

Overture

online

LABOR



CELEBRATES

PRIDE

LGBTQ+ Rights are Workers' Rights

Member Spotlight:
LP

Last Call - Spring Membership
Drive Ends June 30th

Overture

online

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Linda A. Rapka



Message From the Editor

Please be aware that until further notice, AFM Local 47 will not be publishing, due to cost-saving measures, a print Overture Magazine. We will continue to publish our monthly digital e-magazine, Overture Online, and will continue email blasts and our Local 47 Beat email newsletter.

In order to better serve you, Local 47 is looking at every possible way to cut costs and save on administrative expenses. One simple yet effective step all members can take to help us reduce expenses is to add your current email address to your Directory profile. This allows us to ensure that you receive timely updates from Local 47 in the most cost-effective way possible.

Please update your Directory profile with your current email and notification preferences by filling out the update form at afm47.org/directory. Thank you!

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AFM LOCAL 47 American Federation of Musicians Local 47
MEMBERSHIP DRIVE
 New & returning members pay ZERO initiation fees through **June 30, 2024** — a savings of \$140!

Last Call:
Spring Membership Drive Ends June 30



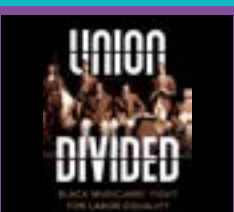
Member Spotlight:
LP



Next Local 47 Coffee Time Member Mingle: Friday, June 21



Action Alert: Protect Arts Funding in California



Book Review: 'Union Divided: Black Musicians' Fight for Labor Equality'

President Stephanie O'Keefe



If you are reading this, you are very likely a member of the AFM.

And if you are a member, I need your help.

We are facing a time in which our profession – arguably one of the oldest and most essential professions on Earth – is under duress.

Technology has made our creations more accessible than ever, often with no compensation to the original creators.

Music can be replicated and transmitted without the consent, or even knowledge, of the musicians who performed it.

Employers can now present music with fewer live players – witness the incredible shrinking pit orchestras for Broadway style musicals – thanks in no small part to the development of various replacement technologies, each capable of reducing the need to hire musicians.

Technological advances have allowed scoring and recording to be accomplished in far less time than ever before, effectively altering the employment landscape for session musicians.

And with the advent of AI, music can be created by machines, bypassing humanity altogether.

The organization poised to face and solve these challenges is the American Federation of Musicians, a labor union formed at a time when our profession was far simpler – a time when, in order to have music, there were no options other than to hire live musicians.

In the years of its existence, the AFM has bargained contracts that have allowed musicians to be paid fairly and to receive a pension and other benefits. These AFM agreements have mandated health and safety regulations, overtime and workplace rules, as well as protections when work product is duplicated and/or exploited.

But let's be honest:

If you're an AFM member, you have, at some point, complained about the AFM.

Perhaps you have questioned the complexity of the contracts, the apparently incessant paperwork, or the delays in fielding questions. Maybe your checks were late. Maybe meetings ran long or were boring. Maybe you even felt as if you weren't seen or heard.

And yet, you have chosen to remain a member, perhaps participating in committees, the bargaining of contracts, and the election of officers.

So here's the help I need:

Please write or call me, or even better, click on [this link](#) and tell me WHY you are a Union member.

Because I need to communicate with musicians who are unaware of the AFM or who question its value.

How do I tell them what a world without solidarity and collectively bargained agreements would look like?

How do I explain that, when they play a union gig, the **only** reason that they are paid the wages and benefits they receive is because someone sat across a table from their employer and bargained a contract?

The key to communicating with non-members, new members, and disgruntled members, lies with you.

Please tell me your story.

Thank you,
Stephanie

#WhyUnion

[WhyUnion.org](#)



AFM LOCAL 47 #WhyUnion?



Vice President Marc Sazer



Then: When the twin strikes by the Writers Guild of America and SAG-AFTRA began last year, many of us were taken aback by how invisible our American Federation of Musicians and Local 47 were at first. For those of us who set out with our blue Local 47 shirts to support our colleagues on the picket lines, the initial response was often, “Really, there’s a musicians union?”

Now: It didn’t take long before that changed to, “Yay! The musicians are here! Local 47 is in the house!”

While many of your leaders have spent years building relationships with the leadership of the entertainment industry labor movement, the one-on-one relationships built on the picket lines gave us a new level of presence, acknowledgement and acceptance.

Our presence in the public eye, our presence in the view of other unions, our presence in the world of legislators who wield so much influence over our musical lives is based on us — you and me, musicians together.

Many of us figure we can go about our business of practicing, working, building and maintaining our careers and let “that union stuff get taken care of” by others. That’s the old way; our long AFM history of thinking about our union as something over there, apart, paid to just take care of business.

What writers, actors, session singers, grips, cinematographers, costumers and so many more have learned is that it takes all of us showing up together to make progress, to protect what we have and move forward into the future.

So now that we have won our new film/TV residual, what does that mean? How do we build on success, and continue to grow more present and powerful? How do we get new signatory companies, or get tax credits to provide more jobs? It’s pretty simple. Participate.

Future: Attend the next Local 47 General Membership Meeting on July 22. Participate when asked to help represent us in public events.

The Los Angeles County Federation of Labor regularly asks our Local to help with rallies and other events — every time a blue shirt is present we are all present, and noticed.

[Facebook](#)

[Instagram](#)

Secretary/Treasurer Gail Kruvand



Those of you who have observed a weekly Executive Board meeting or attended a quarterly General Membership Meeting have heard my concerns regarding finances.

As a labor union we only have two sources of revenue, membership dues and work dues.

Over the past four years we suffered a one-two punch from COVID and the entertainment industry strikes.

The numbers tell the story that our membership is down and work/ work dues are slowly recovering from the strikes.

It's disappointing that we do not have the financial resources to publish a print Overture or membership directory this year but those are future goals for this office. Member communications are crucial to our future survival.

For more details on the 2024 budget and revenue vs. expenses you will have to come to our next General Membership Meeting on Monday, July 15, at 7:30 p.m. at the Local. Look for more information on the agenda as we get closer to the date.

Please, please, please pay your membership dues on time. If for any reason you are not able to make membership or workdues payment just call our Membership Department 323.993.3116 or email membership@afm47.org. We can work with you!

Upcoming member events include the New Member Orientation on June 21 at 10 a.m. in our Executive Board Room. If you missed your orientation last month, or even last year, we welcome your participation on the 21st. Email membership@afm47.org to RSVP.

Add the Member Mingle to your calendar. It's on the third Friday of every month at 11 a.m. in the rehearsal room area. Stop by for coffee, bagels and conversation. It's a great way to network with other musicians as well as meet officers and staff in an informal setting.

DO WE HAVE ROYALTIES FOR YOU?



More than \$650 Million Distributed to Musicians & Vocalists

Royalties Distributed to Both Union & Non-Union Session Musicians & Vocalists For
Their Performance on Songs Played on Satellite Radio, Non-Interactive Streaming Services,
Webcasts, Other Digital Formats and Certain Music Performed on Film & Television

Find Out If We Have Royalties For You

www.afmsagaaftrafund.org

AFM & SAG-AFTRA
Intellectual Property Rights Distribution Fund

p. 818.255.7980 | f. 818.255.7985

www.afmsagaaftrafund.org



The AFM & SAG-AFTRA IPRD Fund is a 501(c)(6) non-profit organization - est. 1998

LABOR CELEBRATES PRIDE

LGBTQ+ Rights are Workers' Rights

The labor movement is intersectional. This means that collectively we fight for all working people—no matter gender, race, ethnicity, sexual orientation or any other identity. All people should be able to work without fear of discrimination or violence. You should be able to work without hiding your light and without hiding your true, authentic self.

LGBTQ+ people still lack basic federal legal protections in the workplace, which make them vulnerable to recent appalling and shameful actions by state legislatures. There is no room for hate in our movement, and the labor movement is fighting back with everything we have. And the best tool we have is a union contract.

Union contracts are legally enforceable in every state. They protect LGBTQ+ workers from harassment, and can mean real progress for workers and our families to gain health care, savings, a future, and so much more. View some model contract language from the AFL-CIO constituency group, Pride at Work, [here](#).



Entertainment in Labor Celebrates Pride

“The DEI Committee applauds the national effort to celebrate Pride Month and Juneteenth. Juneteenth affords us the opportunity commemorate the emancipation of enslaved black Americans. Pride Month is our chance to acknowledge our LGBTQ+ community. Our support of these celebrations represent the kind of freedoms that must be a part of our workplace and private lives.” - AFM Local 47 DEI Committee

“SAG-AFTRA’s LGBTQ Committee provides support to lesbian, gay, bisexual and transgender members and to educate the membership, the industry and the public on LGBTQ issues with a focus on ending discrimination in the workplace and expanding work opportunities.” - SAG-AFTRA

“The IATSE is committed to the principle that all people are equal, and therefore deserve respect and fair treatment, regardless of sex, gender identity/ expression, or sexual orientation.” - IATSE

“Happy Pride Month. This month and always, we celebrate all the LGBTQIA Teamsters who make our union great!” - Teamsters

“As leadership of the WGAW’s LGBTQ+ Writers Committee, we are here to tell you that the fight for inclusion and visibility has hardly begun... While it is also a time to acknowledge how far we’ve come, it is undeniable that there are — to quote a great writer — ‘miles to go before we sleep.’” - WGA West

“LGBTQ+ rights are worker’s rights and we won’t stop until every single American worker has a union contract that protects them from fear, retaliation, and harassment in the workplace.” - AFL-CIO

URGENT NOTICE

**LOCAL 47 CANNOT HELP YOU
COLLECT WAGES FOR THE FOLLOWING
ENGAGEMENT:**

**Deadline Sound & Screen Television Concert
Friday, June 7, 2024
Royce Hall, UCLA**

**PLEASE NOTE that as of this writing, there is
no AFM contract to cover this engagement.**

**If you accept this engagement and your
wages are not paid, or are paid incorrectly,
THE AFM AND LOCAL 47 CANNOT
COLLECT YOUR WAGES FOR YOU.**

Member Spotlight



GUITARIST/UKULELEIST/
VOCALIST/SONGWRITER
MEMBER SINCE 2012

With powerhouse vocals, genre-bucking attitude, and a sharp pen that distills potent feelings into soaring pop hooks, LP has become one of the most internationally beloved singer-songwriters of their generation. Skyrocketing to fame with 2017’s “Lost On You,” a heart-penetrating folk ballad that hit No. 1 in 18 countries, the Los Angeles-based artist has captivated an audience of over 25.7 million monthly listeners/viewers who pack their transcendent, sold-out shows around the world in more than 150 cities from 3,000 to 20,000 tickets.

LP’s catalog has amassed over 3 billion streams globally, filled with universal anthems of transformative love and self-discovery, capturing the complexity of the human experience through their eyes. “Songwriting is a way for me to go to the center of my own world,” LP explains, “and find the originality I needed to get for myself.”

LP honed in on their own style through studying the greats — from Freddie Mercury and Jeff Buckley, to Aretha Franklin, Joni Mitchell, and Roy Orbison. They emerged in the early 2000s with their daring blues rock-inflected debut “Heart-Shaped Scar” and 2004’s “Suburban Sprawl & Alcohol,” which brought two major label deals that yielded no records. Yet, on the power of their performance skills alone, LP soon landed a publishing deal where they got to learn to write songs alongside legends in the industry. Seeing their songwriting breakthrough with Rihanna’s 2011 hit “Cheers (Drink to That),” they have also penned hits for Cher, the Backstreet Boys, Céline Dion, and Christina Aguilera.

LP’s 2016 song “Muddy Waters” landed a prominent placement in the season four finale of Netflix’s Orange Is the New Black. They kept up the momentum with 2018’s “Heart to Mouth,” which birthed more global hit singles like “Recovery” and “Girls Go Wild,” which was Italy’s most played radio hit of 2019, and again made waves in spring 2020 due to a remake featuring Mexican singer Ximena Sariñana.

LP identifies as gender-neutral and is “equally comfortable” being considered a “garden variety lesbian woman.” In 2021, LP shifted to using “they/ them” pronouns, stating in an interview “I’m kind of transitioning over to the they/them [pronoun] thing — it’s more my kind of vibe.” In a 2016 interview LP said: “It’s not important to prove myself as a lesbian. But nevertheless visibility is important. We are normal people just like anybody else.”

AFM Local 47 presents

ORCHESTRATION

with Dr. Norman LudwinFree classes exclusively for AFM
Local 47 members!**June 5, 12, 19 & 26****Wednesdays, 3-5pm via Zoom**

AFM Local 47 members are invited to participate in an online learning experience with Executive Board member and professional orchestrator Dr. Norman Ludwin. This series of 4 classes will examine every section – Strings, Winds, & Brass – culminating in Full Orchestra. Students will also have the opportunity to complete their own optional orchestration assignments.

Register @  
afm47.org/orchestration

AFM LOCAL
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About the Instructor:

Dr. Norman Ludwin is a pioneer in the field of orchestration and in the study of film composition. He has worked as an orchestrator in Hollywood and as an in-demand session bassist. His orchestration credits include: "Jurassic World," "Inside Out," "Star Trek: Into Darkness," "Super-8," "John Carter," and "Priest."



What Students are Saying:

"I just finished Norman's class, and it was excellent! I hope you continue to host these types of classes... He has so much knowledge and experience, and I hope Local 47 continues to elevate the skill set of its members by having as many training courses as possible." - John Mosser

"I just wanted to tell you what a great experience it was to attend Norman Ludwin's orchestration courses... Norman covers a lot of material in quite a bit of depth. He also is able to explain the material very well and his conversational manner is congenial as well as entertaining... These courses are a great benefit to Local 47 members; I know that I got a lot out of these courses." - Mike Saul

"I took the online orchestration seminar with Norman Ludwin, and just wanted to thank you and the entire Local 47 staff for organizing and presenting the class. It was an enjoyable time, with a lot of good discussion and ideas, and was well organized and presented by Norman. Thank you!" - Chris Rinaman

[Click here](https://afm47.org/orchestration) to register by Tuesday, June 4. AFM Local 47 membership will be verified prior to enrollment.

AFM LOCAL

47

COFFEE TIME



FRIDAY
21
JUNE

11
A.M.



MEMBER MINGLE

JOIN US FOR COMPLIMENTARY COFFEE, BAGELS
& CONVERSATION IN OUR CAPTAIN GREG WELCH
GATHERING PLACE!

AFM LOCAL 47 3220 WINONA AVE. BURBANK CA 91504



Holiday Office Closure:
Wednesday, June 19 - Juneteenth



Upcoming Events:

**Orchestration Classes
With Dr. Norman Ludwin**

Begins June 5, 3-5 p.m. via Zoom
FREE 4-class series exclusively for
Local 47 members

afm47.org/orchestration

Coffee Time Member Mingle

Friday, June 21, 11 a.m.
Local 47 Captain Greg Welch Gathering Place
Join us for coffee, bagels and conversation!

rsvp@afm47.org

Next General Membership Meeting

Monday, July 22, 7:30 p.m.
Local 47 Captain Greg Welch Gathering Place

Ongoing Events:

Executive Board Meetings

Tuesdays, 10 a.m. via Zoom
Members welcome as observers
For login info email st_sec@afm47.org

New Member Orientation

Third Fridays, 10-11 a.m.
Local 47 Executive Board Room
Required of all new members
afm47.org/orientation

*View our full calender of events
@ afm47.org/calendar*



Chris Tedesco's Jazz Band performs at the Veterans Home of California during a Music Performance Trust Fund gig in April during Jazz Appreciation Month.

Music Performance Trust Fund Gigs



June 19 - 5 p.m.

Danny Cortez - World Stage
26 musicians

June 19 - 7 p.m.

Kirk Wilson - Hollywood Piano
5 musicians

June 30 - 5 p.m.

Erick Ekstrand - Eagle Rock Recreation Center
10 musicians

Are you interested in presenting a FREE and open to the public CONCERT?

Now in its 75th year of service, the [Music Performance Trust Fund](#) provides grants for free public live music events. Its mission includes contributing to the public knowledge and appreciation of music, as well as making music a part of every child's life experience.

Funds are made available by MPTF to sponsor performances for community events, outdoor park concerts, libraries, senior citizen centers and museums, as well as educational performances by a wide variety of jazz, classical, chamber, symphonic and other ensembles.

Musicians interested in applying for a grant are invited to contact our in-house MPTF Administrator. All requests will be reviewed for approval, and recommendations will be forwarded to MPTF in New York. For more information on how to apply, [click here](#).

At the Local



AFM LOCAL

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American Federation of Musicians

Local 47

MEMBERSHIP DRIVE

Final month!

**New and returning members pay ZERO
initiation fees through **June 30, 2024**
— a savings of \$140!**

It pays to be #UnionStrong

AFM member benefits include:

- Wage protection
- Health insurance & pension
- Low-cost rehearsal rooms
- Instrument insurance
- Free classes & seminars
- Emergency travel assistance
- Musicians referral service
- Expert help from union staff

Local & international contracts cover:

- Low-budget/student films
- Studio recordings
- Video games
- Live concerts
- Theatrical stage shows
- Motion pictures & television
- Commercials/jingles
- Demos

afm47.org/join

Welcome New Members!

- Rita Isabel Andrade - Viola
- Emma Ling Antonides – Viola
- Fletcher Sullivan Rex Boydston – Trombone
- Ian Chen - Orchestrator
- Myra Rena Choo - Violin
- Mark Cohen - Pedal Steel Guitar
- Patrick Cunningham - Composer
- Alexandra Anne Fuchek - Violin
- Davit Gabidzashvili (aka David Gab) - Electric Guitar
- Zoe Hale - Cello
- Edwin Robinton Hobbs - Composer
- Jeffrey D. Hooker - Drum Set
- Avery Jett - French Horn
- Angelo Macaraeg (aka LASI) - String Bass
- Alex Morgan - Piano
- Maya Paredes - Cello
- Matthew Ryan Peralta - String Bass
- Jim Priest - Harmonica
- Aristides Rivas – Cello
- Amber Robinson - Producer
- Joss Saltzman - Composer
- Jenny Sung - Viola
- Li-Han Tseng – Cello
- Arnulfo Vargas - Trombone



Go Paperless!

Sign up to receive work dues statements
online @ afm47.org/paperless



Motion Picture/TV Film: Important Dates for 2024

April 28

5% Wage Increase Effective under Motion Picture/TV Film Successor Memorandum of Agreement (“MOU”).

May 1

Effective Date of Successor MOU. For “grandfathered” streaming shows, if principal photography of the first episode of the season commences on or after May 1, 2024, grandfathering of old wage rates no longer applies (“grandfathering,” as provided for in Paragraph F(1) of the Sideletter re: Productions Made for New Media, is eliminated).

June 1

For “High Budget SVOD Programs” (as defined in Paragraph F of the Sideletter re: Productions Made for New Media), when the initial date of recording music soundtrack is on or after June 1, 2024, new residual payments provisions in Paragraph G(2)(a) of the Sideletter re: Productions Made for New Media are effective.

July 1

[Film Musicians Secondary Markets Fund](#) annual distribution date.



Photo by Marc Sazer

Not ones to 'idol' around... AFM Local 47 Organizer Rahul Neuman and TV/Videotape Business Representative Russell Winkler visiting the "American Idol" band at a rehearsal last month.

Organizing Updates

by Rahul Neuman, AFM Local 47 Organizer

Live TV/Videotape Campaign

We've joined the Federation in building a contract campaign for Live TV/Videotape. The current contract is up in October. We are starting with a survey committee to put together a survey of the bargaining unit so we can determine the most widely felt issues.

Legislative Campaigns

We are building campaigns to tackle legislative issues – state and national tax credits, and AI legislation, to name a few. This work entails research around the issues and doing committee work to determine action plans to organize around the campaigns.

Signatory Campaigns

We have initialized work around increasing the number of companies that are signatory to our Motion Picture/TV-Film contract. Currently, unions like SAG-AFTRA, WGA, and IATSE have over 300 signatory companies; AFM only has 22.

Internal Organizing

We need to always be organizing! We continue to build out our contract action team network to help get more members involved/participating and to help bring in more members.

Contract Education Campaign

We want to follow up our strong Motion Picture/TV Film contract win with a campaign that gets members in the know of the highlights of the new contract. This is part of ongoing efforts to increase transparency and to make sure our members know their rights around work in the studios. Greater awareness of our contract helps with contract enforcement as well.

Union Coalition

All of the organizing around the Motion Picture/TV Film contract campaign over the last year, in conjunction with the actors and writers pickets, amplified the fact that we are truly stronger together, not only within our own union but also with our sibling unions. We want to strengthen our bonds with unions and organizations like IATSE, Teamsters, SAG-AFTRA, WGA, and the LA Fed (to name just a few) by coming out to their actions and participating in their campaigns, as they did with ours. We hope this will culminate in an entertainment union summit where we pool our members' voices and build our collective power to achieve common goals and strengthen our unions.

If you are interested in participating in any of these committees or want to learn more about them, please don't hesitate to contact me:

rahul.neuman@afm47.org



Joint Call To Action

Oppose 58% Cuts to Arts Funding



ACTION ALERT: Protect Arts Funding in California

The Governor's proposed \$10 million cut to the California Arts Council represents a greater than 38% reduction to its \$26 million grants budget, a base level that has not increased in more than seven years. This proposal would reduce funding to the same level as 1989-1990 without adjusting for inflation while the general fund has more than doubled. This cut would put CA 45th in the United States for per capita funding for the arts.

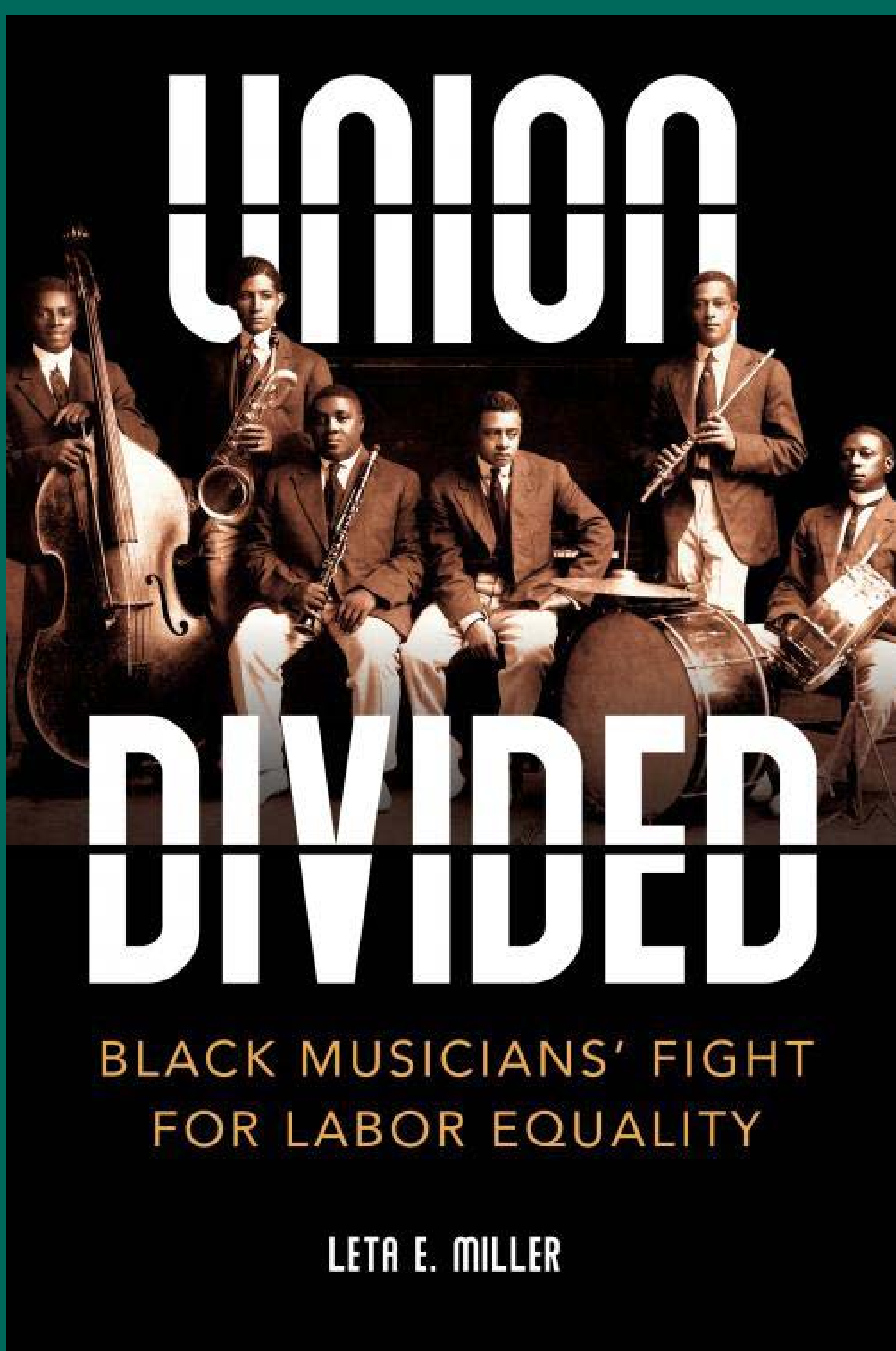
The budget proposal also includes a total sweep of the \$12.5 million for SB 1116, the performing arts equitable payroll fund which is not a new program but re-purposed funds from the live venues and nonprofit performing arts grants program to aid in jobs creation, thriving wages and stability for small budget nonprofit performing arts organizations.

In total, California is looking at budget cuts of 58%. Reducing both of these funds would have a devastating impact on a sector that is desperately trying to recover and would specifically impact rural communities, communities of color and small budget nonprofits.

"It is unthinkable that California would fall to 45th in the nation when it comes to funding for the arts, trailing behind Alabama and Florida," says Jennifer Laine, Board President, CA Arts Advocates and Executive Director of the San Benito County Arts Council. "The California Arts Council's budget is already too small to meet the needs of this state with close to 850,000 workers employed in the arts and culture industry alone. In the 2023 grant cycle, roughly 54% of applicants were denied due to a lack of available funding. If this program is cut further, this will have a devastating impact on the field, especially in rural communities and communities of color."

We urge you to oppose these cuts and tell the Legislature to reject these proposals. We are grateful to Senator Portantino and Assemblymember Mike Gipson for being our lead champions in the Legislature opposing these cuts but they need to know we are with them. We need your help getting thousands of people to send in letters to State representatives. This action takes less than five minutes. Let's make our voices heard — Send in your letter today!

[Click Here to Send Letter](#)



An in-depth account of racial segregation within the American Federation of Musicians

In the 1910s and 1920s, Black musicians organized more than 50 independent locals within the American Federation of Musicians in an attempt to control audition criteria, set competitive wages, and secure a voice in national decision-making.

In her new book *“Union Divided,”* Leta E. Miller follows the AFM’s history of Black Locals, which competed directly with white locals in the same territories, from their origins and successes in the 1920s through Depression-era crises to the fraught process of dismantling segregated AFM organizations in the 1960s and ‘70s.

Like any union, Black AFM Locals sought to ensure employment and competitive wages for members with always-evolving solutions to problems. Miller’s account of these efforts includes the voices of the musicians themselves and interviews with former union members who took part in the difficult integration of Black and white locals. She also analyzes the fundamental question of how musicians benefitted from membership in a labor organization.

Broad in scope and rich in detail, *“Union Divided”* illuminates the complex working world of unionized Black musicians and the AFM’s journey to racial inclusion.

“This work shines light on a little known and understood chapter of the American Federation of Musicians’ Unions,” says David Keller, author of *“The Blue Note: Seattle’s Black Musicians’ Union, A Pictorial History.”* “It explores the creation by Black musicians, history of, and eventual collapse of dual unionism through the amalgamation of separate African American and white organizations. This was a complicated matter lasting some 60-plus years and author Miller skillfully shows both the benefits and pitfalls of this development.”

“Union Divided” (2024), part of “The Music in American Life” series by the University of Illinois Press, is available for purchase [here](#).



BENEFITS CORNER

AFM LOCAL
47



Have You Read Your Annual Funding Notices?

In April 2024, the following notices were mailed to AFM-EPF participants and beneficiaries:

- Annual Funding Notice for Plan Year Ending December 31, 2023
- Notice of Critical and Declining Status for Plan Year Ending December 31, 2024

For your convenience, copies of these notices may be found on the Local 47 website on the “Docs” page of the [members-only section](#) (login required).

Questions? Contact the pension fund [here](#).



AFM Local 47 Organizer Rahul Neuman, members Sidney Hopson and David Horne, and Communications Director Linda A. Rapka represented musicians at the labor-led Measure A Signature Celebration outside the County Registrar/Recorder's office in Norwalk on May 7.

Affordable Housing and Homelessness Solutions 'Measure A' Moves Forward

On May 7, a broad coalition of labor, organizational and community partners proudly submitted over 413,000 signatures to the County of Los Angeles Registrar/Recorder in support of a ballot measure coming this fall that will strengthen homeless services, create more affordable housing, and protect tenants across L.A. County. (Check out more photos & video clips [here](#).)

The Registrar/Recorder's office has 30 days to validate the submitted signatures, bringing us one step closer to voting on this measure on the November ballot.



The crisis of poverty and homelessness has reached unprecedented levels, and the time for action is now. The Affordable Housing and Homelessness Solutions Measure A would create:

More Homes We Can Afford

By addressing the root cause of our housing crisis and greatly increasing access to affordable, safe, quality homes.

More Mental Health Care

By expanding access to mental health care, addiction treatment, and other critical services to immediately support people in crisis.

More Accountability

By legally requiring programs to hit specific goals of reducing homelessness, with strict independent oversight and audits.

Supporters of Measure A have launched a campaign website: [The Bold New Way](#). Check it out and sign up to get involved.

Final Notes



In Memoriam

David H. Cohen

Life Member. Acoustic/Electric Guitar

4/26/1942 – 4/22/2024

Member since: 8/28/1963

Wanda Kelly

Life Member. Piano

7/3/1920 – 4/5/2024

Member since: 1/14/1946

Send your Final Notes remembrances using our online submission form at: afm47.org/overture

or you may send to:

overture@afm47.org

Local 47 Overture Online

3220 Winona Ave.

Burbank CA 91504

*Photo by Lesley Bohm*

Bill Holman

Life Member. Alto/Tenor Saxophone

5/21/1927 – 2024

Member since: 8/21/1946

- by Kathryn King Media

Bill Holman, a seminal voice in jazz and the big band tradition, has died peacefully of natural causes at his home in the Hollywood Hills at the age of 96. Bill Holman had a profound impact on the American jazz landscape for over half a century, as composer and arranger for jazz ensembles large and small; for orchestra; for singers; notably for his own ensemble, the 16-piece Bill Holman Band; and in the latter part of his life, as educator both in the U.S. and in Europe.

Born and raised in Orange County, California, he started playing clarinet in junior high, then switched to tenor saxophone and formed his first band in high school. As a young man his initial field of interest was mechanical engineering, which he studied while serving in the U.S. Navy (1944-1946) and subsequently at UCLA. But by the end of the 1940s, his attention turned more to music. He enrolled at Westlake College of Music, and also studied privately with Russ Garcia. Among his earliest gigs was as tenor saxophonist in the Charlie Barnet Orchestra in the early 1950s.

When Stan Kenton hired Holman in 1952, he set in motion a multi-tiered musical partnership to last 27 years. After playing tenor in the sax section for a few years, Holman started to write arrangements for Kenton's band, which he continued to do for decades after he had left the band as a player. Among the many arrangements and compositions Holman wrote for the band, perhaps the most important was "Contemporary Concepts," an album now considered not only a masterpiece but a portal to a new way of writing for jazz bands.

Holman's chief musical influence throughout his career was fellow tenor player Lester Young, about whom Holman spoke in reverential terms for his entire life. An avid classical music fan, Holman drew inspiration from this world as well, perhaps the most striking example being his arrangement for the Kenton band of "What's New?," which was reportedly inspired by the 3rd and 4th string quartets of Bela Bartók.

Over the course of his career, Holman wrote some of the most iconic arrangements and compositions for big bands headed up by Woody Herman, Buddy Rich, Stan Kenton, Count Basie, Louie Bellson, Maynard Ferguson, Gerry Mulligan and many more. The first of his Grammy nominations was for a delicious arrangement of "I'm Gonna Go Fishin'" for Peggy Lee, and he worked with many other singers, including Mel Tormé, Carmen McRae, Natalie Cole, Anita O'Day, Manhattan Transfer, Ella Fitzgerald, the Fifth Dimension, Tony Bennett, Jackie & Roy, Michael Bubl , and Pearl Bailey.

In 1975 he formed the Bill Holman Band, a 16-piece ensemble which rehearsed every week for 45 years, until the pandemic took rehearsals off the agenda in 2020. Until that time, the band performed in clubs, concerts and festivals throughout both the U.S. and Europe. The band recorded five albums: "The Bill Holman Band" (JVC, 1987); "A View from the Side" (JVC, 1995); "Brilliant Corners: The Music of Thelonious Monk" (JVC, 1997); "Live" (Jazzed Media, 2005) and "Hommage" (Jazzed Media, 2007). The second album's namesake piece, "A View from the Side," won a Grammy in 1996 for Best Instrumental Composition, and his arrangement of "Straight, No Chaser" for the third album won a Grammy in 1998 for Best Instrumental Arrangement. In 1987 he won a Grammy for his arrangement of "Take the A Train," written for Doc Severinsen and the Tonight Show Band. He and/or his band were nominated 14 additional times over the years, most recently in 2012, for Best Instrumental Composition for his "Without a Paddle." There are earlier big band recordings, made with a different ensemble: "The Fabulous Bill Holman" (Coral, 1958); "In a Jazz Orbit" (Andex, 1958) and "Bill Holman's Great Big Band" (Capitol, 1960).

For many years Holman did weeks-long residencies with some of the best jazz bands in Europe, writing compositions and arrangements for the groups, and conducting the bands at concerts. Among these ensembles are the very fine bands housed at radio stations in London, Amsterdam, Frankfurt, Stuttgart, and Berlin. He did recordings with some of them, like "The Norwegian Radio Big Band Meets Bill Holman" (1989), "My Instrument is the Orchestra: Bill Holman Conducts the SWR Big Band," "Further Adventures: Bill Holman with the Netherlands Metropole Orchestra," and "Echoes of Aranjuez with the HR-Bigband Frankfurt." With the WDR Big Band in Cologne, he made many recordings, not commercially released but now archived at the station.

For decades Holman enjoyed teaching at composing/arranging clinics and master classes throughout both the U.S. and Europe. In the U.S., he taught at the Berklee, Eastman, Manhattan, and Grove Schools of Music and at many universities. After multiple residencies at Elmhurst College in Illinois, the school bestowed an honorary doctorate on Holman in 2009. Outside the U.S., in such countries as Germany, Holland, Switzerland, England and in Scandinavia, he was frequently invited to conduct established resident jazz orchestras at radio stations and festivals, in addition to educational clinics and workshops.

In 2010, the National Endowment for the Arts bestowed the NEA Jazz Masters Award — the nation's highest honor in jazz — on composer, arranger and tenor saxophonist Holman and seven others, in recognition of a lifetime of extraordinary achievement. In announcing the awards, the NEA issued this statement: "These master artists have dedicated their lives to shaping and advancing the rich tradition of jazz. The NEA is pleased to recognize their individual creative talents and celebrate their combined musical contributions." The awards ceremony took place at Frederick P. Rose Hall, home of Jazz at Lincoln Center in New York City. Wynton Marsalis and the Jazz at Lincoln Center Orchestra performed, in a program honoring the recipients' lives and works. Holman conducted the Orchestra in one of his compositions as part of the ceremonies. In 2000, the Smithsonian Institution established the Bill Holman Collection, housing mostly scores and memorabilia. In 2008, Holman won the Golden Score Award, issued by the American Society of Music Arrangers and Composers. A film about Mr. Holman, "Charting Jazz: The Mastery of Bill Holman," is currently in production.

Bill Holman married three times; his most recent partner in life, Nancy Pagani, pre-deceased him. He is survived by two sons, Jeff (Peggy) and Roger (Jeff); a step-daughter, Kathryn; grandchildren Max, Natalie, Gina, Rebecca, Christopher and Casey Jo; and great-grandchildren Kenna, Kori and Kami. His funeral will be private but plans are afoot for The Bill Holman Band to do one more concert as a tribute to his life and work. Contributions in his honor may be made to the [Los Angeles Jazz Institute Archive](#).

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AFM Local 47 welcomes submissions from
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Please share about your latest union recording,
performance or event by sending us your story
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Letters to the Editor:

overture@afm47.org

3220 Winona Ave.

Burbank CA 91504

Please keep within a maximum of 400 words.
For our submission guidelines, please [click here](#).

Membership Dues

Membership Dues Fees

Regular Member

Annual Dues: \$210

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Dues Schedule

Annual and Semi-Annual Membership Dues for Regular, Life and Inactive Life Members are due **January 1** of each year. Payment must be received by **March 31** (three-month grace period) to avoid suspension. If not paid by this date, a \$75 reinstatement fee will be assessed. **Payment must be paid by June 30 to avoid expulsion.**

Likewise, Semi-Annual Membership Dues for Regular Members are due **July 1** and must be received by **September 30** (three-month grace period) to avoid suspension. If not paid by this date, a \$75 reinstatement fee will be assessed. **Payment must be paid by December 31 to avoid expulsion.**

Please note: Inactive Life Members do not have all of the same rights as privileges as Regular and Life Members, such as the right to vote in Local elections. Please review the AFM Local 47 Bylaws for complete information.

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.

Resignation Policy

In order to resign in good standing, you must submit 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. If you wait, you will be required to pay another half year's dues and/or clearance fee.

HELP A MUSICIAN IN NEED

Be an anonymous donor to the Local 47 Musicians Relief Fund. Send contributions to the Secretary's office or call (323) 993-3159 for more information.

Multiple-Card AFM Member Rebate

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.

Members may download the rebate form from the international AFM website [here](http://afm.org) (afm.org login required; locate the rebate form under "Miscellaneous" in the Document Library).

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.*

Do Not Work For...

The list published at afm47.org/donotworkfor.html 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: 323.993.3181

Notice of Strike Sanctions

On June 24, 2015, strike sanctions were approved by the Los Angeles County Federation of Labor against:

Cinema Scoring
CMG Music 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 323.993.3181.

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

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