

Overture

online

LA Philharmonic

How a little Los Angeles
orchestra became
a national icon



On the Homefront

Local 47 General Membership Meeting: April 27
Spring Membership Drive: Now–June 30

STAR WARS

John Williams brings 'The Force Awakens'
to Los Angeles

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Overture online



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AFM Local 47
817 Vine Street
Hollywood, CA 90038-3779
p 323.462.2161
f 323.461.3090
www.afm47.org

Editor

Gary Lasley

Managing Editor / Ad Manager

Linda A. Rapka

Lead Graphic Designer

Nate Herrera

Overture Online is the official electronic monthly magazine of the American Federation of Musicians Local 47, a labor union for professional musicians located in Hollywood.

Formed by and for Los Angeles musicians over a century ago, Local 47 promotes and protects the concerns of musicians in all areas of the music business. Our jurisdiction includes all counties of Los Angeles (except the Long Beach area). With more than 7,000 members, Local 47 negotiates with employers to establish fair wages and working conditions for our members. Local 47 officers and staff enforce union contracts, assuring professional standards and treatment for our musicians.

Local 47 is affiliated with the American Federation of Musicians of the United States and Canada, the largest organization in the world representing the interests of professional musicians, which encompasses 424 Locals and represents 85,000 musicians

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WEB



Cover Story




LA Philharmonic

How a little Los Angeles orchestra rose to become a national icon

Above photo: Vern Evans
Front cover photo: Linda A. Rapka

Columns

'Star Wars: The Force Awakens' to Score in LA
#listenLA



In a reversal of the current tide of runaway production facing our scoring community, music for "Star Wars: The Force Awakens" moves from London to the U.S.

Officer Reports

EMD Report

At the Local

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Final Notes

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Health & Welfare

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**Yes on
AB
1199**

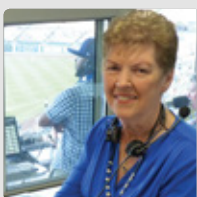
Good News for Recording Musicians

AB 1199 on the road to improving the state's film/TV tax credit program relating to music scoring



Happy Birthday to Us!

As Local 47 turns 118 this year, here's a look back at the humble beginnings of the musicians union of Los Angeles



Take Me Out to the Ballgame

Dodger organist Nancy Bea Hefley talks about her three decades with L.A.'s Boys in Blue



Local 47 Referral Service is Now: GIG JUNCTION

Our Referral Service is excited to announce a brand new name, and a new look to match!



President John Acosta

I hope this message finds you well and in good spirits! As you read these words you should have in your hands the first glossy Overture magazine since the 1950s. All of us here at Local 47 are extremely overjoyed by this change and we hope that you will be as well. Big props to our Secretary/Treasurer Gary Lasley and Communications Director Linda Rapka for their hard work shepherding this transformation. I also am pleased to announce that our monthly electronic Overture Online has now officially launched in the Apple Store and Google Play (for Android). The effort to go modern has been herculean and it would not have happened without Gary and Linda, along with their support staff. And how better than to celebrate this historic change in Overture’s history than by honoring the men and women in the Los Angeles Philharmonic – one of the great American orchestras!

Also on the big-news front this month: [Local 47 turns 118 years old](#)! From our very early years when we first chartered with 17 musicians working in Vaudeville, to today where, with over 7,000 members, we represent musicians in all facets of the industry creating music that plays around the globe, Happy Birthday Local 47 and may there be many more!

Musicians Stand Up!

I am extremely pleased to announce the introduction of AB 1199 in the CA legislature, a bill designed to improve how the tax credit regime currently in play affects music scoring. This is a major first step to create a tax credit program that really works to bring musician jobs back to the state. While this is good news, it is only round one in a fight to save our industry. Now is the time for our leadership, members and community to stand up and begin to create meaningful change for CA musicians. Local 47 along with Local 6 San Francisco have begun the preliminary organizing necessary, but we need every AFM member in CA to “Stand Up” and get involved by joining us at events, on a delegation to speak with legislators, signing a petition or simply sending a letter to your elected representative. If we mobilize as a union we will be a force to reckon with. I urge you all to get active, get involved and stand up! Sign up for email action alerts at afm47.org/organizing.html.

Fraternally yours,
John Acosta



Vice President Rick Baptist

Memories of the Overture

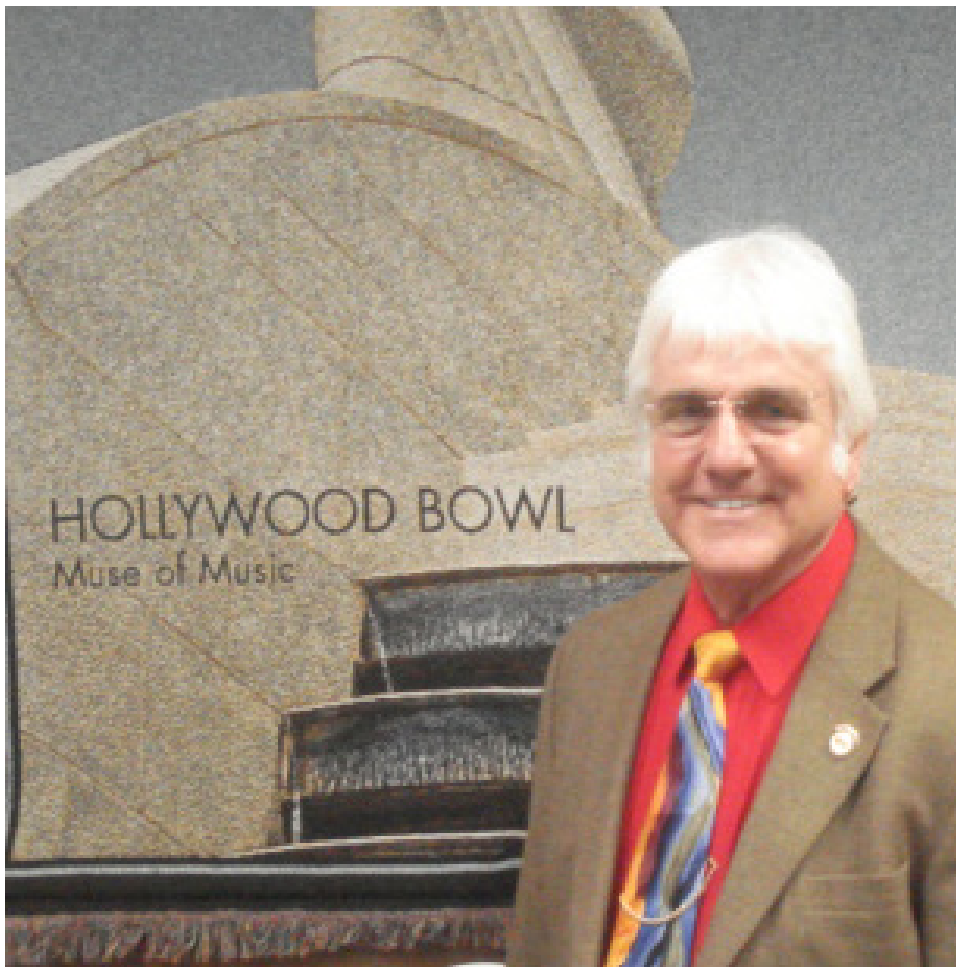
I hope all of you are happy and as thrilled as I am with the new format of this Overture. Kudos to editor Gary Lasley and longtime managing editor Linda Rapka for all of their hours and days of hard work to put together the new Overture Magazine. Bravo, you are amazing!!

When I joined Local 47 in 1979, I remember thinking I can hardly wait to have my picture in the Overture. I remember one of the first times was a report on the Oscar Orchestra with photos with Bill Conti as the conductor. I believe it was the 53rd Annual Academy Awards.

One of my true heroes in Los Angeles was the great first trumpeter John Audino. John ("The Imp" as we called him) said he could hardly wait for the Overture every month. When I asked why, he said the first thing he did was look at the column "Notes From Tony." Tony Horowitz would use at least one big observation he got out of Readers Digest and used it throughout his article. He said he would always crack up at that. Then he would go to the back of the Overture and look at change of addresses. Again, I questioned him on that, and he said, "You can find out a lot about what is happening in town just from the address changes." Any wonder why we called him The Imp.

My other true hero was Warren Luening. Warren was my mentor and guru of studio playing. He once said to me, and I quote, "I never want to see your name listed in the Unpaid Work Dues column. It shows no class or appreciation to our union for all the work that you do. Pay your dues." I am proud to say my name has never been listed.

I would like to speak briefly about my Motion Picture/TV Employment Task Force. The eight musicians plus President John Acosta, myself, EMD Administrator Gordon Grayson, and Commissioner Jimmy Valentine with the Federal Mediation and Conciliation Service (FMCS) have and will continue to meet and put in the countless hours needed to bring to our colleagues viable options for creating and implementing new contracts for our fellow members. We hope that the Federation and the IEB enact those new ideas to not only help our town but to save our industry nationwide. Please hang in there with us on these matters. The Task Force is up to the challenge.



Secretary/Treasurer Gary Lasley

Welcome to the new Overture magazine! Going forward we will still report all important member information, union business and official notices in the quarterly print edition. In addition a monthly edition will be published online, and I'm excited to announce the launch of the Overture app. If you own an Android phone or tablet, you can go to Google Play and download the app. If you have an iPhone or iPad you find it in the App Store. Now the monthly Overture will always be just a tap away, on any device! I'd like to thank and congratulate Communications Director and Overture Managing Editor Linda Rapka and Graphic Designer Nate Herrera for all of their hard work to make this a reality.

The musicians of the Los Angeles Philharmonic are the perfect choice to grace the cover of the inaugural Overture magazine/app. They are among the most renowned symphony orchestras in the nation and beyond. The Los Angeles Philharmonic is not only the crown jewel of Local 47, but also of the artistic fabric of Los Angeles and the greater Southern California region. I'd like to thank my friends and colleagues in the Los Angeles Philharmonic for their contributions to Local 47 and to the artistic life-blood of our great city.

Our next General Membership meeting is Monday, April 27 at 7:30 pm in the Serena Kay & Earl Williams Auditorium. Besides the officers' reports, there are two resolutions to amend the Local 47 Bylaws ([you can read them here](#)) and there will be a report by the Task Force on recording issues. These are issues that affect us all so it is vitally important that you attend and lend your voice to the governance of our union. Your voice matters and we're listening.

Beginning April 1 Local 47 will be having a membership drive. Between April 1 and June 30 new members can join without paying any initiation fees. Currently new members pay a \$25 initiation fee to Local 47 and \$65 to the AFM. That's a \$90 discount! Spread the Word! If you know musicians who are working non-union or if you have friends or students who are sitting on the fence and want to join, now is The Time. Tell them about the value of union membership.

I sincerely hope you enjoy the look and feel of the new Overture Magazine and apps. It's still a work in progress and your comments and suggestions are always appreciated. Until next time, thanks for listening. May the creative juices flow freely from your hearts to the world's ears, and may your lives be filled with love and laughter.

Warmest Regards,
Gary Lasley



Electronic Media Division Administrator Gordon Grayson

Firstly, it is a pleasure to present these words in the new glossy format Overture quarterly, in addition to the new Overture Online versions. Add mine to the chorus of congratulations to Linda Rapka, Nate Herrera and Gary Lasley for this spectacular, premier edition of our renowned publication.

So, what about that jingle 52-week initial use cycle per commercial in all media including, without limitation, television, radio, Internet, non-broadcast and foreign use, you say...? Funny you should ask...

In the last EMD Report, I briefly discussed a provision of the new AFM Commercial Announcements Agreement, which allows a company the option to pay for an initial use cycle of one full year in all media, on a per-spot basis. During the jingle negotiations, the companies indicated that up-front cost aside, the simplicity of this ‘one-stop shop’ reuse schedule would encourage employment, and guarantee longer reuse for many spots that might not otherwise see anything close. Since that report, however, we have not seen an overwhelming rush by companies to make use of this new all media option, but perhaps many local employers are just not aware of it. Let’s spread the word.

At \$1,245 per side musician instrument line for the first year (\$2,490 per leader, contractor, arranger or orchestrator), the company’s option to use an individual spot across all media is not cheap, but it does represent a significant discount on the total cost of that use, were you to itemize each cycle in each medium. The second and all following years’ use at the familiar 75%, or \$933.75, represents further savings to advertisers, as well as guaranteed up-front reuse payments to the musician(s) – hopefully a good deal to all parties concerned.

And, of course they wanna film that Demo session... Now, they can.

The Demonstration Recording Agreement has traditionally been intended exclusively for audio-only recording for personal use and study, or presentation for either promotional use or to obtain employment or other advancement. That said, Employers’ interest in filming Demonstration sessions has been on the rise for a while, in a trend that appears to be here to stay. This and other Local Electronic Media Divisions have been fielding more and more requests for all manner of waivers, riders, fees and discounts to allow video capture during previously “audio-only” Demo sessions, and responding on a case-by-case basis.

I am happy to report that the Federation and its IEB has now addressed the issue on a national level, instructing AFM Locals to include new language in their Demo Agreements, which will allow filming to occur on a limited basis. Use of captured footage will be limited to two minutes with no complete songs, and for archival or “Electronic Press Kit” promotional purposes only. The Demo filming fee is an additional 25% of pensionable, scale wages to the musicians so engaged.

While this is not the full filming waiver that some requested, it does represent the AFM’s responsive, new national standard for a service that is increasingly sought by employers, at a reasonable rate to the musicians performing it.

And, as always...

report dark dates

Please report the date, time and location of non-union recording sessions to the Local 47 EMD Department. If you know the contractor’s name, include it as well. All reports are, of course, strictly anonymous.

(323) 993-3130 bit.ly/darkdate

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At the Local



Next General Membership Meeting

Monday, April 27, 7:30 p.m.

Local 47 Serena Kay & Earl Williams Auditorium

On the Agenda (subject to change):

- Presentation of 50-Year Pins
- Resolutions to Amend the Bylaws (text available in the Member Section at afm47.org)
- Report from Motion Picture/TV
- Employment Task Force
- Officer Reports
- Old and New Business
- Food & refreshments will be served

Dual Capacity Policy Reminder

Local 47 welcomes and encourages the participation of dual-capacity members — e.g. musicians who also perform services as agents of employers or engagers of musicians for employers — in all union meetings, subject only to the restrictions contained in the AFM policy implemented in compliance with federal law. This policy states that dual-capacity members shall be excluded from portions of Local and International union meetings open to the general membership that concern Federation CBAs and campaigns. [Click here to read the full IEB policy.](#)

Upcoming Events



ASMAC Town Hall Meeting

@ Local 47

817 Vine St. Hollywood

Wednesday, April 22
7:30-10 pm

Contemporary issues facing Arrangers, Orchestrators and Composers. Free event, open to the public

www.asmac.org
818-994-4661

Ongoing Events

Executive Board Meetings

Tuesdays, 10 am

[Local 47 Board Room](#)

Members welcome as observers

New Member Orientation

Third Thursdays, 2 pm

[Local 47 Conference Room](#)

Finale (MAC and IBM) Users Group

Fourth Wednesdays, 7:30 pm

@ Local 47

Contact Bonnie Janofsky: 818.784.4466,
brjanofsky@sbcglobal.net

L.A. Bass Club

Last Sundays, 2-4 pm

[Local 47 Rehearsal Room 1](#)

Co-sponsored by RMA and Local 47. Contact Tony Grosso:
818.326.4323, thesolobass@gmail.com

L.A. Mambo All-Star Orchestra

Every other Monday, 1-3 pm

[Local 47 Rehearsal Room 1](#)

Open reading/rehearsal sessions at Local 47. Instrumentation: 4 trumpet, 4 trombone, 2 alto sax, 2 tenor sax, 1 baritone sax, traps, bass, piano, congas, bongos, timbales, male and female vocalists.

Genres: Latin jazz, mambo, Afro-Cubano, samba, salsa, danzón, Afro-bolero, cumbia jazz, bossa, bolera & more!

Please have good reading skills; improvisational skills are a plus! Charts range from medium to advanced. Contact Bobby Chávez: (323) 774-9222, cnleg3@gmail.com

L.A. Pianists Club

Last Wednesdays, 12:30-2:30 pm

[Serena Kay & Earl Williams Auditorium](#)

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

Orchestration With Dr. Norman Ludwin

Free paired course for all Local 47 members

Orchestration I: July 18-Sept 5, 2015

Participants are introduced to orchestral instruments and their usage.

Two areas are covered: instrumentation, which deals with the construction, sound production, range, notation, and playing techniques of each instrument; and orchestration, which is the actual process of scoring music for orchestra. Groups of instruments examined include brass, strings, woodwinds, keyboards, harp, and percussion. Class sessions involve score study, instrumental





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RSVP: 323.993.3179,
jeff.surga@promusic47.org

Orchestration II Sept 12-Oct 31, 2015

Students will learn composition and elements of form by looking at contemporary styles of music, score study, analysis of different composers' methods of orchestration, score reduction (e.g. learning how to reduce an orchestral score to a piano part, or reducing to a five-line staff), and possible guest lecturers. The ending course project is a recording of students' original compositions by the Symphony 47 orchestra.

AFM LOCAL

47

Political
Action
Fund

What's that on your dues statement?

Dues statements now include a new line item for the new Local 47 Political Action Committee (PAC) Fund.

Your voluntary contributions will allow us to take our concerns directly to City Hall by supporting candidates and legislation that furthers the goals of professional musicians in Los Angeles.

Send in your contributions any time online by logging in to your member account at afm47.org/user/login (Payments > Funds Payments)

Executive Board Meetings

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Local 47 Board Room

Members welcome as observers

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Third Thursdays, 2 pm

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Samm Brown 'For the Record'

Every day @ 11 am

on ProMusic 47 Radio

Longtime KPFK radio host and Local 47 member Samm Brown joins ProMusic 47 Radio with his popular show that focuses exclusively on the entertainment industry. Tune in every day at 11 a.m. to

live365.com/profiles/local 47

Symphony 47

Mondays at 11 am - 1 pm

Serena Kay & Earl Williams Auditorium

Local 47's orchestra, led by Maestra Éimear Noone, former conductor of the Dublin City Concert Orchestra and a regular on podiums of L.A.'s most prestigious recording studios, invites everyone to join — Union, non-Union, students, and all community members who have a love for orchestral playing. Mondays, 11 a.m. to 1 p.m. Serena Kay & Earl Williams Auditorium. Dr. Janice Foy, orchestra liaison: (818) 892-8737, info@symphony47.org

Happy Birthday to Us!

As Local 47 turns 118 this year, here's a look back at the humble beginnings of the musicians union of Los Angeles

Editor's Note: While searching the Local's archives last month we stumbled upon the November 1941 issue of the Overture which featured an article by former president C. L. Bagley titled "47 is 47: Local No. 47 Has a Birthday." Therein Bagley described in detail some interesting historical aspects of the very beginnings of our union, much of which is shared here. We've posted a scan of the original document on the [Overture Blog at afm47.org](#) (search keyword "birthday").



Local 47's charter of affiliation, signed in 1897, still hangs on our walls.

On March 15, 1897, Local 47's charter and affiliation was approved by the American Federation of Musicians. This monumental day marked the end of a long struggle for musicians in Los Angeles who tried, then failed, and ultimately succeeded in effectively organizing with the union we belong to today.

The first attempt to form a local of musicians in L.A. was made in 1888, when on April 1 the Los Angeles Musical Protective Association was founded. The Constitution adopted declared that "the object of this Association shall be to unite the musical profession for the protection and better regulation of its members, to promote the cultivation of the Art of Music." The Association had 64 members and soon after coming together became Local No. 19 of the National League of Musicians of the United States—then the National body. But, coming into existence right at the height of the "Great Boom" of 1885-1888, the endeavor to organize was not a success, and in 1891 the organization died of inaction (an obscure word from Bagley's original article meaning "lack of nourishment or spirit"). Thereafter conditions among musicians went from bad to worse and there seemed no remedy for the situation.

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In 1894, three principal orchestras—those of William Frank Arend, Adolf Lowinsky, and Schoneman & Blanchard (Harry H. Schoneman-Clarence W. Blanchard)—were contending for the "outside" business. The Los Angeles Military Band conducted by William D. Deeble was the one regular ensemble in the field of reed and brass music. There were three theaters in the city: the Grand Opera House, Burbank Theater, and Los Angeles Theater. Cafes that employed music were the Vienna Buffet, Royal Bakery, and the Palace Café. Admittedly the business was bad, for conditions were undesirable and wages low.

During October of that year, Arend went among musicians with a paper which he asked them to sign agreeing to meet and form another Association for their mutual benefit. As a result, on Tuesday afternoon, Oct. 30, 1894, a considerable number of signatories met together at the rooms of the Republican Club in the Rawson Block, a brick structure which stood on the southwest corner of Second and Main Streets. After deliberation it was decided to call the new organization the Los Angeles Musical Society. After a constitution and bylaws had been adopted, the name was changed to the Los Angeles Musical Association. Soon after it became affiliated with the National League of Musicians as Local No. 19.

Thus began the permanent organization of band and orchestra musicians in Los Angeles. The local started with approximately 100 members and from this small beginning has grown the great body of over 7,000 women and men of AFM Local 47. When the American Federation of Musicians was formed in October 1896, our organization here was among the first to seek membership therein, and under date of March 15, 1897, received its present charter, which now hangs on the walls of our Local.

Is your email current?

Make sure the Local 47 Member Directory Department has your current email address.

Keeping your email current not only ensures your member profile is correct, but is also required to obtain access to the Members Section at [afm47.org](#) where you can pay dues and review your membership and work dues statements.

You'll also be sure never to miss an issue of our emagazine Overture Online, our email newsletter The Local 47 Beat, and important email bulletins from Local 47.

Check & update your email at [afm47.org/search.php](#)

call 323.462.2161 or email [directory@afm47.org](#)



MEMBERSHIP DRIVE

**Tell a
Friend!**



Local 47 Spring Membership Drive

April 1 - June 30, 2015

***Join now and pay ZERO initiation fees -
a \$90 discount!***

Call 323.993.3116 or visit afm47.org

LA Philharmonic



Gustavo Dudamel and the LA Philharmonic at Disney Hall. Photo: Mathew Imaging

How a little Los Angeles orchestra became a national icon

THE LOS ANGELES PHILHARMONIC, at home and abroad, is recognized as one of the world’s outstanding orchestras. Heralded for leading the way in groundbreaking and innovative programming both on stage and in the community, the orchestra presents more than 250 concerts each season and offers a diverse range of outreach programs that reflect the orchestra’s artistry and demonstrates its vision.

The current 2015/16 season marks the orchestra’s 97th, a monumental feat for what started as a small community orchestra with the humblest of beginnings. Founded in 1919 by copper baron, arts enthusiast, and part-time violinist William Andrews Clark Jr., the LA Phil began as Los Angeles’s first permanent symphony orchestra. It was a small community orchestra - often with Clark sitting in with the second violin section.

Walter Henry Rothwell became its first Music Director, serving until 1927. After Rothwell’s death, subsequent music directors through the 1920s included Georg Schnéevoigt and Artur Rodziński. Otto Klemperer became Music Director in 1933, part of the large group of German emigrants fleeing Nazi Germany. He conducted many LA Phil premieres, and introduced Los Angeles audiences to important new works by Igor Stravinsky and Arnold Schoenberg.

After completing the 1939 summer season at the Hollywood Bowl, Klemperer was visiting Boston and was incorrectly diagnosed with a brain tumor, and the subsequent brain surgery left him partially paralyzed. The following year, Alfred Wallenstein was chosen to lead the orchestra. The former principal cellist of the New York Philharmonic had been the youngest member of the Los Angeles Philharmonic when it was founded, and had turned to conducting at the suggestion of Arturo Toscanini. He had conducted the LA Phil at the Hollywood Bowl on a number of occasions, and in 1943 took over as music director. Among the highlights of Wallenstein’s tenure were recordings of concertos with fellow Angelenos Jascha Heifetz (a cousin of Local 47 Secretary/Treasurer Emerita Serena Kay Williams) and Arthur Rubinstein.

By the mid-1950s, department store heiress and wife of the publisher of the LA Times, Dorothy Buffum Chandler, became the de facto leader of the orchestra’s board of directors. In 1960, the orchestra signed Georg Solti to a three-year contract as music director. However, Solti abruptly resigned the position in 1961 without officially taking the post after learning that the Philharmonic board of directors failed to consult him before naming then 26 year-old Zubin Mehta to be assistant conductor of the orchestra. Mehta was subsequently named to replace Solti.

In 1969, the orchestra hired Ernest Fleischmann to be Executive Vice President and General Manager. During his tenure, the Philharmonic instituted a number of then-revolutionary ideas, including the creation of the Los Angeles Philharmonic Chamber Music Society and the Los Angeles Philharmonic New Music Group and its “Green Umbrella” concerts. Both of these adjunct groups were composed of the orchestra’s musicians but offered performance series which were separate and distinct from traditional Philharmonic concerts. They were eventually imitated by other orchestras throughout the world.

Fleischmann also re-introduced the Hollywood Bowl Orchestra in 1990. The first incarnation of a permanent summer orchestra was in 1945 as the Hollywood Bowl Symphony Orchestra. However, after only two seasons the orchestra was disbanded, and all the summer orchestral concerts at the Hollywood Bowl were subsequently performed by the LA Phil. Another incarnation of the Hollywood Bowl Symphony Orchestra also performed in the 1950s and ’60s.

In 1978, Carlo Maria Giulini took over as LA Phil music director, followed by André Previn in 1985. Following Previn, Esa-Pekka Salonen began his tenure with the orchestra with a residency at the 1992 Salzburg Festival in concert performances. Under Salonen’s leadership, the Philharmonic solidified its place as an extremely progressive and well-regarded orchestra on a global scale.

When Fleischmann decided to retire in 1998 after 28-years at the helm, the orchestra named Willem Wijnbergen as its new executive director. One of his most important decisions was to modify Hollywood Bowl programming. He increased the number of jazz concerts and appointed John Clayton to serve as the orchestra’s first Jazz Chair. In addition, he established a new World Music series with Tom Schnabel as programming director. However, his time with the LA Phil was marred by controversy, and in 1999 Deborah Borda, then the Executive Director of the New York Philharmonic, was hired to take over executive management of the orchestra.

Borda began her tenure in January 2000, and was later given the title of President and Chief Executive Officer. She is credited for putting the organization back on solid financial footing, and for her efforts with Salonen to move the orchestra to the Frank Gehry-designed Walt Disney Concert Hall.

In 2009, an exuberant young conductor from Venezuela was appointed to the helm of the orchestra, and instantly took the world by storm. Regarded as a “classical rock star,” Gustavo Dudamel right from the start drew an unprecedented level of interest and excitement from people all over the city from all walks of life, and quickly rose to the ranks of a full-fledged global phenomenon. Just last month the LA Philharmonic announced Dudamel’s contract has been extended through the 2021/2022 season, and will add the title of artistic director to his position.

[Continued](#)

LA Philharmonic



Walt Disney Concert Hall at night. Photo: Vern Evans

Today, the LA Phil presents more than 250 concerts at its two iconic venues, Disney Hall and the Hollywood Bowl. These presentations represent a breadth and depth unrivaled by other orchestras or cultural institutions. Since 1922, the orchestra has played outdoor concerts during the summer at the Hollywood Bowl, with the official summer season running from July through September.

During its 30-week winter subscription season at Disney Hall, the orchestra creates festivals, artist residencies, and other thematic programs designed to enhance the symphonic music experience and delve further into certain artists' or composers' work. The organization's commitment to the music of our time is also evident throughout the season programming, as well as in the exhilarating Green Umbrella series and the LA Phil's extensive commissioning initiatives.

The orchestra's involvement with Los Angeles extends far beyond symphony concerts in a concert hall. The LA Phil gives performances in schools, churches, and neighborhood centers in many diverse communities. Among its wide-ranging education initiatives is Youth Orchestra LA (YOLA). Inspired by Venezuela's revolutionary El Sistema, the LA Phil and its community partners including the Harmony Project provide free instruments, intensive music training, and academic support to over 700 students from underserved neighborhoods, empowering them to become vital citizens, leaders, and agents of change. In 2012, the Phil formed an innovative partnership with the Longy School of Music of Bard College. This bi-coastal alliance launched Take a Stand, a national initiative that supports social change through music by providing leaders and students with tools for growth through conferences and workshops, as well as providing progressive and rigorous training for performing and teaching musicians.

[*View the current LA Phil roster here*](#)

Always inspired to expand its cultural offerings, the LA Phil each season produces concerts featuring distinguished artists in recital, jazz, world music, songbook, and visiting orchestra performances, in addition to special holiday concerts and series of chamber music, organ recitals, and baroque music.

The Los Angeles Philharmonic continues to broaden its audience by broadcasting concerts on radio and television. Thirteen concerts from the 2014/15 season will be broadcast in partnership with Classical KUSC and the WFMT Radio Network, with six also being broadcast on American Public Media. The 2013/14 series was nationally broadcast in 313 markets and reached over 3.8 million listeners. In January 2014, SiriusXM launched a new series "On the Podium with Gustavo Dudamel and the Los Angeles Philharmonic" featuring concert recordings and interviews with Dudamel.

Last season, the LA Phil made a historic partnership with WFMT Radio Network and Shanghai East Radio Company to broadcast select concert recordings on Shanghai Classical 94.7 FM, making the LA Phil one of the first American orchestras to be heard on a regular basis in China. Additionally, through an ongoing partnership with Deutsche Grammophon, the LA Phil has a substantial catalog of concerts available online, including the first full-length classical music video released on iTunes.

Further expanding the orchestra's global reach, every year the LA Phil presents concerts overseas. Just last month they completed a whirlwind tour of Asia, covering four cities and over 20,000 miles. From March 19-29 the orchestra presented concerts in Hong Kong, Shanghai, Seoul and Tokyo, performing pieces by Gustav Mahler, Antonín Dvořák and John Adams.

From small community orchestra to a global force to be reckoned with, the LA Philharmonic proves that with tenacity, hard work, and a whole lot of heart, there's no limit to what can be accomplished. Bravo!

LA Philharmonic

Flashback:

LA Phil musicians on ‘the new guy’



Photo: Sylvia Llei

When Gustavo Dudamel first signed on as new musical director of the LA Philharmonic in the 2009/2010 season, the Overture dropped by Disney Hall to find out what the musicians thought about “the new guy.” Here’s what they had to say:

“**There’s this humbleness that he has.** I can’t think of another 28-year-old person who would be music director of a world-class orchestra.”

- Jeff Neville, personnel manager/trombone

“What most people look for in a conductor is clarity in ideas and the technique to describe what he wants to the orchestra. Gustavo does very, very well with that. He works very hard when he’s there.

He’s completely involved in what he’s doing.”

- Mitch Newman, first violin

“We want to go to that place that he’s trying to take us. With him it feels so collaborative. With every conductor we try and do our best to focus in on their directions and where they want the orchestra to go musically, but with Gustavo, he’s coming from such a unique place that’s full of energy, and love of course. **Every note has to have this... meaning.**”

- Barry Gold, cello

“Gustavo is a beacon of light to the classical world of music, but more than that, **he brings with him the possibility of a revolution in the perception of music and the arts in our society.**”

- Meredith Snow, viola

“He really wants to be considered ‘one of us,’ the musicians, and really work with us to make really good music. And he does seem to have this desire to be a part of the community, to reach out and help young people experience some of the joy that he experiences in the music business. **Something about that really transcends across the stage and to the actual people.** That’s what he’s really been very effective at; bridging that perceived gap.”

- John Lofton, bass trombone /Local 47 Director

“His enthusiasm is the overriding quality of him. It’s genuine, sincere, intense enthusiasm, and that’s wonderful to be around. **He loves music and what music can do for people, and he loves people.**”

- Dennis Trembly, principal bass

LA Philharmonic

Historical images courtesy of the Music Center Archives/
Otto Rothschild Collection



*Otto Klemperer conducting singer Lucrezia Bori Bentomelli,
Hollywood Bowl, 1937*



LA Phil Orchestra conducted by Wallenstein, Philharmonic Auditorium, 1944



LA Phil Opening Night, Dorothy Chandler Pavilion, 1964

Continued

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April Concerts



Los Angeles Opera
The Marriage of Figaro
April 4, 9, 12



Los Angeles Philharmonic
Chamber Music: All Mozart
April 7



Los Angeles Philharmonic
Vivaldi & Handel
April 10, 11 & 12



Downey Symphony
Romantic Gems feat. Hao Zhou
April 11



Redlands Symphony
65 Years of Grandeur
April 11



San Bernardino Symphony
Beethoven, Brahms & Bartholdy
April 11



Los Angeles Master Chorale
Water Passion After St. Matthew
April 11 & 12



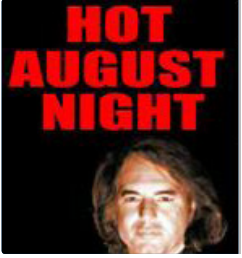
Los Angeles Jewish Symphony
Jewish Music Encounters
April 12



West Los Angeles Symphony
Like Father, Like Son: Benjamin & Raphael Wallfisch
April 12



Young Musicians Foundation Debut Orchestra
60th Anniversary Season Finale Concert
April 12



El Portal Theatre
Hot August Night: A Tribute to Neil Diamond
April 16 - 19



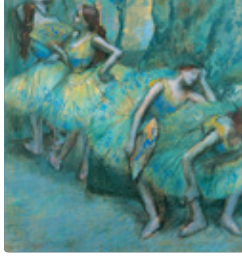
El Capitan Theatre
Cinderella and Frozen Fever
Through April 16



Thousand Oaks Philharmonic
Opus Concert
April 17



Los Angeles Philharmonic
Brahms' Fourth
April 17, 18 & 19



Peninsula Symphony
Edith Knox Performance Competition: Finals
April 18



Los Angeles Chamber Orchestra
Mozart Jupiter
April 18 & 19



Orchestra Santa Monica
Border Crossings
April 19



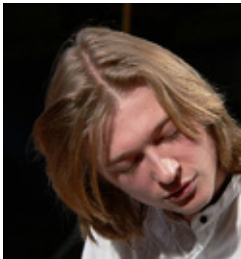
Santa Cecilia Orchestra
The Romantics
April 19



Pantages Theatre
Newsies
Through April 19



Cabrillo Music Theatre
Mary Poppins: The Broadway Musical
April 17 - 26



Chamber Orchestra of the South Bay
Gala Spring Concert with Dmitri Levkovich
April 18



Golden State Pops Orchestra
Superhero Soundtracks
April 18



Colony Theatre
Words by Ira Gershwin: A Musical Play
April 18 - May 17



Dream Orchestra
Young Artists Orchestra Debut Concert
April 23



Los Angeles Chamber Orchestra
Baroque Conversations 4
April 23



Pacific Shores Philharmonic
Harp Resounds
April 25



Los Angeles Philharmonic
Toyota Symphonies for Youth: Peter and the Wolf
April 25 & May 2



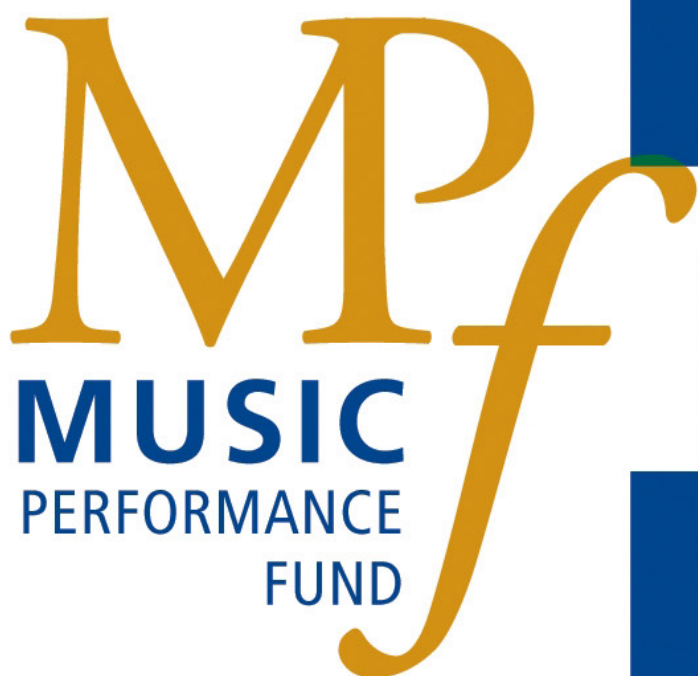
Los Angeles Chamber Orchestra
Free performance at Amoeba Records
April 26



Ahmanson Theatre
Rodgers & Hammerstein's Cinderella
Through April 26



Los Angeles Chamber Orchestra
Westside Connections 3
April 30



Enriching lives through
Music

April 9

10:00 AM

Downey Municipal Theatre

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Downey Symphony

Leader/Contractor:

Mark Artusio

Side Musicians: 40

April 21

9:00AM

Thomas Jefferson Elementary

Co-Sponsor:

Burbank Philharmonic

Leader/Contractor:

Mark Artusio

Side Musicians: 5

STAR WARS

#listenLA spotlight

‘STAR WARS: The Force Awakens’ to Score in Los Angeles

by Linda A. Rapka

The Force is with Los Angeles musicians: For the first time in the film saga’s history, the musical score to “Star Wars: The Force Awakens” will be recorded in Los Angeles by members of the American Federation of Musicians Local 47.

Composer John Williams—himself a Life Member of Local 47—is currently at work writing the music for this seventh installment in the “Star Wars” franchise. Williams has composed the music for every film in the series since its 1977 debut. While previous films were scored at Abbey Road with the London Symphony Orchestra, “The Force Awakens” marks the first time a “Star Wars” score will be recorded in the United States.

This project will generate millions in wages, benefits, and other production spending for the Hollywood film scoring community, which has suffered from an increase in offshoring of work during the past several years.

Scoring sessions for “The Force Awakens” will take place over the span of several months beginning in April by freelance members of the Los Angeles musicians union Local 47, also known as the Hollywood Studio Orchestra. The orchestra will be put together by music contractor Sandy De Crescent, whose work with Williams began in the early 1970s with Los Angeles orchestras contracted for “E.T. the Extra-Terrestrial,” “Jaws,” and “Raiders of the Lost Ark.” Over the years they have collaborated on several dozen films including Los Angeles scored films “Superman,” “Jurassic Park,” “Schindler’s List,” “Memoirs of a Geisha,” “War Horse,” “The Adventures of Tintin,” and most recently “The Book Thief,” which won the Grammy for Best Instrumental Album and was nominated for Oscar, BAFTA and Golden Globe awards.

The decision to score in Los Angeles was made after producers and director J. J. Abrams heard Williams’ original music for the film’s first trailer, which also was recorded with a Los Angeles orchestra contracted by De Crescent.

“I’m thrilled for the town. This is a huge thing to have happen, at the perfect time,” says De Crescent, commenting on the exodus of scoring jobs affecting not only California but the United States as a whole. “After a very difficult time, this is a wonderful shot in the arm.”

John Williams has been nominated for 49 Academy Awards, winning five; six Emmy Awards, winning three; 25 Golden Globe Awards, winning four; 65 Grammy Awards, winning 22; and has received seven British Academy Film Awards. Williams currently holds the record for the most Oscar nominations for a living person, and is the second most nominated person in Academy Awards history behind Walt Disney.

“We are excited and proud that our talented pool of Local 47 musicians are scoring the next ‘Star Wars’ film here in Los Angeles,” says AFM Local 47 President John Acosta. “This marks a significant achievement not only in efforts to revitalize the musical community in Hollywood, but also in bringing work historically done abroad here to the United States. We look forward to celebrating many similar future successes.”

“Star Wars: The Force Awakens” also marks the first film Williams will be scoring under the Walt Disney Pictures banner. Disney acquired Lucasfilm Ltd., the movie production company founded by “Star Wars” creator George Lucas, in 2012 for \$4 billion. The film is scheduled for release on Dec. 18, 2015.

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Good News for CA Recording Musicians

AB 1199 on the road to improving the state's film/ TV tax credit program relating to music scoring

by Vice President Rick Baptist

Thousands of California musicians suffering from the effects of runaway production are encouraged by a new bill that aims to close loopholes relating to music scoring in the California Film and Television Job Retention Act.

AB 1199, authored by Assemblymember Adrin Nazarian, introduces language that would for the first time require a specified amount of the total expenditures relating to music post-production be done in California in order for a production to qualify for an added rebate.

Musicians applaud this preliminary language as a significant step in the right direction, and are optimistic that further development of the bill will continue to improve upon the existing tax credit program as it relates to music scoring in California.

These initial proposals come as a result of significant inroads made by members of the American Federation of Musicians Local 47, the labor union representing more than 7,000 Los Angeles musicians. The Local 47 political committee, which includes President John Acosta and rank-and-file members, has been working with Los Angeles Mayor Eric Garcetti's office and local legislators including Assemblymember Nazarian to efforts to amend California's Film & Television Tax Credit Program in conjunction with the interests of musicians in the state.

Amended last September by AB 1839, the existing tax incentive program—which awards \$300 million annually—offers a 20% credit on qualified expenses up to \$100 million for feature films and television shows and a 25% credit for relocated TV series and independent films. The law allows for an additional 5% credit of qualified expenditures when an unspecified portion of the music scoring and music-track recording by musicians is done in California. AB 1199 would for the first time require that a minimum of 75%, or an expenditure of \$100,000, for music scoring and track-recording be done in state for productions to qualify for the added credit, similar to a requirement for visual effects implemented by AB 1839.

While the current program does include an added bonus for post-production work done in-state, it does not make doing this work in California a requirement, and productions still receive significant credits even if all post-production is done out of state. Musicians are happy that AB 1199 furthers continued efforts to ensure those production companies that benefit from California's \$300-million annual tax credit program are made accountable to hold professional musicians to the same industry standard as actors, writers, directors, grips, carpenters, drivers and other industry workers.

"The magic of movies is remembered by the music," says Assemblymember Nazarian. "When 'Jaws' roars onto the screen, it's the music that flutters your heart. We need to support our homegrown talent in Los Angeles. This tax credit will ensure the creation and production of our musical magic remains and thrives in Los Angeles."

AB 1199 is endorsed by all AFM Locals in California: Los Angeles Local 47, Long Beach Local 353, Santa Barbara Local 308, Orange County Local 7, San Diego Local 325, San Francisco Local 6, Sacramento Local 12, Richmond Local 424, Santa Rosa Local 292, and Stockton Local 189.

Tax Credits Q&A

Local 47 member Charlie Coker, a bassoonist who now works in film production financing independent media, talks turkey about tax credits.

How have tax credits impacted the industry today?

What people have to understand is that the ecosystem in film has shifted from 20-30 years ago, when the majors were making more theatrical film projects. Tax credits aren't as big a factor in their thinking as they are for independent film producers. If you're not a major or a mini-major, like Sony or Warner Bros. or Lionsgate, and if you're an indie filmmaker, you're going to be looking for all different sources of financing, and tax credits and pre-sales are major components of that equation. The importance of this fact is that independents are now making more of the films in the marketplace.

How important are tax credits to a film/TV production?

Tax credits — whether they're in California or any other state, or abroad in places like Europe and Australia — are part and parcel of independent film financing. They are an integral part. A typical way that a financing package can put together for an independent film is that there are presales for certain foreign territories. Before a film goes into production it may be sold into certain foreign territories. The foreign buyers/distributors put up a deposit and a minimum guarantee, which can be banked to provide production funding. Similarly, tax credits may also be banked to provided funding to the production. Reportedly, at least one European country has a mechanism for the local production company to just deduct the tax credit amount from the overall production spend without banking the tax credit. As such, tax credits are an integral part of independent film financing — they could be 10, 20, 30% of the budget, or a few hundred thousand dollars if the film is only doing post in a tax rebate jurisdiction. Nonetheless, every little bit counts.

How do tax credits come into play with post-production?

I'm not an expert on California tax credits, but generally independent film financiers will look to maximize tax credits where they can. I know of a movie that recently filmed in Georgia and received a tax credit there, and then did post in New York and got a tax credit there as well. Where they can, independent film financiers will look to avail themselves of tax benefits in order to subsidize the budget of the film. If financiers can lop off 5, 10 or 20% of the production budget through tax credits, and it works for the film, then why wouldn't they do it?



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Final Notes



In Memoriam

Norman Mamey (Henry)

Life Member. Conductor
11/7/1948 – 11/22/2014
Survived by spouse

Harold C. Poffenroth

Life Member. String Bass
12/25/1919 – 2/26/2015
Survived by spouse

Richard (Rick) Rosas

Bass
9/10/1949 – 11/6/2014
Survived by friend/partner

Carolyn C. Stephenson

Life Member. Piano
10/12/1928 – 10/3/2014
Survived by daughter

Gabriel S. Williams

Life Member. Drums
5/16/1912 – 2/20/2015
Survived by daughter

Send your Final Notes remembrances to:

overture@promusic47.org

Local 47 Overture Online
817 Vine St. Hollywood CA 90038

Photos are welcome. Submissions are due the 15th of the month.
Please keep submissions to a maximum of 600 words.

Edwin (Eddie) Metcalfe

Life Member. Clarinet
(7/20/1918-10/22/2014)

By Duane Metcalfe, son

Edwin (Eddie) Metcalfe, my dad, singer, clarinetist, saxophonist, arranger of music, ardent supporter and Lifetime Member of the musicians union Local 47, died in Oro Valley, Arizona of natural causes Oct. 22, 2014.

Dad started his entertainment career at age 10, in Pittsburgh, where he was born, on radio station KQV acting in radio plays. He moved on to KDKA, acting and singing on “Uncle Henry’s Radio Rascals.”



Dad picked up his first sax at age 11, learned to play well, and started clarinet at 13. He said, “If you’re going to play a woodwind, you should start with the clarinet; it’s a lot easier than saxophone.” Words he made me live by as an adolescent wanting to be “just like Dad.” I lasted six years. Then I took up singing, instead, just like him. It was even easier.

Eddie was playing with dance bands around Pittsburgh by the time he graduated high school. He played with Fran Eichler, Dick Barrie, Leighton Noble, Tommy Tucker and Maurice Spitalny.

He married my mother, Tootie, in 1939, and had my sister in 1941. The Army drafted him in 1943. While in the Army he booked post band dates and produced Army radio shows at Fort Bliss, El Paso.

Eddie rejoined Leighton Noble after the Army. I was born in ’47. Spike Jones heard good things about my dad at this time and offered Dad a job. My sister remembers the day our dad had his horns painted purple at Joe Siracusa’s, the drummer and percussionist, because that’s what Spike wanted. Dad hated it. His horns, he said, always had a lavender sheen to them even after he had the paint removed.

Dad as part of his giving back to the community, saw opportunity in joining the Local 47 musicians union band, participating in park concerts around the Los Angeles area and playing in a couple of Rose Bowl parades. He wore out a set of evening dress shoes in his last parade as well as learning that playing clarinet well in the cold with white dress gloves on is not easy.

My sister and I remember a couple of union-sponsored summer picnics we attended. There were long, strung-out baseball games being played, and someone remarked, “Remember we’re musicians not baseball players, how good could we be?” Dad also played weekend gigs around Southern California with the Tommy Jones Band, and with the Los Angeles Rams Band... you know the football team?

Dad had a part-time Saturday job in the early ’50s helping a guy make mouthpieces for saxophones. Dad knew nothing about machinery so he didn’t last long at the job. When he sold his horns in the late ’90s the guy who bought them said the mouthpieces that went with the horns were worth more than the horns. Dad was seriously saddened by that comment. Those were his original horns, meticulously cared for over 70 years. No one seemed to care except him.

Dad saw that television, new on the scene, was going to replace a lot of entertainment opportunities in the early ’50s. Dad started a career in radio/TV spot sales at KTTV-TV, Hollywood. Elton Rule, past ABC network president, and Dad started KABC-TV, Hollywood on the same day.

Dad ended his radio/TV career in 1989, retiring from WPTA-TV as a VP/General Manager in Fort Wayne, Indiana. He and my mother moved to “the sand” – Arizona, because neither could agree on a beach or golf course. The golf course, eventually, won.

Mother died Christmas 2000. After a couple of years “batching” it, Dad reunited with Betty Phares, past acrobatic dancer, who toured with her dance troupe with Spike and subsequently later acted in a couple of Three Stooges shorts.

Dad’s last couple of years were quiet and without serious medical issues. Yes, he had older-people issues; heart and dementia. Thankfully he remembered the good times and few bad times. He liked to point out, “Entertainment is my life.” He said the morning he died, “I feel better than some but not as good as others.”

Eddie was 96.

Harold ‘Hal’ Clifford Poffenroth

Life Member. String Bass
12/25/1919 - 2/26/2015

By the Poffenroth family

Hal was born on Christmas day in 1919 in Endicott Washington to John and Mae Poffenroth. Mae, was also born on Christmas day. Hal always said, “If it’s good enough for Jesus it’s good enough for me.”

While growing up in Endicott he was given the nickname of “Dutter,” and that name stuck with him for the rest of his life. Hal followed his three older brothers and a stepbrother and joined the Army Air Corps during WWII. Mae had five stars in her window, and all five brothers were in different branches of the service. While stationed at Blythe, California, he lost his left eye when he was hit with a piece of shrapnel. After spending a year in the Veterans Hospital in L.A. he was medically discharged from the Air Corps.

Using the GI Bill, Hal went on to study music at the Los Angeles Conservatory of Music. Hal was an accomplished bass player, both stand-up and electric; he also played drums and piano and had the most wonderful voice. Hal worked with many musicians in the Los Angeles and Hollywood area. One of his proudest moments was playing bass with the June Lynn trio at the Hollywood Palladium. At the time of his death Harold was a proud Lifetime Member of Musicians Local 47 in L.A.

He moved back to Washington in the 1950s and joined the Spokane music scene. Hal spent the next 20-some years with the Don Eagle Trio at the Ridpath Roof. During the summer the trio would go on the road and had a blast playing up and down the coast. One of their favorite places to play was Winnemucca, Nevada, where they made lifelong friendships.

During the swinging ’60s the Don Eagle trio had a weekly television show where Hal was known as the voice of Spokane. When Don retired, Hal formed his own band the Hal Poffenroth Trio with Amil Kyseth on piano and Ron Slama on drums. They played in the Spokane area for many years, most notably the Chinese Gardens and Hobart’s. Besides his wife Toni, children and grandchildren, music was his life and he continued to play around Spokane at age 90.

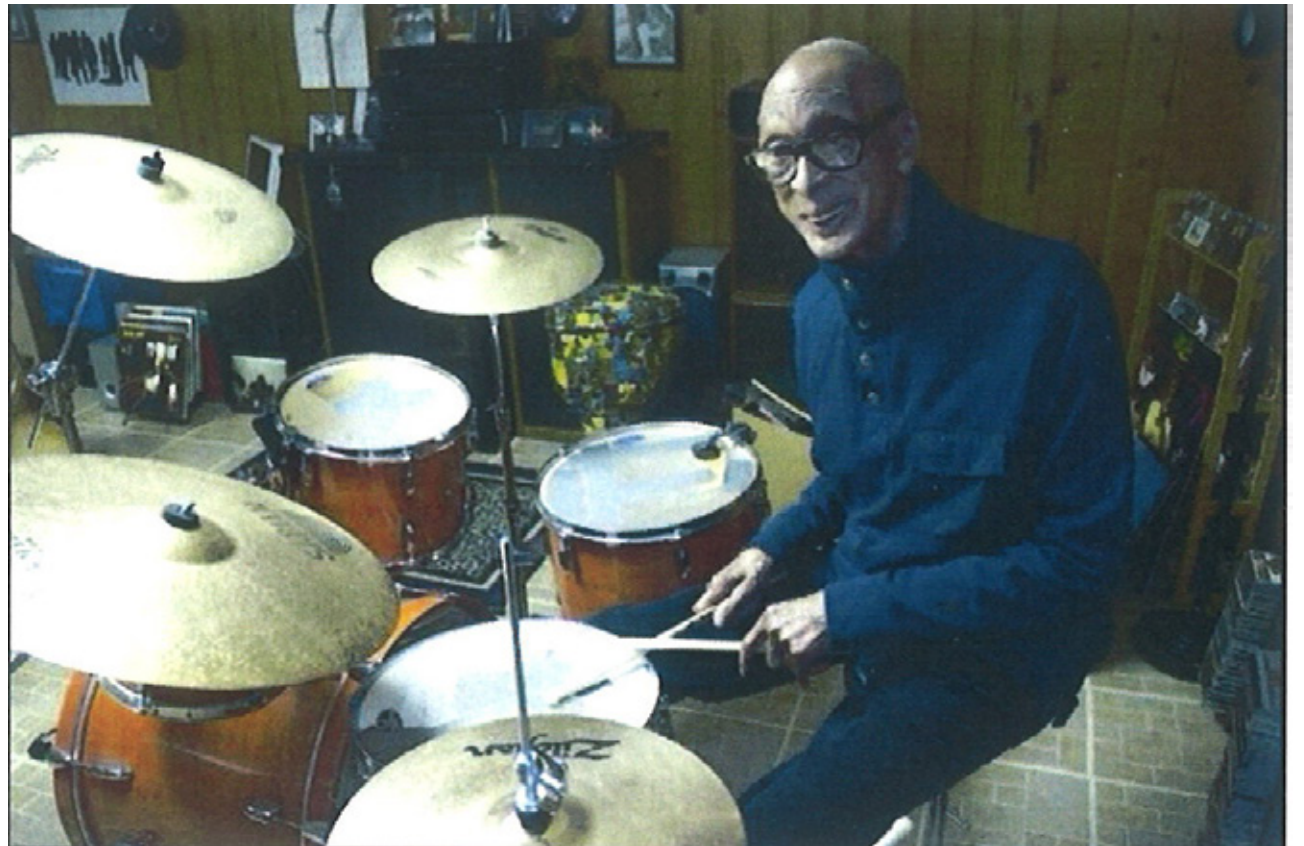


Gabriel Sampson Williams Sr.

Life Member. Drums
5/16/1912 – 2/20/2015

By the Williams family

Gabriel Williams was the youngest of four children born to Benjamin and Mamie Williams (siblings: Edina, Faye, and Benjamin Jr.). This date, May 16, 1912 was earmarked as a “great event” in the Williams’ household. He was a warm and considerate child, and grew into a kind, hardworking adult.



Gabriel lived his entire adult life, over 75 years, in the Los Angeles area. Taking on odd jobs, performing at night, and succeeding in completing junior college at age 55, he retired from the Los Angeles School Board, going on to play percussion professionally. A Lifetime Member of Local 47 musicians union, and a permanent band member with Sony’s Dixieland band in Culver City. He performed locally with his group, the Change Over’s. It is while he was appearing with this group that he was approached by an agent asking if he might be interested in doing movies.

Gabe made his motion picture debut in “Nutty Professor II: The Klumps” starring Eddie Murphy and Janet Jackson, followed by “Mr. Deeds” with Adam Sandler. He also made several key appearances on “Mad TV” as Snoop Doggy Dogg. He also performed as a dying peasant with Mother Theresa. He also made video appearances featuring Jay-Z in “Hay Papi” and a Super Bowl commercial, “The Feel of Cotton.”

Professionally playing with Freddy Beechem, Louis Armstrong, Earl Hines, Red Saunders, Truck Parham, Jimmy Lunceford, Billy Eckstein, Nat King Cole, Percy Mayfield, Roy Milton, Gideon Honore, Roy Milton, and Roy Eldridge, to name a few.

Gabriel earned and received the 33rd degree (as the Illustrious Potentate) from the Masonic Order (Santa Monica Chapter), serving that position for one year.

Gabriel had two children, Gabriel Jr. (who preceded him in death), and a daughter, Letitia Ann, his constant friend and companion. He leaves to continue his legacy four grandchildren, 15 great-grands, and nine great-great grands; 47 great-nieces and –nephews, 16 great-great-nieces and –nephews, and loyal cousins and friends.

Should I Have A 'Living Trust'

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

Another advantage of a living trust over a mere will, particularly where there is an estate in excess of one hundred fifty thousand dollars, is, quite simply, that wills are subject to Probate and trusts are not. If a Probate is required, statutory fees for attorneys and executors in California are among the highest in the country. For example, if your gross estate is \$500,000, which would certainly include the price of a moderate home in many parts of Los Angeles, the state authorizes the payment of fees and commissions totaling \$52,000, plus the Court costs and related expenses. A substantial portion of these costs can be avoided through the proper establishment and operation of a living trust.

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

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

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AFL-CIO Consumer Benefits

Remembering Candi

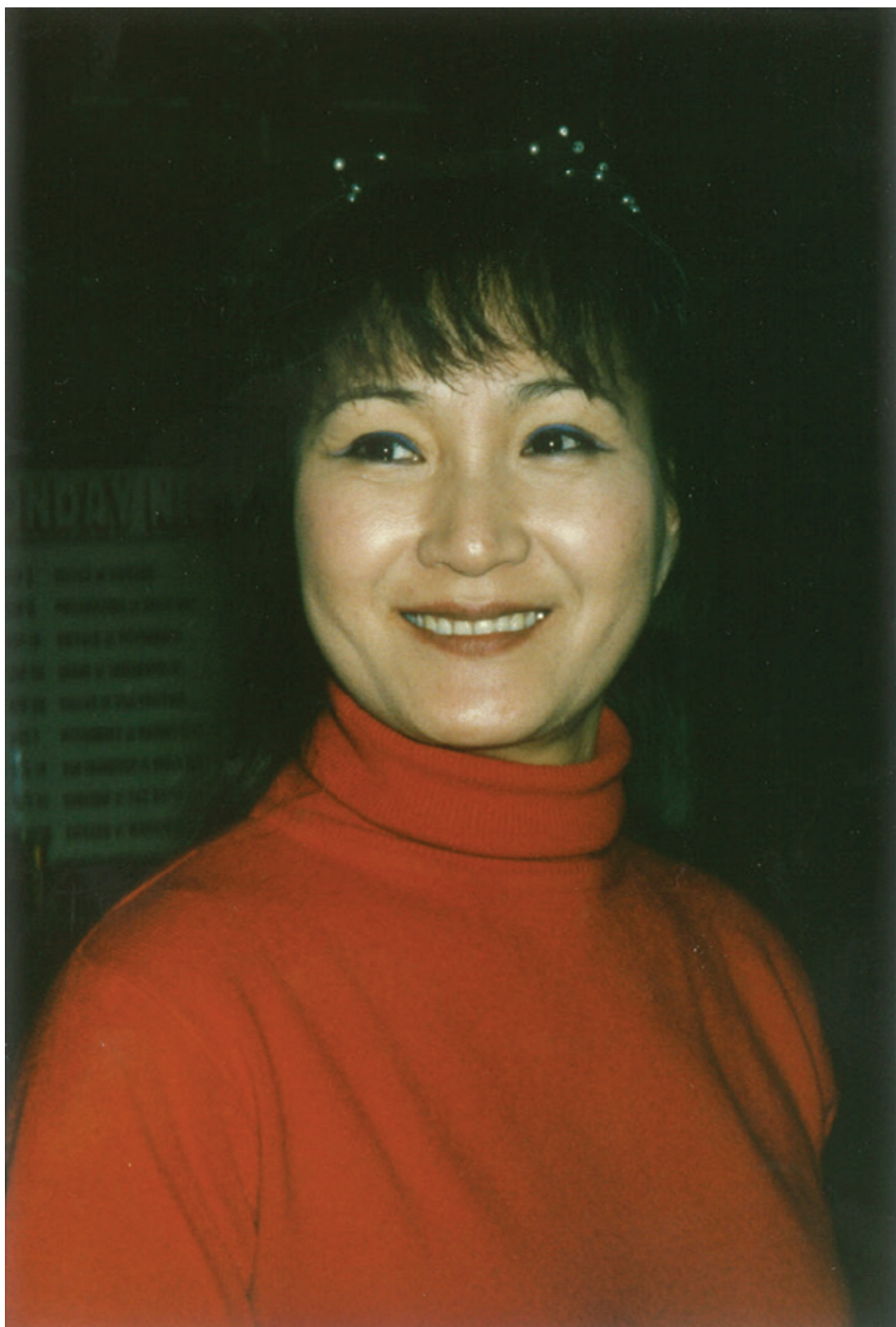
In December 2014, Local 47 lost one of the most loyal, hard-working, and sweet employees we've ever known.

Longtime computer systems administrator Candi Busapavanij passed away peacefully at her home during the night of Dec. 16, 2014. Her sudden loss was a sudden shock to us all, as she had been responding well to cancer treatment and planning to return to the Local in the spring. Just a few days before, friends described her as feeling happy, active and energetic.

Candi began her career at Local 47 in 1985, faithfully serving in the same post for three decades. She would often help members with paying dues or website issues, and helped everyone in the Local 47 offices by churning out digital information from our internal database, maintaining all the computer hardware and software, and countless other duties and tasks. The degree to which Candi's role in the day-to-day running of the Local cannot be overstated — the impact of her loss has been felt by each and every department.

Candi loved her friends, and loved cooking healthy and delicious food — which she often happily shared with colleagues. Her smile, warm nature, and adorable laugh are warmly remembered and incredibly missed by everyone at Local 47.

We love you, Candi!





Photos: Linda A. Rapka

Dodger Stadium organist Nancy Bea Hefley, Local 47 Life Member, has enjoyed performing at the ballpark since 1988.

Take Me Out to the Ballgame

Dodger organist Nancy Bea Hefley talks about her three decades with LA's Boys in Blue

by Linda A. Rapka

Named by some fans as their “favorite Dodger” of all time, stadium organist Nancy Bea Hefley has livened up the ballpark with her signature playing since 1988.

Though the last few years have seen her playtime steadily dwindle, public outcry has been strong enough to see her contract renew for the next baseball season.

And she couldn't be happier.

A Life Member of Local 47, Nancy initially wasn't much of a baseball fan (“Though I am now!” she laughs). She sought out the organist position at the encouragement of her husband, a die-hard Dodger fan, and their friend, former Dodger pitcher Tommy John. When she heard that stadium organist Helen Dell was retiring, her husband encouraged her to apply. “I've been here ever since,” Nancy Bea said. “They haven't been able to get rid of me!”

Slowly but surely, over the years Nancy has grown a soft spot for baseball. “At first I didn't think I'd want to sit at a baseball game every night,” Nancy Bea said. “I didn't know it was going to be so much fun.”

A lot of that fun comes from not the sport, but the people. “A lot of it is the camaraderie we have here,” she says. “The other just goes along with it. You get to know some of the players. I went down several years ago and Matt Kemp said to me, ‘I always wanted to meet you!’ I said me? Why me? Juan (Uribe) was way out in center field—this is pre-game of course— and Matt yells to him, “Juan! Juan! Nancy Bea's here!’ That was pretty neat.”

The Dodgers open the 2015 season at home against the San Diego Padres on April 6.



View from the press box, where Nancy Bea performs during each game.



Local 47 Secretary/Treasurer Gary Lasley and Live Performance Assistant to the President Diane Lauerman stopped by Dodger Stadium for a visit last season.

California Jazz Foundation's Annual Gala *Give the Band a Hand*

6:00 p.m., Saturday, April 25, 2015

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

Honorees:
Corky Hale and Mike Stoller
"A Marriage Made In Heaven"

Introduction by Elgin Baylor



CJF will honor Corky & Mike with the "Nica"
Lifetime Achievement Award for their
significant far-reaching philanthropic work
and astounding musical output.

Introduction by **Elgin & Elaine Baylor**

Music performance featuring Steve Tyrell

Also appearing: Corky Hale, Carol Robbins,
Sally Kellerman, Artie Butler,
Foshay Jazz Ensemble



Proceeds will support the
California Jazz
Foundation's programs to
assist California's jazz
musicians in financial or
medical crisis.

nonprofit 501(c)(3)
Tax ID #65-1270361



Tickets: \$200 each will be held at the door.

www.californiajazzfoundation.org
info@californiajazzfoundation.org
(818) 261-0057

CALIFORNIA JAZZ FOUNDATION





‘Billy Elliot the Musical’

With unforgettable music by Elton John, sensational choreography and a powerful storyline, the orchestra for McCoy Rigby’s musical adaptation of “Billy Elliot” performed a sensational three-week run at the La Mirada Theatre Jan. 16 through Feb. 8.

Eric Heinly - drums/percussion

Jack Majdecki - guitars

Ryan Whyman - keys

Adam Bhatia - trumpet

Sean Franz - reeds

John Glaudini - music director/keys

Danielle Ondarza - horn

Nate Light - bass

Joe Stone - reeds



‘Enter Laughing - the Musical’

The musical trio to the hysterical stage version of “Enter Laughing,” featuring music and lyrics by Stan Daniels, enjoyed a madcap monthlong run at the Wallis Annenberg Center for the Performing Arts Feb. 8 through March 6.

Albie Berk - drums

Gerald Sternbach - music director/conductor/piano

Adrian Rosen - bass

share YOUR story
with
the Overture

OPEN MIC!

Overture Open Mic
817 Vine St.
Hollywood, CA 90038

ph (323) 993-3162
fx (323) 466-1289
overture@promusic47.org



All material accepted for the *Overture* is subject to editing in accordance with editorial policy and style and the dictates of space, clarity, sense, interest and union members' welfare. Submissions will be considered based on relevance and interest to the Local 47 membership.



2015 Edition of Labor 411 is Here!

Labor 411, the nation's #1 guide to union-made goods and services, has just released its 2015 print edition for LA – bigger and better than ever.

Now featuring more than 8,500 listings, the shopping guide makes it easy for consumers to support good, middle class jobs every time they open their wallets. So whether you're looking for a hotel for out-of-town guests, a fun venue, party snacks, or deciding which new car to buy, you'll find it in Labor 411!

Available now at labor411.org



The Local 47 Referral Service is Now:



The Local 47 Referral Service is excited to announce a brand new name, and a new look to match!

Now known as GIG JUNCTION, we've undergone a vibrant rebranding to coincide with a renewed marketing and outreach campaign to enhance our free service connecting Local 47 musicians with employers.

If you are already enrolled in the Referral Service, now's a perfect time to revamp your page! Visit the new gigjunction.com (your login info is the same) and add new photos and sound clips to your existing profile. If you haven't yet joined - what are you waiting for? This service is FREE to all Local 47 members — so join today! Contact Gig Junction Administrator Michael Ankney to learn more and get started: 323.993.3174, contact@gigjunction.com



COME BY AND SAY HELLO APRIL 27!

Stop by the Gig Junction booth at the April General Membership Meeting to learn more about the free Local 47 referral service. We'll have applications on hand for you to sign up! (Open to Local 47 members only.)



Ed Yourdon/Creative Commons

Professional Musicians, Local 47 and Employers' Health & Welfare Fund

Staying Active as You Get Older Can Lead to a Happier, Healthier You

As we age, we encounter more medical issues which result in some type of medical provider intervention. This increased use of medical services has a direct correlation with the increase in medical premiums.

Collectively we agree everyone needs access to affordable health-care. But, how do we obtain affordable care? As mentioned previously, one factor in reducing cost is to reduce utilization – That means stay healthy. Physical activity is good for people of all ages to maintaining a healthy body.

Staying active can help:

- Lower your risk of heart disease, stroke, type 2 diabetes, and some types of cancer
- Improve your strength and balance so you can stay independent
- Reduce symptoms of depression
- Improve your ability to think, learn, and make decisions

Before you begin...

If you have a health problem like heart disease, diabetes, or obesity, talk to your doctor about the types and amounts of physical activity that are right for you.

Aim for 2 hours and 30 minutes a week of moderate aerobic activities.

- Choose activities that make your heart beat faster, like walking fast, dancing, or raking leaves.
- Start slowly. Build up to 30 minutes on most days of the week, at least 10 minutes at a time.
- Tell your doctor if you have shortness of breath, chest pain, or unplanned weight loss.

Do strengthening activities two days a week.

- Try using exercise bands or lifting hand weights. You can also use cans of food as weights.
- Breathe out as you lift something, and breathe in as you relax. Holding your breath can cause changes in your blood pressure.

Do balance activities 3 or more days a week.

- Practice standing on one foot.
- Stand up from a sitting position.
- Learn tai chi (“ty chee”), a Chinese mind-body exercise that involves moving the body slowly and gently.
- Sign up for a yoga class, or try following a yoga video at home

Source: Administration on Aging and Healthfinder.gov

Work Dues Notices

At its Dec. 9, 2014 meeting, the Local 47 Executive Board passed the following motion:

“As a matter of policy, Local 47 will no longer mail checks to members or non-members whose delinquent work dues liability is in excess of \$1,000. When the Local receives a payroll check for anyone who has such a delinquency, the member or non-member shall be contacted by the Secretary/Treasurer’s office. Checks within 14 days of expiration will be deposited in the Escrow Fund.”

If you fall into that category, you will receive a postcard informing you that your check is in the office. You can call the Secretary/Treasurer’s office at (323) 993-3159 to discuss your work dues delinquency and to make arrangements to pick up your check.

Notice From the Executive Board:

Work Dues Delinquency and Suspension

1) Local 47 members whose work dues delinquency exceeds \$500 shall be suspended and

2) non-Local 47 members whose work dues delinquency exceeds \$500 shall be referred to the IEB as provided in the AFM bylaws

Rehearsal Room Schedule

Rehearsal room rates are \$15 per 2½-hour block for regular rooms, and \$20 per 2½-hour block for large rooms (1 and 6). All rehearsals will be 2½ hours in length ending at 9:30 p.m. on weeknights and 3:30 p.m. on weekends. If you require more time, an additional block of time must be purchased.

The P.A. rate is \$10 per rehearsal.

Open to ALL AFM members!

For reservations contact Jeff Surga:
(323) 993-3179

MONDAY – FRIDAY
10 a.m. – 12:30 p.m.
1 p.m. – 3:30 p.m.
4 p.m. – 6:30 p.m.
7 p.m. – 9:30 p.m.

SATURDAY & SUNDAY
10 a.m. – 12:30 p.m.
1 p.m. – 3:30 p.m.

Resignation Policy

TO RESIGN IN GOOD STANDING:

In order to resign in good standing, you must email, mail or fax your written request to Local 47 before your membership is suspended. Though dues are due Jan. 1 and July 1, current grace periods extend to March 31 and Sept. 30, respectively; suspensions are posted April 1 and Oct. 1.

In addition to membership dues, all other financial obligations, Local and International, must be paid prior to resignation. Your letter of resignation will be presented at the following Executive Board meeting and a written response will be mailed to you. Don’t wait! If you wait, you will be required to pay another half year’s dues or clearance fee.

Overture Editorial Policy

All material accepted for Overture Online and is subject to editing in accordance with editorial policy and style and the dictates of space, clarity, sense, interest and union members’ welfare. Submissions will be considered based on relevance and interest to the AFM Local 47 membership.

Letters to the editor are limited to a maximum of 400 words and are subject to editing. Not all letters submitted will be published. Obituaries (Final Notes), club reports and articles submissions are limited to a maximum of 500 words. Final Notes should generally be personal recollections, not biographical details. Articles, stories and advertisements must be attributed only to the writer(s) involved. The editors do not necessarily agree with or support the views expressed in submissions to Overture. Anonymous or unsigned submissions will not be printed.

Photos may be submitted via email or in hard copy (developed photos only; not printouts of digital photos) and must include complete caption information (full name of photographer and of everyone pictured, date and location of image) or they will not be published. Photos will not be returned unless specifically requested by sender.

Overture does not solicit nor hire freelance writers or photographers and accepts submissions solely on a volunteer basis. Articles and photos become the property of Overture and may be republished in any format. Overture and AFM Local 47 do not expressly share the same views as contributing writers, nor expressly endorse the intent or judgment that may be present in submissions.

Deadline for all advertisements and submissions is the 15th of the month preceding issue date. Overture reserves the right to accept or refuse any submission, including advertisements, at its discretion.

Submissions may be sent to:
AFM Local 47, Attn: Overture
817 Vine St., Hollywood CA 90038
ph (323) 993-3162 fx (323) 466-1289
overture@promusic47.org

Membership Dues Policy

Annual Membership Dues

Regular Member

Full Year: \$210

Half Year: \$110

Life Member

Active Life Member: \$110

Inactive Life Member: \$90

Make checks or money orders payable to:

AFM Local 47, 817 Vine St.,
Hollywood, CA 90038-3779

You can also make payments with VISA, MasterCard or Discover (no bankcards)

Suspension/Expulsion/Reinstatement

Annual dues for regular members, Life Members and Inactive Life Members are due Jan. 1. Dues must be received by March 31 to avoid suspension. Dues and reinstatement fees must be received by June 30 to avoid expulsion.

Regular member semi-annual dues are due July 1. Dues must be received by Sept. 30 to avoid suspension. Dues and reinstatement fees must be received by Dec. 31 to avoid expulsion.

When paying by mail, please write "Attn: Dues/Membership Department" on your envelope. When paying by Online Banking the checks must include your name and your Local 47 six-digit account number that appears on your statement.

Death benefit is not payable to a beneficiary if the member was suspended, expelled, or had resigned at time of passing.

Credit Card Fees:

From

\$1 to \$100 \$1

\$101 to \$200 \$2

\$201 to \$300 \$3

\$301 to \$400 \$4

\$401 + \$5

NO EXTRA FEES YOU PAY ONLINE
AT AFM47.ORG!

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

(323) 993-3116

membership@promusic47.org

Please Note the Following Important Information:

If your membership dues are received by the Local after MARCH 31 (annual or semi-annual payments) or SEPT. 30 (semi-annual payments only), your membership dues payment will be subject to a reinstatement fee and will be allocated as follows:

First - Reinstatement fee.

Second - Any remaining amount will be applied to current period membership dues.

Third - Any remaining balance will be applied to unpaid fines.

Fourth - Any remaining balance to late fees.

Fifth - Any remaining balance to work dues.

Example: John Q. Member pays \$190 but it is not received until April 1. The result, without exception, is as follows: Any payments received after March 31 will go to credit and remain in credit until the last week of June. At that time, one half-year will be applied plus a \$25 reinstatement fee. The remainder of the credit will be applied when full payment is received. The amount owed will show on your statements.

If you anticipate a late payment for full annual dues and you do not want your payment to be applied as in the above example, you must include the extra \$25 reinstatement fee with your payment totaling \$235. The reinstatement fee of \$25 also applies to Life Members and Inactive Life Members.

As a reminder, membership dues statements are sent as a courtesy to you. If, for any reason, you do not receive a statement, it remains your responsibility to pay your membership dues and other financial obligations to Local 47.

HELP A MUSICIAN IN NEED

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

Local 47 Merchandise



Shirts \$20

100% COTTON
UNION MADE IN USA

GREY SHIRT WITH
BLUE, GREY
& WHITE LOGO

S, M, L, XL, XXL



Hats \$18

UNION MADE IN USA

BLACK HAT WITH
BLUE, GREY & WHITE LOGO
VELCRO STRAP





notice of open position

The Los Angeles Chamber Orchestra announces
an opening for the following position:

personnel manager

Interviews to be held in Los Angeles County,
California:

June 22 - 26, 2015

Highly qualified and experienced candidates should mail,
fax or e-mail a cover letter and resume to the following
address:

PM Applications Administrator
Los Angeles Chamber Orchestra
350 S. Figueroa Street, Suite 183
Los Angeles, CA 90071
fax: 213 626 2157
email: info@laco.org

Applications must arrive in the office by **May 29, 2015**.

The orchestra performs seven subscription weeks between
August 15 and Memorial Day each season for an
approximate total of 42 services.

2014-15 per-service wage scale:

Orchestra rehearsal:	\$ 382.00
Orchestra performance:	\$ 484.00

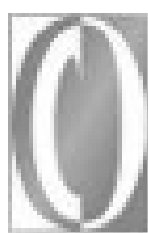
The Los Angeles Chamber Orchestra is an equal opportunity employer

los angeles
chamber
orchestra

Jeffrey Kahane
Music Director



Auditions



SANTA BARBARA
CHAMBER ORCHESTRA
MUSIC DIRECTOR HEIICHIRO OHYAMA

Announces auditions for the following positions:

May 21, 2015 —Second Oboe, Prelim and Final

May 22, 2015 - Section Bass (1 position), Prelim and Final

Pay Scale:

Section: Rehearsal \$132.82– Performance \$165.54

Travel allowance and 10.9% AFMEPF

Wages reflect scale for the 2015-16 season.

Auditions will be held at
The Lobero Theater, Santa Barbara

Highly qualified applicants should send, fax or e-mail
a one-page résumé no later than **May 1, 2015**

**Deposit of \$50 must accompany application mailed
to address below:**

Andrew Klein, Personnel Manager
Santa Barbara Chamber Orchestra
P.O. Box 90903, Santa Barbara, CA 93190
Fax (805) 966-2448; auditions@sbco.org

*Repertoire list will be made available at www.sbco.org in April.
List will not be provided over the phone.*

Santa Barbara Chamber Orchestra is an Equal Opportunity Employer



Symphony 47

Eímear Noone, Music Director Announces Openings For:

VIOLINS

VIOLAS

CELLI

BASS

Open to ALL Musicians — Union* and Non-Union members welcome! Interested parties for instruments indicated may show up at rehearsals:

EVERY MONDAY, 11am — 1pm

Local 47 Serena Kay & Earl Williams Auditorium

817 Vine St. Hollywood CA 90038

or contact orchestra liaison Dr. Janice Foy 818.892.8737

* All union musicians will receive union compensation for performances

Learn more about the orchestra at symphony47.org



LOS ANGELES
COMMUNITY COLLEGE DISTRICT



MUSIC INSTRUCTOR

Posting Close Date:
May 4, 2015

Job Description:

The Los Angeles City College (LACC) Music Department seeks candidates for a full-time, probationary (tenure track) position in Commercial Music. The ideal candidate is a dynamic and inspirational teacher with strong connections in the music industry, expertise in music recording software, and the ability to teach instrumental group classes and conduct ensembles. The individual would be responsible for developing the commercial music program, focusing on degrees, certificates, and outreach.

Minimum Qualifications:

Master's degree in Music, OR a Bachelor's in Music and Master's degree in Humanities, OR equivalent

VIEW FULL JOB POSTING AT

<https://laccd.peopleadmin.com/postings/2126>

Contact:

Allison Jones

(323) 953-4000 ext. 2060,
jonesa@lacitycollege.edu



Classifieds

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Donna Mitchell
Secretary
Ext. 144

Your Classified Ad here!

Deadline: 15th of the month
preceding issue date
\$25 for up to 25 words

Contact:

advertising@afm47.org

323.993.3162

WANTED

Jazz L.P.s / Sax Mouthpieces wanted: 1950s -
1960s jazz records: Blue Note, Prestige, small
group modern jazz bought. Otto Link, Meyer,
Selmer mouthpieces purchased. 310-397 7867

PAST ISSUES OF OVERTURE

\$100 EACH for April 1939, April 1947, January
and February 1948. AFM member research-
er will donate these to complete the Local 47
Archive set. Contact: Jack Bethards 707-747-
5858 or Jack@Schoenstein.com

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Deadline: Artwork and payment
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Contact:
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