer—he was a piano player. He’d go out there, but I was making the records. I was making 60 bucks that afternoon, and he probably making \$50,000 or \$60,000 that night.

Did it piss you off that you were making all these other people rich while your own albums couldn’t sell?

It never did because I was hired to make records, and every time I went in to record all I wanted to do was make a hit record for those people, not for myself. I mean sure, if I was on a record with Elvis Presley, of course that was a feather in my cap. And I wound up with more feathers than an Indian chief. I just never became an egomaniac. I didn’t go around saying, “Do you want me to use my John Denver sticks?”

Would you have preferred to have made it big in your own band?

Really, no. It’s like with movie stars: they have their hit movie, they work for so many years, they get their Oscar, and then they don’t do it anymore. I was like a good character actor. I worked in everything. I was very fortunate.

> Read the full interview at larecord.com

In Memoriam: Dr. Art Davis

I had just recently heard of the death of bass player Dr. Art Davis, and I was wondering if this was the same person I knew when I was with the L.A. Philharmonic. I checked, and sure enough, this was the same person! I was with the orchestra when he arrived in California in 1986, and as soon as I learned that he had worked with my favorite tenor sax man John Coltrane we got together and, since I could play jazz as well as symphonic, we formed an ad-hoc trio with one or another drummer. Great times, we played all the good tunes, and I still have great memories. I still miss him; he could play that bass!

- Zita Carno, Life Member, AFM Local 47

We want to hear from you!

Send your Letters to the Editor:

overture@afm47.org

3220 Winona Ave. Burbank CA 91504

Please keep within a maximum of 400 words.

For submission guidelines please visit afm47.org/overture

Music Fund *of Los Angeles*

*Are you a professional musician
who has fallen on hard times?*

*Has a recent injury, illness or
financial hardship kept you
from working?*



We're here to help.

The Music Fund of Los Angeles is a 501(c)3 organization providing assistance to distressed professional musicians suffering from injury, illness or financial hardship. To apply call 323.993.3159 or visit us at musicfundla.org.



Super Bowl: Personal Foul

We have a very serious problem in Los Angeles, and there's a certain project that's on all our minds: Magic Johnson's Super Bowl ad.

The music for this commercial was recorded non-union, by CMG. If the gig were union, these musicians would have been paid for the session, the airing of the ad on TV and internet, benefits, and sidelining. If this gig were union the musicians would have earned **\$933.82**. Instead, the musicians were paid a paltry \$175 in a buyout deal.

The premise of the ad focuses on pride in our city, pride in our talent, and pride in what we have to offer. Every single one of those sports stars you see in the commercial are union members. Magic talks about Hollywood and L.A.'s legacy of storytelling — a legacy built on unions. So why are the musicians being cut out? Why are we taking jobs at pay rates far below what we deserve?

We call on all musicians to spread the word about this gig and about this insulting underpayment. We not only cheat ourselves by accepting such low pay but we also cheat our colleagues by setting a precedent that it's okay to undervalue us, to undervalue the best musicians in the world. It's time we turn things around, because this rivalry we have is not about L.A. versus Boston; it's between us, right here at home.



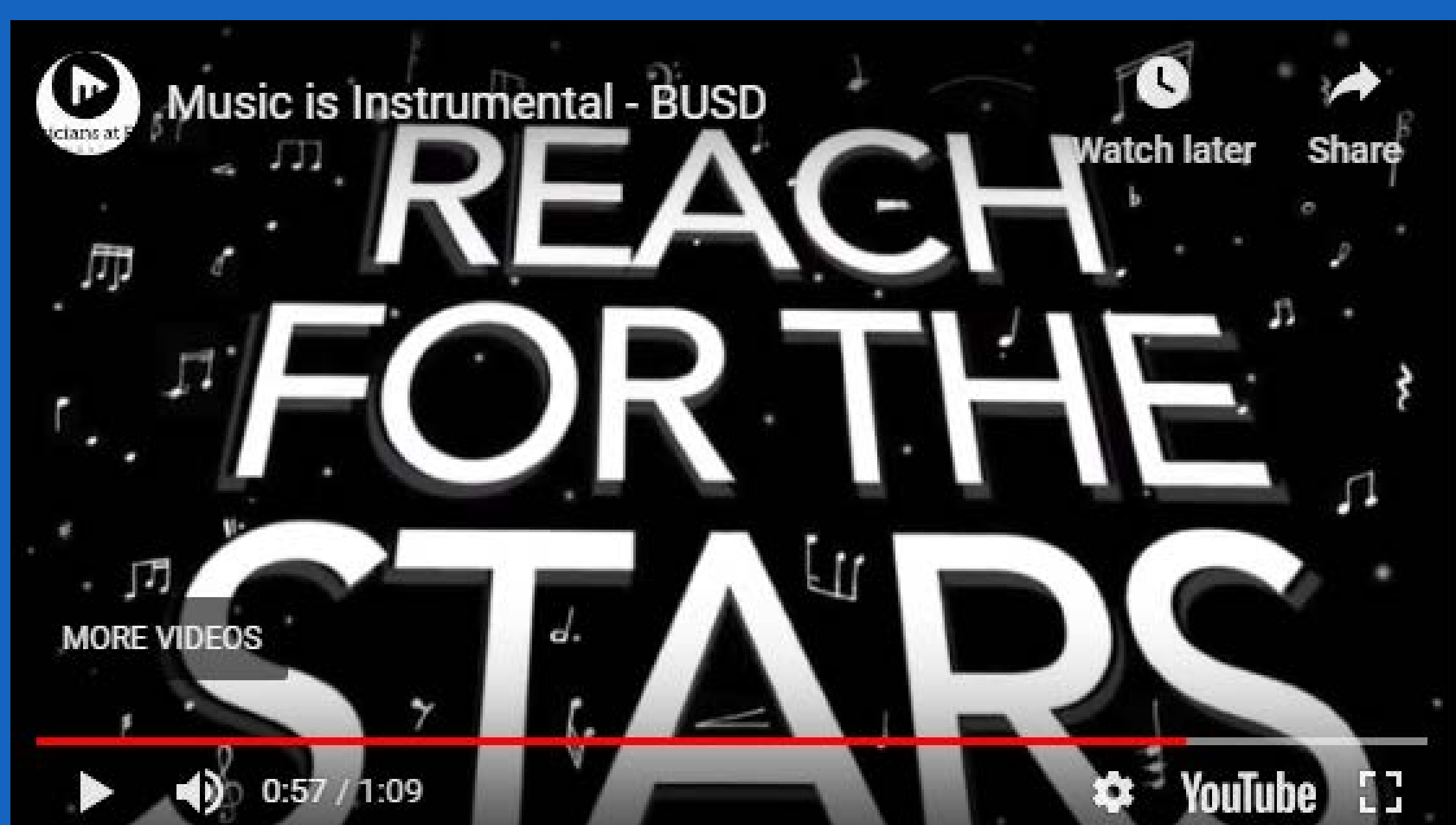
Nazareth Gevorkian Violins

**15041 Lemay Street
Van Nuys CA 91405**

**by appointment
818-486-3539**



I specialize in repairs and restorations on violins, violas, cellos and bows, as well as carrying a selection of instruments, bows, strings and accessories. As an experienced violinist also having an extensive background in jewelry making and designing, I have achieved the highest quality work on instruments and bows. You'll get the best quality work, services and prices on the West Coast!



All-Star Concert to Benefit Burbank Schools

Be transported to a galaxy far, far away for the second annual Music Is Instrumental benefit concert, “Reach For The Stars.”

Featuring works by John Williams, including his iconic scores to *Star Wars: The Phantom Menace* and *E.T. the Extra Terrestrial*, the concert will also feature the Burbank Unified School District Symphonic Orchestra and Choir performing music from Michael Giacchino’s electrifying scores to *Star Trek: Into Darkness* and *Star Trek: Beyond*.



Special guests include Hollywood studio percussionist and timpanist Don Williams, the Musicians at Play Foundation mentors, and maestro Anthony Parnter. The concert takes place at the Burbank High School Wolfson Auditorium.

All proceeds will support BUSD vocal and instrumental music programs. General admission tickets are \$20 (\$10 for students and seniors). VIP tickets are \$40 and offer seating in reserved sections located in the front-center of either the orchestra or balcony. VIPs will also have access to an exclusive reception at intermission featuring drinks, hors d’oeuvres, and special musical performances. Come and mingle with the BUSD music faculty as well as some very special guests!

[Buy Tickets](#)

[Donate](#)



Music is Instrumental
Online Auction 2019

Online Auction Now Open!

100% proceeds from the Music is Instrumental Benefit Concert and Online Auction will be dedicated to providing instruments and equipment for music instructional programs in the Burbank Unified School District.

Auction items range from one-of-a-kind experiences to unique autographed music and movie scores! The auction runs through March 9. Tell your friends, family, community: Let the bidding begin!

[Online Auction](#)



Tickets Now Available

Saturday, April 6, 2019, 5:30 PM
California Jazz Foundation's Annual Gala

Give the Band a Hand

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

Nica Award Patrice Rushen

The "Nica" is awarded to those who exemplify the legacy of the Baroness Pannonica (Nica) de Koenigswarter, an iconic figure who was the ultimate patron of jazz.



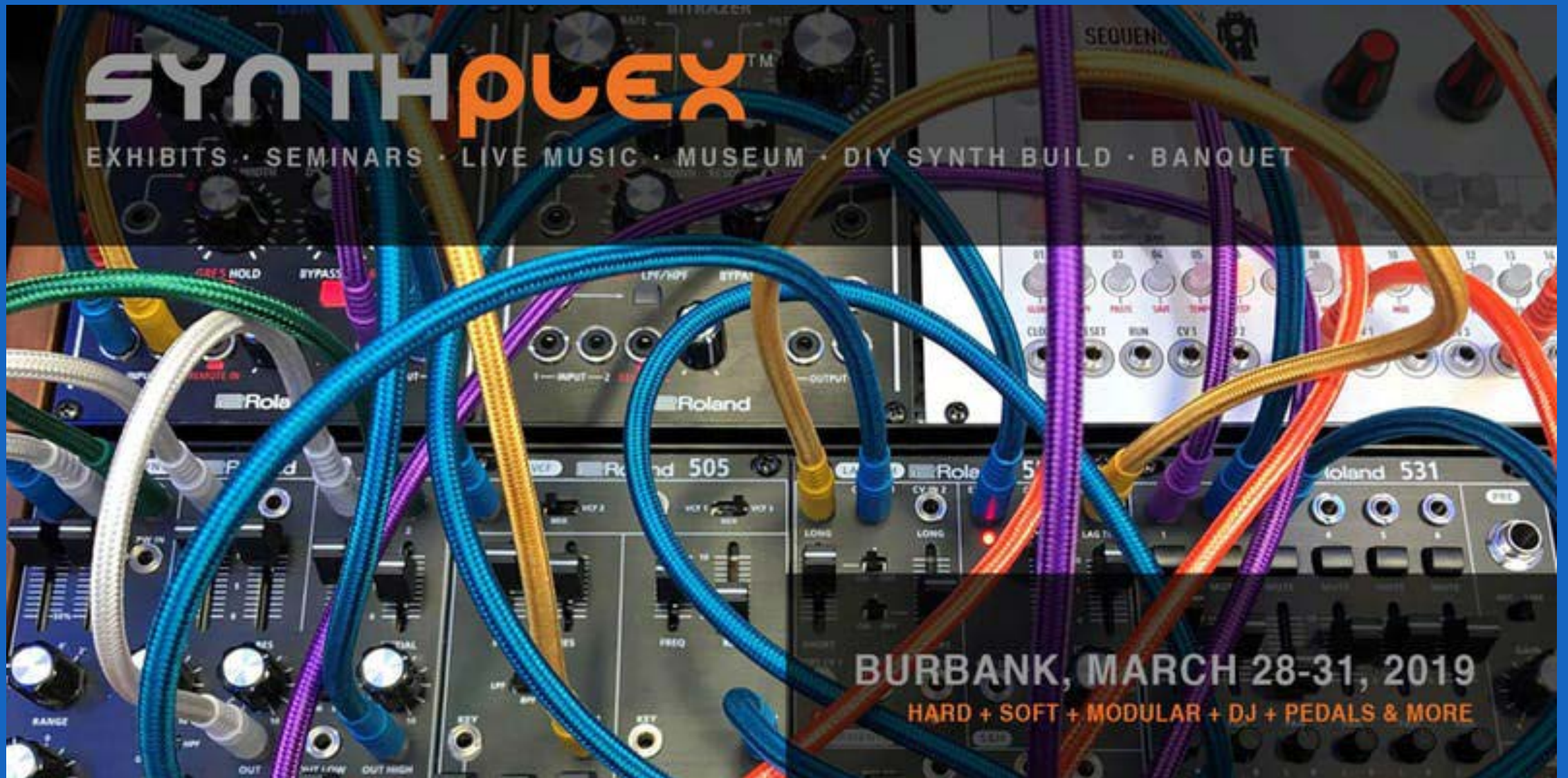
Heritage Award Ndugu Chancler

The "Heritage" is awarded posthumously to celebrate those who have made significant contributions to the jazz community.

Entertainment will feature Patrice Rushen, John Beasley's Monk'estra, and other special guests

Click [HERE](#) to order tickets online
For information about becoming a sponsor, click [HERE](#)

Email ann@californiajazzfoundation.org or call (818) 261-0057



SynthPlex to Highlight Unions at Inaugural Event

Synthplex is a brand new annual “all things synthesizer” event, and the kickoff program features a panel discussion featuring representatives from AFM Local 47, RMALA , SAG-AFTRA, MPSE, and I.A.T.S.E. Local 700 called “The Benefits of Union Membership for Electronic Musicians.”

The event takes place March 28-31 at the LA Marriott Burbank Hotel & Convention Center. For tickets and more information please visit synthplex.com.


The Recording Industry's



ENRICHING LIVES THROUGH MUSIC

DATE	TIME/PLACE	CO-SPONSOR	LEADER/ CONTR	# S/M
March 1	9:20AM/Fletcher Dr. Elementary	Los Angeles Jazz Society	Charles Owens	5
	10:00AM/St. Mark's School	Downey Symphony	Mark Artusio	5
March 2	10:00AM/Camp Glen Rockey	Saturday Night Bath	Howard Rich	7
March 6	10:00AM/St. Raymond's School	Downey Symphony	Mark Artusio	5
March 8	9:15AM/Imperial Elementary	Downey Symphony	Mark Artusio	5
March 9	10:00AM/Camp Joseph Paige	Saturday Night Bath	Howard Rich	7
March 12	9 00AM/Gauldin Elementary	Downey Symphony	Mark Artusio	5
March 13	9:30AM/St. Dominic Savio School	Downey Symphony	Mark Artusio	5

APPLY FOR A GRANT TO PRESENT
A FREE PUBLIC CONCERT
IN YOUR LOCAL COMMUNITY!



For over seven decades, the Music Performance Trust Fund has provided grants to help create free music performances for the public’s entertainment and education.

The mission of the fund is to enhance our communities and enrich lives through free public concerts, while also ensuring that the professional musicians who are performing are reasonably paid on par with local scale.

Co-sponsored events run the gamut of musical styles, from classical and opera, to Dixieland, pop, rock, country, jazz, and R&B. Events often introduce musical styles that are not easily accessible, and many times include an educational element. MPTF events are held in parks, schools, and public halls, as well as in hospitals and at retirement centers across the U.S. and Canada.

How to Apply

The easiest way to apply for a grant in Los Angeles is to seek the assistance of the American Federation of Musicians Local 47. Our staff is experienced in our application process and can also be helpful in planning and organizing the musical aspect of your event. For more information please visit afm47.org/mptf.



Unions Aren't Going Anywhere

In the wake of last year's Supreme Court decision in Janus v. AFSCME, pundits and corporate hacks alike were quick to declare the death of labor. Instead, in the months since the decision, AFSCME has added seven new members for every one it's lost. Here AFSCME President Lee Saunders shares how workers have responded to – and resisted – these recent attacks on labor.

Earlier this month, the U.S. Bureau of Labor Statistics reported that the percentage of workers who are members of a union ticked down just slightly last year – by 0.2 percentage points, with membership among local government employees actually increasing. This is an enormous victory for the labor movement, when you consider how 2018 began.

A year ago, billionaire-funded corporate special interests and their allies on the political right were licking their chops, boastfully predicting the demise of unions. They had put their muscle behind a Supreme Court case called Janus v. AFSCME Council 31, a frontal attack on the freedom of working people to build power in numbers together. This was the culmination of a decades-long, scorched-earth, Koch-financed effort to kneecap unions, especially those like AFSCME that represent people who work in public service.

The court, as expected, ruled against us in Janus last summer, overturning more than four decades of precedent to make the entire public sector so-called right to work. Many pundits had pre-drafted our obituary, with our adversaries preparing to dance on our grave. But then a funny thing happened: the anticipated mass hemorrhaging of AFSCME members never materialized.

It turns out our opponents wildly underestimated the loyalty and resolve of AFSCME members, their desire to stick with their union. We had spent the last several years cultivating that loyalty through an aggressive campaign of member-to-member engagement and one-on-one conversations – what we call internal organizing. By meeting people where they are and treating them as individuals (not just part of a collective), we were able to make a powerful connection, to build even greater trust, to convey the value that the union adds.

When the same corporate groups that brought the Janus case launched multimillion-dollar propaganda blitzes designed to persuade AFSCME members to walk away from their union, they were overwhelmingly greeted with slammed doors. These drop or “opt out” campaigns failed badly, with seven new people signing up to join the union for every one choosing to leave.

AFSCME members resisted the lies because they had heard the truth: that belonging to a union means a voice on the job, a better life for their families and greater vitality for their communities. The data just released by BLS confirms that – workers belonging to unions enjoyed 2018 median earnings 22 percent higher than their non-union peers.

As it turned out, the ferocious anti-union attacks were an overreach, igniting a powerful backlash and a fresh wave of activism. Workers are organizing and mobilizing with renewed dynamism: fast food employees hitting the streets to demand \$15 an hour and a union; educators walking off the job, both for better pay for themselves and stronger schools for the children they serve. And according to Gallup, unions enjoy more public support (62 percent) than at any time since 2003.

All this energy has created a political tailwind – and therefore a mandate for a governing agenda, at the state and federal levels, that lifts up unions and all working people. A new pro-worker majority assumed control of the U.S. House of Representatives this month; longtime antagonists like former governors Scott Walker in Wisconsin and Bruce Rauner in Illinois (the original plaintiff in Janus v. AFSCME) were swept out of office in the midterm elections.

Challenges remain for AFSCME and the entire labor movement, to be sure. But the trials of the last year have emboldened rather than demoralized us. We stared down an existential threat in 2018 – and not only survived, but emerged with greater strength and unity.

- Originally posted at afscme.org

Do Not Work For...

[This list](#) contains the names of employers with whom Local 47 currently has disputes.



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
CMG Recording
Peter Rotter Music Services

If and when any of the aforementioned parties calls a non-union engagement, other labor unions have agreed to stand in solidarity with Local 47 and not cross our line.

If you are being pressured to participate in non-union work or take financial-core status and quit the union, know that it is illegal for employers or employers' representatives to coerce, pressure or otherwise influence any employee to take fi-core status under the National Labor Relations Act. Should this happen to you, call 323.993.3130.

Your Union will take action — with legal counsel if necessary — on your behalf to ensure your rights as a union worker are protected.

Final Notes



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.

Ralph Jungheim

Former Member. Trumpet

5/19/1929 – 1/5/2019

by Kirk Silsbee

Ralph Jungheim, a record producer, impresario, photographer and an all-around friend to jazz, has died. He oversaw 58 albums as an independent producer for such artists as Earl “Fatha” Hines, Freddie Hubbard, Ruth Brown, Joe Pass, Michel Legrand, Jimmy Rowles, Freddy Cole, Jimmy Witherspoon, Howard Rumsey’s Lighthouse All Stars, Jack Sheldon, Wild



Bill Davison and Eddie Miller, Jackie Allen, Dr. Bobby Rodriguez, Bill Berry’s Ellington All-Stars, Charles Neville, Tommy Newsom, Mavis Rivers, James Zollar and John Dentz. Jungheim passed away on Jan. 5, due to complications of a longtime illness.

Jungheim’s approach to production was to creatively agitate his artists to get them to draw on their strengths and record something new. That challenge may have come from suggesting material or pairing the featured artist with players who were new to them. Piano legend Earl Hines wanted to play tunes that he’d recorded many times. Jungheim researched his discography and came up with a program of songs that Hines had previously never cut for “Fatha,” aka “Plays Hits He Missed” (Real Time 1978). Trumpeter Jack Sheldon’s onstage clowning was eclipsing his playing, so Jungheim only recorded instrumentals on “Playin’ it Straight” (Real Time 1981). With Bobby Shew and Chuck Findley, Jungheim took the two trumpeters away from their studio duties and let them challenge each other on jazz material of their choice for “Trumpets No End” (Delos 1983). Pianist Jimmy Rowles was recorded in combinations of trio, quartet and quintet — all on the same album, Jimmy Rowles’ “Plus 2, Plus 3, Plus 4” (All Music 1989). Jungheim put Michel Legrand in the stimulating company of West Coast jazzmen like Buddy Collette and Bud Shank, and Cuban trumpeter Arturo Sandoval for “Michel Plays Legrand” (LaserLight 1993).

Jungheim’s releases drew industry praise and accolades. “Nothin’ but the Blues” (Delos 1984) by Joe Williams won a Grammy, Stereo Review’s Best of the Year Award, the CD Review Hall of Fame Award, and Digital Audio’s Readers’ Choice Award. Ruth Brown’s “Blues on Broadway” (Fantasy 1989) earned a Grammy, and was also a nominee for both the W.C. Handy Award and the NAIRD Indie Award. Etta James and Eddie “Cleanhead” Vinson’s “The Late Show” and “Blues in the Night” (both Fantasy 1987) also garnered Grammy nominations, as did “Roy Clark & Joe Pass Play Hank Williams” (Ranwood 1994), and Don Menza’s “Burnin’” (Real Time 2002).

In his hometown of Chicago, Jungheim became a serious photographer as a teenager. Jazz musicians were his subject, and the city spread a banquet before him. He shot traditional players like Pee Wee Russell, Bud Freeman and Wild Bill Davison; bluesmen Big Bill Broonzy and Little Brother Montgomery; modernists like Dizzy Gillespie, Lennie Tristano and George Shearing; and Count Basie and Louis Jordan at the Regal Theatre. Jungheim sold his images to Down Beat (including the first nationally published photos of singer-pianist Jeri Southern) before he was out of his teens. His photo archive is now part of CTS Images, the go-to source for historic jazz images.

Armed with a Catholic school high school education, Jungheim went into advertising — first writing ad copy and then overseeing projects as a creative director. He moved to Los Angeles in 1954 to work for the Carson Roberts Agency. On radio campaigns, Jungheim used jazz broadcasters like Chuck Niles for his voiceovers. When there was music involved, he contracted the town’s jazz players. Jungheim also produced a television pilot, *Today’s Jazz* (1973).

A longtime devotee of Duke Ellington’s music, Jungheim produced a 1973 Sacred Concert at St. Paul the Apostle Church in West Los Angeles. Along with Ray and Nancy Avery, Dr. Bill Hill and others, Jungheim and his wife Celinda resuscitated the L.A. chapter of the Duke Ellington Society in the early 1980s.

Record production was a natural next step for him, but Jungheim didn’t take it lightly. He took trumpet lessons to sharpen his music fundamentals. Jungheim turned his recording chores over to award-winning audio engineer John Eargle, who taught accredited college courses. His first production efforts were direct-to-disc, and Eargle’s expertise was invaluable to Jungheim productions. Tenor saxophonist Red Holloway was also in the Jungheim stable, leading session bands and pointing him to good players around town.

Jungheim worked with all kinds of personalities and he developed good producer instincts. Sometimes his independent producer status was mistaken for naiveté, and occasionally sidemen would ask for exorbitant fees. Jungheim would coolly remind them that L.A. had many other players who would be willing to work within the album’s budget. In every case, the player of record ultimately found that he could find it in his heart to play for the agreed-upon price.

Trumpeter Freddie Hubbard, in his undisciplined period, showed up at his first Jungheim-produced session without a horn. Without telling Hubbard, Jungheim subsequently sent a limousine to reliably transport the trumpeter to his remaining sessions for “Back to Birdland” (Real Time 1983).

Jungheim heard the first club dates of a quartet, led by an eventual Grammy Lifetime Achievement Award winner, and came up with a catchy name for the group. He shopped them to every conceivable label; each one passed. Jungheim persisted and, though it took over a year, he got them a deal for one album with Verve. The band came to the first session without having rehearsed the material. After a day of recording with no usable takes, Jungheim said in quiet exasperation: “If you don’t get one master in an hour, you’re not working with professionals.” Claiming creative incompatibility, the leader removed Jungheim from the project and took over his royalty points. Mental toughness allowed Jungheim to put the incident behind him, even as the band went on to record six more celebrated albums.

In his later years as producer, Jungheim recorded Andy Williams, Jack Lemmon, Johnny Paycheck, Andrea Marcovici, and Boots Randolph.

Ralph Jungheim is survived by his wife Celinda; his daughters Jill and Lisa; sons Mark and Erik Blank; grandsons Charlie Jungheim, Troy Kassien, and Alexander Blank, by his granddaughters Samantha Jungheim, Olivia Kassien and Katherine Blank. Ralph also leaves his brothers Lou Sr., Quentin (with wife Susan), and Nick (with wife Maki), and sister Dolores (with husband Bob).

Services will be Saturday, March 16, at St. Mark’s Catholic Church in Venice. In lieu of flowers, Ralph requested donations to [Recovery International](#).

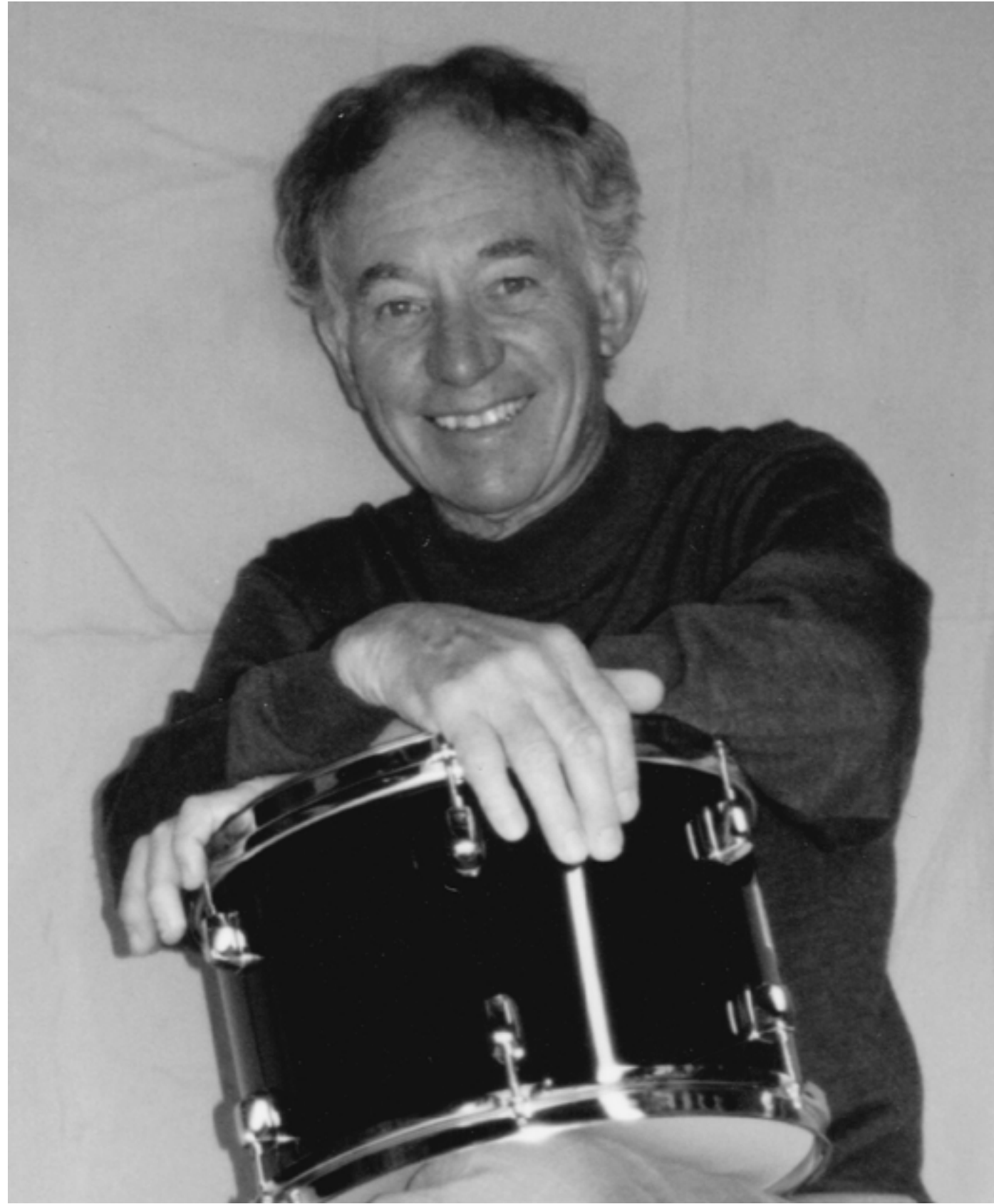
Danny Pucillo Sr.

Member. Drum Set

8/13/1932 - 11/1/2018

Love of music and family were the driving forces during Danny Pucillo's 86 years of life.

Born and raised in Mt. Vernon, New York, he originally wanted to play the trumpet. However, at the age of 10, his mother took him to the Strand Theatre in New York City, and once he saw the indelible image of Gene Krupa playing his signature floor



tom beat, extending up on the fine white projection screen, he was captivated by the mastery of what Krupa had played. Danny knew he had to become a drummer.

By the age of 16, Danny was cutting school, heading into New York City to hang out in the theatres and clubs featuring Count Basie, Charlie Parker, Louis Armstrong, and of course Gene Krupa.

Danny's musical biography begins with gigging around New York, playing everything he could, but loving jazz the most. He worked his way into studio sessions and became lifelong friends with session drummer Gary Chester.

After a New Year's gig in 1969, Danny headed west to Los Angeles, in search of more studio work. It took six months for him to acquire enough gigs to be able to tell his wife and children back in New York, "We're moving to California, sell the house." Buying a home in North Hollywood to be close to the studios, Danny then played on the first album of the Jackson 5, recoding the tracks simultaneously with drummer Earl Palmer. Danny played the groove and Earl played the fills.

Danny worked on TV shows such as *Charlie's Angels*, *Andy Williams*, *Laugh-In*, *Sonny and Cher*, *Pearl Bailey*, *Sammy Davis Jr.*, *Andy Griffith*, *Bell Telephone Hour*, *Zenith Special*, *25th CBS Special*, *John Wayne Special*, and *Playboy After Dark*, etc.

Danny's live performances include Charlie Barnet, Peggy Lee, Julie Andrews, Sammy Davis Jr., Jimmy Durante, Vic Damone, Pat Boone, Gladys Knight & the Pips, multiple years with Jane Morgan, a long stint with Robert Goulet in Las Vegas, and world tours.

Danny's recordings include: The Jackson 5, Diana Ross, Thelma Houston, Jane Morgan, John Guarnieri, Bobby Darin, David Cassidy, the Four Seasons, the Doodletown Pipers and more...

Movie scores: *Cheaper by the Dozen* (2003), *Micki & Maude* (1985) and *The Man Who Loved Women* (1983).

Danny wrote two drum-reading books, "A New Concept of Reading 1 & 2." He also wrote multiple articles for *Modern Drummer*: "Backing Up Singers," "The Show Band Drummer," "Perfect Practice," "Adjusting to Studio Conditions" and more...

The last 10 years of his life, Danny recorded three CDs. Two were with his quartet DPQ featuring Bill Perkins on sax. His third CD was of his big band entitled "Danny Pucillo Big Band."

Danny's other interest was golf which he became pro status, and taught golf lessons as well.

Danny was married twice, having lost both wives to cancer; Rose in 1987, mother to their five children, with his eldest, Danny Pucillo Jr., following in his father's footsteps as an accomplished drummer himself. His second wife Ruth passed away a mere 14 months prior to him passing away last November.



Peter Tork

Former Member. Bass/Keyboard

2/13/1942 - 2/21/2019

Peter Halsten Thorkelson, better known as Peter Tork, was an American musician, composer and actor, best known as the keyboardist and bass guitarist of the Monkees.



He began studying piano at the age of 9, showing an aptitude for music by learning to play several different instruments, including the banjo, acoustic bass, and guitar. Tork attended Carleton College before he moved to New York City, where he became part of the folk music scene in Greenwich Village during the first half of the 1960s. While there, he befriended other up-and-coming musicians such as Stephen Stills.

Stills had auditioned for a new television series about four pop-rock musicians called *The Monkees* but was turned down because the show's producers felt he would not photograph well. When asked if he knew of someone with a similar "open, Nordic look," Stills suggested to his friend that he should audition, and Tork got the job.



Tork was a proficient musician, and though other members of the Monkees were not allowed to play their own instruments on their first two albums, he was an exception, playing what he described as "third chair guitar" on Michael Nesmith's song "Papa Gene's Blues" on their first album. He subsequently played keyboards, bass guitar, banjo, harpsichord, and other instruments on their recordings.

He co-wrote, along with Joey Richards, the closing theme song of the second season of *The Monkees*, "For Pete's Sake." He also contributed some of the band's most memorable and catchy instrumental flourishes, such as the piano introduction to "Daydream Believer" and the banjo part on "You Told Me", as well as exploring occasional songwriting with the likes of "For Pete's Sake" and "Lady's Baby."

No longer getting the group dynamic he wanted, and pleading "exhaustion" from the grueling schedule, Tork bought out the remaining four years of his contract and left *The Monkees* in 1969. He moved to Fairfax in Marin County, California, in the early 1970s, where he joined the 35-voice Fairfax Street Choir and played guitar for a shuffle blues band called Osceola. In 1986, after a 1985 tour with Jones in Australia, Tork rejoined fellow Monkees Davy Jones and Micky Dolenz for a highly successful 20th anniversary reunion tour. He intermittently toured with his former bandmates and also played with his own bands, the Peter Tork Project and Shoe Suede Blues.

In March 2009, Tork announced that he had been diagnosed with adenoid cystic carcinoma, a rare, slow-growing form of head and neck cancer. Tork documented his cancer experience on Facebook and encouraged his fans to support research efforts of the Adenoid Cystic Carcinoma Research Foundation. The cancer returned in 2018. Tork died from complications of the disease on February 21, 2019, at his home in Mansfield, Connecticut. He was 77.

Ray Victor

Former Member. Trombone

2/12/1924 - 1/25/2019

Ray Victor, musician, actor, lyricist and writer passed January 25, 2019. Ray was born Ray Moreno Vasquez February 12, 1924. He was 94 years old, and two weeks shy of 95.

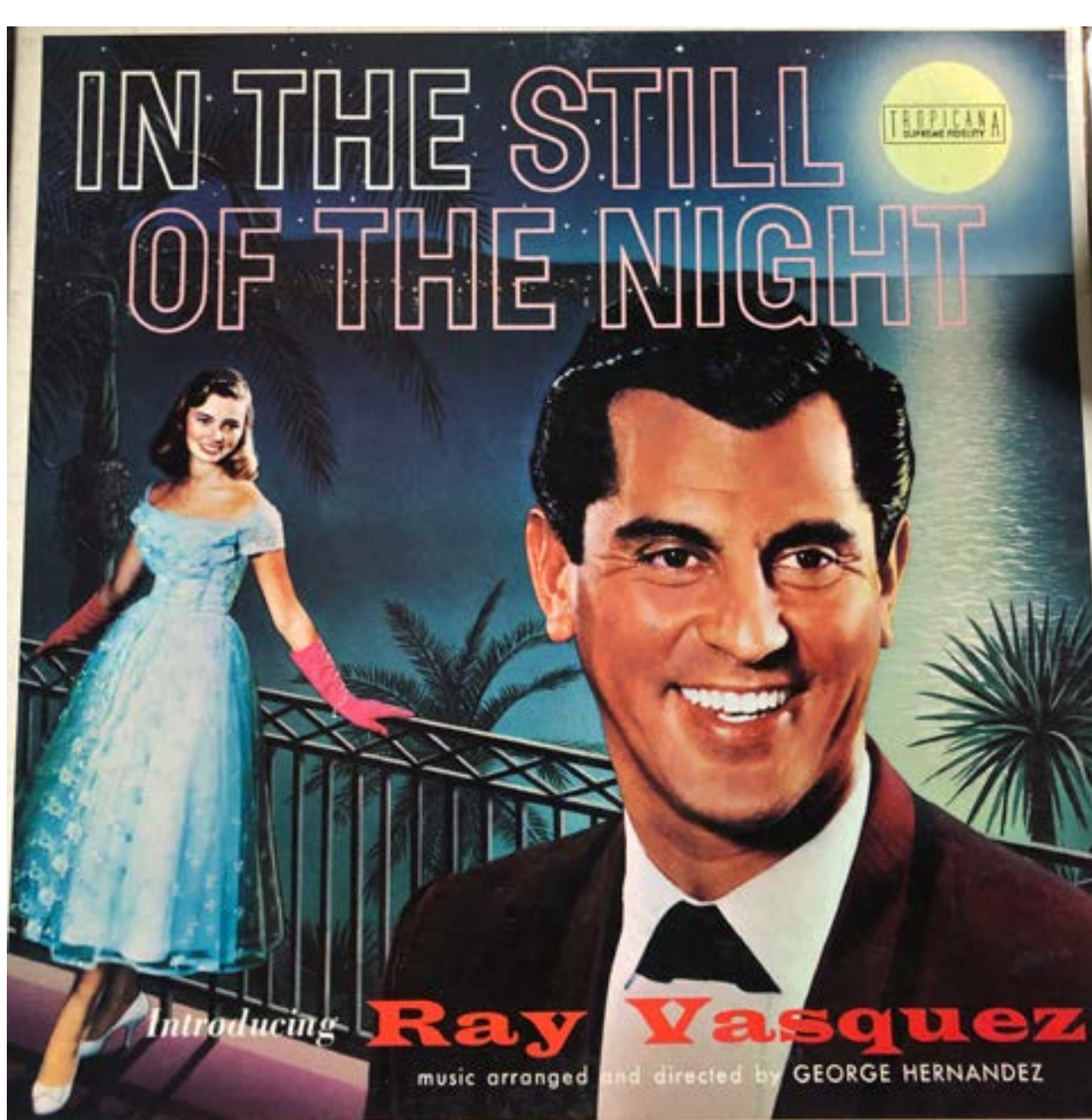
Ray's music career started in Los Angeles at Jordan High School singing and playing trombone. Roosevelt High School had the reputation of a better jazz orchestra, so he transferred, played trombone, studied singing and took piano lessons.

After high school Ray went off to war. Ray was in the 25 Infantry Division Band playing trombone in a 33-piece orchestra. Upon his honorable discharge, Ray enrolled in the prestigious Pasadena Playhouse Theatre studying everything from acting and speech, to play analysis, make up, physical theatrics and production. Ray graduated in 1952.

Growing up in Los Angeles, Ray was an integral part of the development and exposure of Chicano musicians paving the way for American jazz bands and is noted in history and books for his singing, reading and writing music and lyrics. Ray was signed to RCA Records and recorded his hit album *In the Still of the Night* produced by Oliver Berliner with the George Hernandez Orchestra. Ray continued to record and collaborated with such artists as Lalo Guerrero, Louis Prima, and Pérez Prado.

Ray's career took him to Las Vegas where he headlined all of the major Casinos. His career was international. He and his wife created an American sensation in Sydney and Perth, Australia, and New Zealand, where Ray and his wife had their own variety show and appeared in every major city of the country. Ray worked in television, radio, theater and film all over the world traveling to Paris, Japan, Singapore, the Philippines, South America, Cuba, Puerto Rico, Reno, Lake Tahoe, Hawaii, Taiwan, Okinawa, Hong Kong, Singapore, Australia, and New Zealand.

Ray is survived by his two daughters Margo and Raquel, and four generations of family.



What Makes a Great Client?

A message from Stephen W. Kramer

People are my business, and it's my goal to serve each one of those people, my clients, to the best of my ability. However, I've come to realize my "best" is not only a function of skill but also the result of what the client brings to the conference room table. In this respect, I've noticed the distinct caliber of caring, organization and dedication exhibited by clients from Musicians Local 47. Without fail and before our first meeting, each one inquire what preparation might be useful. Generally, this includes knowledge of what their Estate (such as ownership of home, bank accounts, etc.), details regarding themselves and family plus ideas of how they imagine their future. The initial meeting can last an hour or more, time enough for me to gauge their commitment to the process of creating an Estate Plan. The level of this kind of collaboration allows me to work with my client to best achieve his or her goals. Not only does this satisfy my professional expectations but it also hopefully meets (or exceeds) the expectations of my client. And this last is the most meaningful part of my job.

KRAMER
LAW GROUP

STEPHEN W. KRAMER
5858 WILSHIRE BOULEVARD,
SUITE 2015
LOS ANGELES, CA 90036-4521
PHONE (323) 964-7100
WWW.KRAMERLG.COM



‘Lights Out’ @ the Geffen

The Geffen Playhouse Theater presents a highly theatrical exploration into the soul of an American icon, singer Nat “King” Cole. Tony and Olivier Award-nominee Colman Domingo and Patricia McGregor imagine Cole as he faces the final Christmastime broadcast of his groundbreaking 1950s variety show and weighs the advice of his friend Sammy Davis Jr. to “go out with a bang.” The many Nat “King” Cole hit songs underscore this innovative look at one of America’s greatest talents.



With musical arrangements and supervision by Grammy and Emmy Award winning music director, composer, arranger, and orchestrator John McDaniel, and featuring Local 47 musicians David Witham (conductor/keyboards), Greg Porée (guitar), Edwin Livingston (bass), and Brian Miller (drums/percussion/orchestra contractor), the show takes a grim behind-the-scenes look at the systemic racism that Cole confronted during his career and surrounding the television show of his name.

The show stars Emmy Award-nominee Dulé Hill (“The West Wing,” “Stick Fly,” “Bring in ‘da Noise, Bring in ‘da Funk”) as Nat “King” Cole and Daniel J. Watts (“Hamilton,” “Memphis”) as Sammy Davis Jr., and runs through March 24, 2019. The Geffen Theater is located at 10886 Le Conte Ave. in Westwood.



‘Ragtime’ @ Pasadena Playhouse

Twenty years after its premiere, the great American musical “Ragtime” returned to L.A. in a run at the Pasadena Playhouse January 28 through March 3, 2019. Nominated for 13 Tony Awards including Best Musical, “Ragtime” tells the story of three families at the turn of the 20th Century in pursuit of the American dream. The award-winning score uses ragtime rhythms to paint a portrait of the people who built this country with the hopes for a brighter tomorrow.

THE RAGTIME ORCHESTRA

Darryl Archibald, music director & conductor

Darryl Tanikawa, orchestra contractor

Julie Burkert - flute, piccolo

Victoria Sabonjohn - oboe, English horn

Darryl Tanikawa - clarinet 1, E-flat clarinet

Gary Rautenberg - clarinet 2, bass clarinet, flute, soprano sax

Melissa Hendrickson - horn

Chris Maurer- trumpet 1, piccolo trumpet, flugelhorn

Fernando Pullum - trumpet 2, flugelhorn

June Satton - trombone 1

Nathan Stearns - bass trombone, euphonium, tuba

Gentry Tennyson - acoustic piano, keyboard synthesizer 1

Ryan Whyman - keyboard synthesizer 2

Alby Potts III - string synthesizer

Brian LaFontaine - banjo, electric guitar, acoustic guitar, mandolin

Shane Harry - double acoustic string bass

Alan Peck - set drums, percussion

Tyler Smith - hand & mallet percussion, timpani

*Orchestra produced by Darryl Tanikawa
& Tanikawa Artists Management LLC*



We want to hear from you! Overture welcomes submissions from our members. Share about your latest union recording, performance or event by sending in your story (and photos!) to overture@afm47.org.

Deadline is the 15th of each month preceding issue date. Please review our submissions guidelines [here](#).



Pay Dues Online

View statements and make
payments @ afm47.org

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

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

LIVE HEALTHY!



Take Control of Your Health: Your Life Depends On It!

Taking care of yourself by exercising and eating well can make a big difference in your over-all health. If you are healthy, stay healthy by maintaining a lifestyle that promotes wellness. It's not easy to stop unhealthy habits and start healthy ones. Take baby steps; focus on one small area that you can improve. Adding exercise to your daily routine is one way to a healthier lifestyle.

The Centers for Disease Control (CDC) statistics show that only about half of all adults get enough aerobic physical activity to improve their health. Aerobic activities like brisk walking, running, swimming and bicycling make you breathe harder and make your heart and blood vessels healthier.

The Mayo Clinic reports that exercise can have important health benefits. People with chronic disease, such as heart disease, diabetes, asthma, back or joint pain may find that exercise helps improve their symptoms.

Check with your doctor before starting any exercise program. Ask your doctor what type of exercise is best for you. After all, the healthier you are, the fewer doctors' visits and the less out-of-pocket medical expenses you will incur over your lifetime!

Blue Shield of California is Here to Help

Blue Shield wants to help you stay fit and healthy by offering online assistance and discount programs.

Participants enrolled in Blue Shield through the Professional Musicians, Local 47 and Employers Health and Welfare Fund (the "Fund") are eligible for these various wellness discounts. Remember, these are benefits that Blue Shield actually wants you to use!

The healthier that Blue Shield insureds are, the less Blue Shield pays for medical care, pharmaceuticals, etc; in other words, everyone – you, the Fund, Blue Shield and even the government – saves dollars when folks are healthy.

Visit blueshieldca.com/wellnessdiscounts to find information on wellness discounts such as gym memberships, weight management programs, and much more. Create and account or log-in to an existing account to access all of the programs available to you. Your family, your pocketbook and your body will be happy you did!

Join the Wellvolution; select a program to start on the path to a healthier happier you by improving your well-being one small step at a time.

Kaiser Healthy Resources

Participants enrolled in Kaiser through the Fund can also get more out of their



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health plan by utilizing Kaiser's online wellness tools. Again, the healthier you are, the less resources Kaiser has to devote to you and the less Kaiser has to charge for coverage.

Kaiser has many wellness programs from which to choose:

- Visit kp.org/healthyliving for wellness information, health calculators, fitness videos, podcasts, and recipes from world-class chefs
- Connect to better health with online programs to help you lose weight, quit smoking, reduce stress, and more — all at no cost. Learn more at kp.org/healthylifestyles
- Sign up for health classes and support groups at many of our facilities. See what's available near you at kp.org/classes — some may require a fee
- Get help reaching your health goals. Work one-on-one with a wellness coach by phone at no cost. Find out more at kp.org/wellnesscoach
- Enjoy reduced rates on services that can help you stay healthy — like gym memberships, massage therapy, and more. Explore your options at kp.org/choosehealthy
- Shop for local produce, fresh flowers, and more at farmers markets at many of our facilities. Learn more and find healthy recipes at kp.org/foodforhealth

Remember, your life is as good as your health. Your health impacts all aspects of your life, your job, the way you relate to friends and family, your ability to do all the things you love. And, one more important factor of being healthy is, of course, keeping your medical costs affordable!

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

Suspended and Expelled members are subject

to a \$75 reinstatement fee.

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.

In order to reinstate membership, a \$75 reinstatement fee will be assessed.

AFM Local 47 Refund/Return Policy

Unless otherwise specified, Membership and Work dues payments made to AFM Local 47 are not refundable. Merchandise or other items purchased directly from AFM Local 47 may be returned within fourteen days of purchase upon return of the item(s) in the condition in which you received said item(s). To request a refund and return content, please contact AFM Local 47, Attn: Vice President’s Office, 323.993.3172, merchandise@afm47.org, 3220 Winona Ave. Burbank CA 91504, to receive instructions on returning your product(s).

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. The reinstatement fee is \$75.

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 and/or clearance fee.

Overture Submissions

Submissions may be sent to:
AFM Local 47, Attn: Overture
3220 Winona Ave. Burbank CA 91504
ph (323) 993-3162

overture@afm47.org

[View our submission guidelines & editorial policy here](#)

Multiple-Card AFM Member Rebate

Did you know? If you hold membership in three or more Locals throughout a full calendar year, you are entitled to a rebate from the AFM.

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. 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.*

Auditions



NOTICE OF AUDITIONS

New West Symphony announces auditions for:

**1st Associate Concertmaster (2nd Chair)
Assistant Concertmaster (4th Chair)
Assistant Principal Violin 2 (2nd Chair)
Principal Cello**

Auditions will be held on April 6, 2019. Final rounds will immediately follow the preliminary rounds of respective instruments.

**Mail a cover letter and a one-page resume along with
\$25 refundable deposit to the following address:**

**New West Symphony
Attn: Auditions Committee
2100 Thousand Oaks, Ste D
Thousand Oaks, Ca 91362**

The association reserves the right to offer available section vacancies during these auditions.

**Resume and deposit MUST be received by March 6, 2019.
Audition repertoire will be posted on the New West Symphony website:
www.newwestsymphony.org/orchestra-positions/**

Auditions

Los Angeles Chamber Orchestra

announces the following
vacancies:

los angeles
chamber
Orchestra

SECTION 2ND VIOLIN

APRIL 22–23, 2019 (5th chair)

application due: Mon Mar 11, 2019

2ND OBOE

APRIL 29–30, 2019

application due: Mon Mar 18, 2019

online application form
www.laco.org/auditions

a \$50 deposit will be required of all candidates applying to take the
audition, to be refunded on the audition day

Los Angeles Chamber Orchestra is an equal opportunity employer

the orchestra welcomes and encourages candidates
from diverse & underrepresented backgrounds

Los Angeles Chamber Orchestra
making great music personal

Auditions



Audition Notice

May 13, 2019 at the University of Redlands

Second Flute: 1:00 PM to 5:00 PM

May 14, 2019 at the University of Redlands

Third Flute/Piccolo: 10:00 AM to 1:00 PM

May 16, 2019 at the University of Redlands

Second Oboe: 9:00 AM to 12:00 PM

Third Oboe/English Horn: 1:00 PM to 4:00 PM

**Please send a one-page resume and
audio file representative of your playing, of no more
than 10 minutes (or link to one),
by April 13th to**

Stephen Green, Personnel Manager at

stephen.green@redlandssymphony.com

Further details provided by return email.



Openings & Auditions

VIOLINS, VIOLAS, CELLI, BASSES

(There are no auditions for section string players. There are auditions for concertmaster, principal and assistant string positions)

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 artistic excellence. Through our concerts, we will reach members of the Southern California community who have never heard classical music before. We deeply appreciate any financial contributions you could make.

For more information about the orchestra, contact Dr. Janice Foy, Orchestra Liaison, at info@bravo-la.com. For audition and booking information, contact Michael Goode, Artistic Coordinator, at info@symphony47.org. To make a donation to the orchestra, contact Karolyn Berkman, Treasurer, at kberkman@hotmail.com.

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

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