

Overture

online



Michael Giacchino

Summer's hottest composer shares his love of Los Angeles musicians, balancing work and family, and how he maintained his sanity scoring three summer blockbusters back to back (to back)

General Membership Meeting
Monday, July 27, 7:30 p.m.
Resolution to amend the Bylaws

In Memoriam: James Horner
*Hollywood mourns the tragic loss of one
of our generation's finest film composers*

Overture

online

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AFM Local 47
817 Vine Street
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Editor

Gary Lasley

Managing Editor / Ad Manager

Linda A. Rapka

Graphic Design / Layout Assistant

Candace Evans

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 throughout North America.

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Contents

Navigate back to Contents by clicking the "O" links

Overture Online / Vol. 1 No. 7 / July 2015 / afm47.org

Cover Story



Interview With Michael Giacchino

Columns

#listenLA Spotlight:
JURASSIC WORLD

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Officer Reports

EMD Report

At the Local

On the Town

Final Notes

Open Mic

Gig Junction

Health & Welfare

Bulletin Board

Auditions

Classifieds

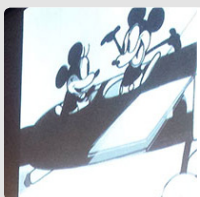
Advertise

Features

AB
1199

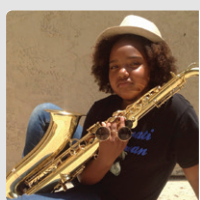
California Musicians Lead AB 1199 to the Senate

Labor unions, music institutions, and hundreds of community members push forward legislation to bring more music jobs to the state



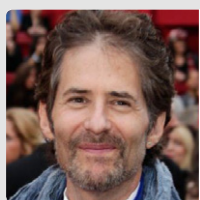
LA Chamber Orchestra Celebrates Disney Animation

"LACO @ The Movies" performs live to lost Oswald the Lucky Rabbit cartoons & other Disney favorites



Swati Swan: Local 47's Youngest Member

12-year-old saxophonist, the youngest member of AFM Local 47, sets her sights high for a future in jazz



James Horner: An Appreciation

'Titanic' composer mourned, remembered, eulogized - by Jon Burlingame



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President John Acosta

All in to Win

Our union has always been based on service. From servicing member contracts, filing grievances and claims, servicing members through our Referral Service, workshops, and seminars, day in and day out we have prided ourselves on service. Service is important, but a union cannot grow on service alone. Increasingly service model unions need to re-fashion themselves into organizing unions. Unless we build power in our union by organizing we will continue to lose strength in our contracts and at the bargaining table. Many of the agreements you work under were fought for and won by collective actions by union members. Every day we need to strive to balance the services we provide and the goals of organizing new and existing members, new jobs, new gigs and new opportunities. With this in mind, on June 1 we held the first ever staff-wide, one-day organizing training. The training was conducted by Chloe Osmer, Senior Organizer of the AFL-CIO, along with AFM Western Organizing Coordinator Ed Gutierrez and reps from the AFL-CIO and UCLA Labor Center. The training incorporated organizing basics, labor history and role-play conducting one-on-one conversations with musicians. I was extremely pleased to see all of our staff engaged and actively participating. As we go forward there will be large hurdles to overcome. We have decades of baggage working against us. There will be failures and losses, organizing is a messy business, but if we stick together and stand committed to each other we will win.

Organizing Update

I am pleased to report on several new wins for Local 47 musicians. After a year of working behind the scenes, Showtime series “Penny Dreadful” has agreed to go union, covering 40 musicians and music prep staff. Also through the efforts of Gordon Grayson our EMD Administrator the show “Pretty Little Liars” has agreed to go AFM. Our work in passing the Film and TV Tax Credit was instrumental in organizing “Pretty Little Liars,” a California production which has been a recipient of millions of dollars in rebates over the years. With a lot of help from our friends at the Los Angeles County Federation of Labor, the NFL agrees to go union! We have first-time contracts with the owners of the soon to be built Carson and Inglewood stadiums, ensuring that all professional musicians in either venue will be covered under a Local 47 contract. This includes live performances and recorded and televised media. With musicians laying the groundwork and working in tandem with Rep Diane Lauerma, we now have a first-time CBA with the Magic Castle, after decades of single-engagement contracts. We also have a new agreement with the music education organization Tutti Music, which is a first-time music teaching CBA. We have a new CBA covering La Mirada Theatre for productions produced by the city of La Mirada. In addition to these new agreements, in negs with Six Flags for a successor agreement, Rep Michael Ankney organized the singers in the park to expand our representation, and on a voluntary basis management has agreed to recognize Local 47 as the bargaining agent for singers performing with musicians. These are just a few areas where we have expanded union employment opportunities. There are many more, and with a simple phone call you can begin organizing your non-union gig into a union gig.

Fraternally yours,

John Acosta
President





Vice President Rick Baptist

This is my sixth month on the gig report. My eyes have been opened to politics!! Not the politics of our Senators and such. No, the politics of our union brothers and sisters. It truly makes me long for the petty spats we had in the studios. Things like spats between sections of the orchestra such as:

- 1) Wow, the horns really do sound behind the beat. (Of course they are on opposite sides of the studio from us, duh!)
- 2) Why must the viola section always grab their ears when the conductors says “brass only”?
- 3) Why do the cellists always have to prop their cases in front of the trombone section?
- 4) Jeez, do the percussion guys have to stand right behind us and play the cymbals so damn loud?
- 5) And lastly, why does the entire orchestra have to look at the trumpet section when someone says, “Who farted?”

John and I will be going to Las Vegas on July 16 to champion the Motion Picture/TV Employment Task Force recommendations to the International Executive Board. I am a little apprehensive about going before the IEB, but I am very confident that John and I can plead our views and show them that this will help our town, our Federation, our musicians, and the business as a whole.

Live, laugh and love.

Rick Baptist
Vice President



Secretary/Treasurer Gary Lasley

Summer is upon us and that means a delicious menu of music under the stars all across the region. Probably the most famous outdoor venue in the world is the Hollywood Bowl. For six nights a week it will sizzle with the sounds of the Los Angeles Philharmonic, the Hollywood Bowl Orchestra, jazz, and music from around the world. The Pasadena Symphony/Pops led by Michael Feinstein will present a series at the Los Angeles Arboretum, and summer wouldn't be summer without the California Philharmonic and the ever-venerable Victor Vener at the Santa Anita race-track. A short drive east will take you to the Redlands Bowl where you can hear the San Bernardino Symphony. The opportunities are endless to hear incredibly talented Local 47 musicians performing all around us. I'm getting my picnic ready!

Summer also means the July 27th General Membership meeting is coming up. Please plan to attend in order to hear the latest official news and information about the Local and to express your opinions about the governance of our union. In addition to the Officers' reports we will be voting on a resolution to amend the Local 47 Bylaws. You can read the text in the Summer Overture Magazine.

We probably wouldn't be talking about voting for anything were it not for the Declaration of Independence, which was signed on July 4th, 239 years ago. But the original document that paved the way for our democracy was the Magna Carta. June 15 marked the 800th anniversary of the signing of the document between King John of England and a group of rebel Barons in 1215. It curbed the power of the King and granted social and political rights to the Barons that are the foundation of our constitutional law, including the right to criticize the government, approval of taxes, due notice of meetings and a prohibition on unlawful imprisonment.

Until next time, thanks for listening. Summer is my favorite time of year; a time for ball games, beaches, backyard barbeques and beautiful music performed by the greatest musicians in the world!

Warmest regards,

A handwritten signature in cursive script that reads "Gary".

Gary Lasley
Secretary/Treasurer





Electronic Media Division Administrator Gordon Grayson

Fi-core, Shmi-core... Or, Your Work Dues at Work

Whoa, where to start, with so much going on. Oh, I know, New Member Orientation! Every third Thursday of the month, I am fortunate enough to meet and greet new Local 47 members here in our conference room, and introduce them to their union. I usually try to point out the difference between membership dues and work dues, with an emphasis on the latter. Work dues, I explain, are the operating revenue of the Local, allowing us to keep the lights on, computers running, staff to travel for contract negotiations, and the multitude of other expenses required to provide the services musicians expect and deserve from their union. Work dues also pays the salaries of the staff, including mine, so I quite literally work for the members. Well, I encourage them: get your money's worth. Reach out, engage with us and let us do the jobs that you pay us for. More on that to come.

There has been a good deal of discussion lately of members resigning from the union and asserting their Beck rights in order to take advantage of both union and non-union work opportunities alike. New, non-union orchestras have sprung up to compete with organized professional musicians and, of course, each other, for the lowest bid. Though the mass exodus many feared has yet to materialize, a prominent contractor has followed fi-core suit, I'm sorry to say. It strikes me that this idea represents a best-case scenario to employers, who now might contemplate hiring the same players, with or without a collective bargaining agreement, without having to fight, bargain or even lift a proverbial finger for it. Employers might even anticipate the windfall of a divided and diminished bargaining unit, without having to themselves wield the anti-worker, union-busting weapon that fi-core/Beck status has always represented. Do we really want to do that to ourselves?

The Electronic Media Division has been actively engaged in a coordinated effort to confront this threat to our collective bargaining agreements, and to our very collective. When a non-union contractor reports a session in advance and requests a session number, we have new protocols in place to select a shop steward, and assign a union representative to attend the session. Our intent is to be present and visible in the workplace, as well as to provide the member representation and contract enforcement/compliance functions that we can no longer rely on a non-union contractor to perform. Along with the Federation West Coast Office, our staffs have been to every such session, and will continue to do so until this situation is resolved.

At these sessions, I've found there might be more than one big elephant in the room, but none bigger than the consistent question on members' minds — what happens when they are asked to play a non-union date? What if they are asked to resign and go fi-core for non-union work? Will they lose accounts if they refuse? Many musicians have related to us how stressed and troubled they are by this uncertainty, and are looking to their union for guidance and support. We hear from working musicians that it would be helpful for us to take a stand, and make it clear that in accordance with our by-laws, there has to be a consequence for those members willing to subvert the collective, look out for themselves at the expense of the rest and accept non-union work.

On the larger labor front, the EMD has been willingly supportive of President Acosta's efforts at the Los Angeles County Federation of Labor, AFL-CIO ("County Fed") to seek recourse in our disputes with those certain non-union and/or fi-core employers to whom I referred. When we became aware of upcoming and potential off-contract scoring engagements of musicians in our jurisdiction, our administration responded appropriately to the threat to area standards such employment represents. The County Fed authorized strike sanction to the Local in its disputes with Cinema Scoring, Collective Media Guild, and Peter Rotter Music Services.

The practical impact of this could be significant. The Local is now in position and planning to conduct informational picketing at work sites where these employers have engaged musicians off-contract. We anticipate that these informational picketing actions may impact the work performance and activities of other sympathetic, County Fed-affiliated unions and their members at such work site(s). If other union members respect our strike sanctioned picket lines, and refuse to cross, then studio lots, recording studios and other production facilities may find that very disruptive, distracting, expensive and otherwise altogether unattractive.

I obviously hope that these efforts are productive and effective, and I certainly hope that our members recognize your union's commitment to protecting the interests of individual musicians, as well as the integrity of the collective bargaining agreements under which players play. We are, of course, open to input from all comers, and will welcome wisdom wherever we are fortunate enough to find it. I encourage anyone still reading to please share your thoughts and ideas on how we might better put your work dues to work.

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.

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Michael Giacchino

Photo: Maria Giacchino

Summer's hottest composer shares his love of Los Angeles musicians, balancing work and family, and how he maintained his sanity scoring three summer blockbusters back to back (to back)

From film and TV to video games, composer Michael Giacchino's colorful and energetic music can be heard nearly everywhere. This is especially true this summer; in just a few short weeks, he scored three of the summer's widest box-office releases — "Jurassic World," "Inside Out" and "Tomorrowland" — without so much as a break. But hard work doesn't seem to faze the prolific composer, whose obsession with music and movies began early. At 10, Giacchino would sneak tape recorders into movie theaters so he could listen to them each night as he fell asleep, and it wasn't long before he started making stop-motion animation with homemade soundtracks in his parents' basement.

He studied film at the School of Visual Arts in New York, and music at Juilliard. He then moved to Los Angeles, launching his career at Universal and later Disney. In 1997 he composed some temp music for a PlayStation video game based on Steven Spielberg's box-office hit, "Jurassic Park: The Lost World." Spielberg loved the music so much he asked to meet Giacchino, and excitedly inquired whether it would be recorded with a live orchestra rather than synthesized — to which Giacchino replied a resounding "Yes!"... despite not having yet discussed that bit with the producer. All ended up working out, and after its release, television producer J.J. Abrams was so taken with Giacchino's video game work that he tapped him for ABC dramas "Alias" and "Lost." His film-scoring career took flight in 2004 when director Brad Bird tapped him for Pixar's highly successful "The Incredibles," establishing him as one of the most sought-after composers in Hollywood.

A longtime fan of the Los Angeles musicians he'd obsessively listened to on movie soundtracks during his formative years, Giacchino — himself a member of the musicians union — has since become one of the leading advocates for AFM Local 47 musicians. After he discovered that the studios had been screening films for everyone who worked on the project except the orchestra, Giacchino began co-hosting orchestra screenings to thank the musicians for their contributions. Giacchino generously took time out of a well-earned vacation to share his process for creating the scores to three of this summer's biggest films, balancing work with family life, and what it's like to work in Los Angeles with whom he calls "the best musicians in the world."

[continue to interview](#)



Photo: Maria Giacchino

Giacchino with friend and collaborator, writer/director Brad Bird, during scoring sessions for Disney sci-fi thriller “Tomorrowland.” They have worked together on several celebrated Pixar animated features, including “The Incredibles” and “Ratatouille.”

Michael Giacchino

Interview by Linda A. Rapka

Scoring the music to the biggest grossing opening weekend box office film of all time isn’t a bad way to start the summer. Not only did you just complete “Jurassic World,” but also “Inside Out” and “Tomorrowland” without so much as a break in between. How did you survive?

The good news is that the directors for these projects are all friends. Brad Bird, Colin Trevorrow and Pete Docter all know each other, and everyone is very respectful of people’s lives — both their work life and its demands, and their personal time. So when the release dates were first given, they all asked, “How are we going to do this so Michael can survive?” We meticulously laid out the calendars and had everything set, it was looking pretty good, and then, as does happen in the industry, the “Tomorrowland” release was pushed back and I realized, “Oh great, this is going to be right on top of “Inside Out.” So I called [“Inside Out” director] Pete Docter and said, “Pete, let’s score your movie now instead of later.” We were lucky, because “Inside Out” was in animation at that point and the picture was pretty much locked. So we were able to swap the schedules. But it’s always a chess game. Of course I prefer that it is set up so I can focus on one movie at a time. We did the best we could, and thankfully everyone was very supportive.

Each of these films has a very different tone and emotion behind it. What was your process in getting yourself into each distinct mindset in such a brief window of time?

I actually always work pretty fast and am fairly organized with my work habits. When it comes to writing, I work alone. I don’t divide the score up between assistants or just write a melody line that is later fleshed out by an orchestrator as can unfortunately happen in these days of crazy schedules and digital workflow. I’d rather write than manage other people. That’s the part of this job that I really love; creating something. Having said that my days remain very structured — I get to work about 9 a.m. and work without distraction until 5 o’clock when it’s time to stop and I get to see my kids.

Each of these films are so different, so that was extremely helpful. “Tomorrowland” evokes the early optimism of the 1960s, “Inside Out” takes place inside the mind so that could be something else all together, and “Jurassic World” is, well, “Jurassic World”! For each of these, I created a 10- to 18-minute suite after I screened the film. The suite was an expression of all the feelings I had when I watched the film. The next step was to play it for the director to see if what I was sensing the story to be about emotionally was the same story that they wanted to tell.

I’m sure it helped that you already have an established relationship with two of the directors, Brad Bird (“The Incredibles,” “Ratatouille,” “Mission: Impossible”) and Pete Docter (“Up,” earning them both Oscars). How closely do you typically work with the director?

Not only are we colleagues, we are friends. So most of the time, I have been talking to them about their script years before a composer would normally see a cut of the film. I guess that is an advantage because the story has been percolating in my subconscious. When it is time to get to work, there are ideas that have been marinating for a while. As I mentioned, I usually write the suite and see if we are all on the same page. Then I go back and score the whole film, and they come and sit with me and we watch it together. It’s a very fluid relationship. We work together, making changes, tweaking things here and there... even up to the day of the session.

For “Jurassic World,” how challenging was it to pay homage to one of the most famous composers and film scores, John Williams’ “Jurassic Park,” while still making the music new and your own?

This definitely was an exciting and challenging project. I know John very well and he’s been wonderfully supportive to me over the years. In addition to loving both classical and jazz music as a kid (thanks to my dad’s awesome record collection), I also loved going to the movies. Being exposed to the work of John and Steven Spielberg, I know for a fact, was a HUGE influence on me. I would listen to his music incessantly because it was the only way I could re-live the movies I loved after they left the theaters. So in many ways, both John and Steven were unknowingly mentoring me starting as far back as “Close Encounters.” I studied the way the music sat within the film, how it worked with the story, and how it dealt with emotion. As a result, I knew those scores so well and understood what those films were trying to say. When it came to working on “Jurassic World,” I think I had an organic feeling for what the score should sound like. Colin and I both love “Jurassic Park” and while we wanted to pay homage to that film, we also wanted to create something new. The first thing we discussed was where we were going to put John’s theme. We wanted it there both for ourselves, as fans, and for all “Jurassic Park” fans everywhere. We felt that the use of John’s original theme was really in the reveal of a promise that was made in the first movie, when Hammond was saying: “We’re going to build a dinosaur park,” and that’s what’s wonderful about this one — it begins by delivering on that original promise.

Once that was decided, Colin said, “I want our own theme as well. I want this movie to have not just a soul — I want this movie to have soul. I want there to be moments when we feel like we’re actually in a church.” It was definitely important that we brought something original to the film, by building on what came before.

Do you have any favorite pieces of your own scores?

I have gotten in the habit of creating end credits that can also serve as the basis of an orchestral piece, something that takes us through the whole film. These are sometimes based on those original suites I talked about. They always define the picture, and hopefully encapsule the spirit of the film.

[continued](#)





Photo: Maria Giacchino

Director Pete Docter and Giacchino in the booth at the scoring session for “Inside Out,” Pixar’s latest animated feature which enjoyed the biggest opening for an original movie, drawing an impressive \$132 worldwide. The two famously worked together on Pixar’s “Up,” which won Oscars for Best Animated Feature and Best Original Score.

Michael Giacchino

Each of these scores features very large Los Angeles orchestras — “Jurassic World” had a whopping 110 players. What makes it important for you to use live orchestras?

There is nothing that offers the breadth and richness and emotional punch of music than an orchestra with living breathing musicians. I want kids who are sitting in the theater or listening to the soundtrack to know what that sounds like. To feel what that sounds like. It’s what I was lucky enough to have growing up and artistically I think it’s so important that we pay that forward.

Where do you think the future of film music is headed?

I think it is an exciting time in music in general and I am really open to listening to anything. We have so many creative avenues open to us. I am not one to think that purely organic music is the only way to go. I love to hear what people do with the blend of the live and the synthetic, but I do take exception to synths REPLACING the sound of an orchestra. That’s something I hope we can steer clear of.

You not only compose for film, but also television, video games, and even theme park rides. How is the process different for each medium? Which do you enjoy most?

You know, they are actually very similar because in the end, writing for all of them requires an understanding of the story. Whether it is a theme park ride or a video game, my job is to work hand in hand with the team to make this story come alive.

For the majority of your projects, you score here in Los Angeles with AFM Local 47. What is it about working here that you enjoy most?

First — Los Angeles is my home. I love being able to work in the same town in which I live and love. I am always amazed on that first day of scoring when the musicians arrive, and they open up their music, never having seen it before and just make it happen like they’ve been practicing for weeks. I also love the incredible history that surrounds our soundstages. When I am recording on the same stage that “Jaws,” “Vertigo,” “The Muppet Movie” or “Lawrence of Arabia” was scored... it really is something holy and is incredibly striking that the legacy of this wonderful industry is there in spirit with us. Los Angeles and Hollywood share a rich history as an artistic metropolis — making things for the world to enjoy and see and be inspired by.

What’s your take on the current state of the recording industry here in L.A.?

There was a time when everything used to flow from Hollywood out to the world — but now great entertainment can happen from ANYWHERE — even in your own basement. I think that’s an incredible testament to how Hollywood has inspired the world. Some people bemoan the fact that it’s not the same anymore — and resist change, fighting it tooth and nail. But let’s face it, NO business can perpetually stay the same. All businesses need to adapt and evolve as things around them change. Do I wish there was more work for the incredible world class musicians we have in L.A.? Of course. These people are my family. No one wants to see their family hurting. But it’s not going to happen by staying with the old way of doing things. It’s going to happen with smart and thoughtful changes that allow for work to organically return to town.

Do you have any upcoming projects you can tell us about?

I don’t have anything specific that I can talk about, but I do work with a number of directors who aren’t short on ideas, so I am sure you will be hearing about upcoming projects real soon.

Fun facts you didn’t know about Michael Giacchino:

- *For his famous “Lost” score he used parts of a plane fuselage as percussion.*
- *He created the music to the brand new Space Mountain rides at Disneyland Anaheim, Paris and Hong Kong, and the Star Tours travel log videos at Disneyland and Walt Disney World.*
- *He has a penchant for referencing his own past works in song titles: “World’s Worst Beach Party” (“Lost”), “World’s Worst Last 4 Minutes to Live” (“Mission: Impossible 3”), “Galaxy’s Worst Sushi Bar” (“Star Trek”), “World’s Worst Field Trip” (“Super 8”).*
- *In his 2009 stint conducting the Academy Awards Orchestra, arranging a 1930s Big Band treatment of “Lawrence of Arabia” and a bossa nova “Moon River.”*
- *He composed the fanfare for the 100th anniversary logo for Paramount Pictures.*
- *His Oscar win for “Up” was the first-ever win for Pixar in the category of Best Original Score.*
- *“Giacchino” means “little jacket” in Italian.*



Next General Membership Meeting

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

Local 47 Serena Kay & Earl Williams Auditorium

On the Agenda (subject to change):

- Presentation of 50-Year Pins
- Resolution to Amend the Bylaws (published in the Summer 2015 Overture Magazine)
 - 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.](#)

Confidentiality Policy

for Membership Meetings of the American Federation of Musicians Local 47

Adopted by the Local 47 Executive Board May 2015

WHEREAS, it is essential that American Federation of Musicians, Local 47 (“Local 47”) officers, leaders and members have the full confidence that they can speak honestly and frankly in union meetings without fear that their words and their images will be reproduced in the news media or on the internet without their knowledge or permission; and

WHEREAS, without such meetings and the free and open debate among union members that they allow, the democratic deliberations of Local 47 are diminished and the ability of the union to learn and represent the views of its members is undermined; and

WHEREAS, because certain conflicts of interest exist between Local 47 and dual-capacity members who employ members under Local 47’s collective bargaining agreements, and those conflicts of interest mean that dual-capacity members may not participate in certain aspects of Local 47’s business, including certain actions taken at Local 47’s membership meetings; and

WHEREAS, there are ample opportunities for those who wish to make their views known publicly to do so outside of union meetings and without reproducing the words or images of the members,

leaders and officers and without revealing sensitive and confidential information that is not available to all members;

NOW, THEREFORE, in consideration of these premises, we adopt the following policy with respect to General Membership meetings of Local 47:

1. This Board affirms the vital principle that our union be able to hold union meetings, without the proceedings being recorded and disseminated in public forums, in order to encourage the widest possible freedom of communication and deliberation among union members and leaders;
2. This Board calls upon all in its ranks to respect the right of their fellow members to meet and deliberate in union meetings, secure in the knowledge that their words and their images will not be transmitted or reproduced without their permission;
3. Any member who violates this resolution shall be deemed to have infringed on the members’ right to participation and freely assemble as defined in Article XIII, Section 1 of Local 47’s Bylaws and may be disciplined accordingly.

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 817 Vine Street.)

** 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.*



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)

General Membership Meeting & Executive Board Minutes



As the result of a Resolution passed at the April General Membership Meeting, Executive Board and General Membership Meeting minutes are now no longer published in the printed version of Overture. They remain accessible to members in good standing as posted in the members section of the Local 47 website, afm47.org. Hard copies will be made available to members in good standing upon request.

Upcoming Events

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 demonstrations, and performance and discussion of student assignments. Prerequisite: Basic knowledge of music fundamentals; e.g. notes, keys, scales, meter, etc.

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.

Taught by Dr. Norman Ludwin: instrumentalist, composer, arranger, publisher, and professional bassist who has played on hundreds of feature film and television scores.

Offered as a paired course or individually. Free to Local 47 members in good standing. Space is limited. RSVP: 323.993.3179, jeff.surga@promusic47.org



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 jefpatla@att.net

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/local47

Symphony 47

Mondays at 11 am - 1 pm

Serena Kay & Earl Williams Auditorium

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

New Frontier Democratic Club Honors Local 47 President Acosta, Senate President Pro Tem Kevin De Leon

On the evening of June 19, the New Frontier Democratic Club honors two important leaders - and one of our own!

Local 47 President John Acosta received the Milestone Leadership Award as the first person of Afro-Cuban descent to serve as an AFM president. Kevin De Leon, President Pro Tem of the California State Senate, was also honored with this award as the first Latino to serve in this position in 125 years.

The lively event took place in the Local 47 Serena Kay & Earl Williams Auditorium, where attendees enjoyed a relaxed evening of food, networking, and music. The president of the New Frontier Democratic Club, Los Angeles City Commissioner and member of Local 47, Mike Davis, served as master of ceremonies.

Special guest Freda Payne, best known for her million-selling 1970 hit single "Band of Gold," made an appearance — and even sang a few songs!

Learn more about the new Frontier Democratic Club at newfrontier-democraticclub.org.



Photos: Ian Foxx/Foxx Media Group LLC

New Frontier Democratic Club President Mike Davis presents Milestone Leadership Awards to Local 47 President John Acosta and California Senate President Pro Tem Kevin De Leon in an awards ceremony held at Local 47 June 19.



Musicians Foundation of Los Angeles

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

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



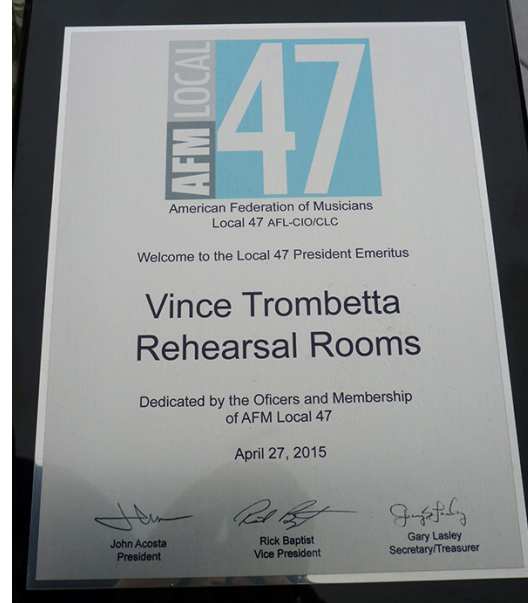
We're here to help.

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

Welcome to the Vince Trombetta Rehearsal Rooms!

The Local 47 rehearsal rooms now bear the name of Local 47 President Emeritus Vince Trombetta, as voted by the membership in January. The new namesake plaque now hangs on the walls of

the rehearsal rooms which Vince was instrumental in having built on the property in 2005. Vince was honored with the title of President Emeritus by a unanimous vote of the membership at the April General Membership Meeting. Congratulations, Vince!



July Concerts



Center Theatre Group
Matilda The Musical
July 1st-12th
[Info/Tickets](#)



Pantages Theatre
THE PHANTOM OF THE OPERA
July 1st-31st
[Info/Tickets](#)



Culver City Symphony Orchestra
Opera at the Shore
July 2nd
[Info/Tickets](#)



Hollywood Bowl Orchestra
Smokey Robinson
July 2nd-4th
[Info/Tickets](#)



Riverside County Philharmonic
Concert for Heroes
July 2nd
[Info/Tickets](#)



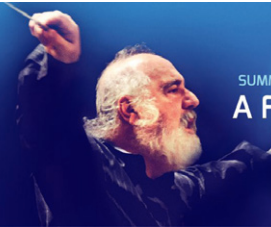
Los Angeles Philharmonic Orchestra
YUJA WANG PLAYS PROKOFIEV
July 7th
[Info/Tickets](#)



Los Angeles Philharmonic Orchestra
ROMEO AND JULIET
July 9th
[Info/Tickets](#)



Shakespeare Club of Pasadena
Happy Hour on the Terrace
July 10th
[Info/Tickets](#)



California Philharmonic
RODGERS, HAMMERSTEIN & MORE Victor Vener
July 11th-12th
[Info/Tickets](#)



Pasadena Symphony
Classical Mystery Tour
July 11th
[Info/Tickets](#)



Los Angeles Philharmonic Orchestra
THE 37TH ANNUAL PLAYBOY JAZZ FESTIVAL - DAY 2
July 14th
[Info/Tickets](#)



Culver City Symphony
Ballet Folklórico de Los Angeles
July 16th
[Info/Tickets](#)



Los Angeles Philharmonic
ALL-BEETHOVEN
July 16th
[Info/Tickets](#)



Cabrillo Music Theatre
Oklahoma
July 16th-26th
[Info/Tickets](#)



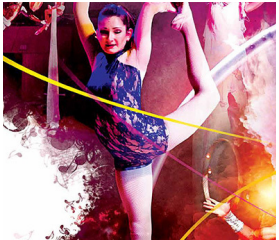
El Portal Theatre
WALK LIKE A MAN
July 17th-19th
[Info/Tickets](#)



Los Angeles Philharmonic
DAVID GRAY • AMOS LEE
July 17th-18th
[Info/Tickets](#)



Thousand Oaks Philharmonic
Opus 43
July 17th-19th
[Info/Tickets](#)



Hollywood Bowl Orchestra
CIRQUE MUSICA
July 19th
[Info/Tickets](#)



Los Angeles Philharmonic
CARMINA BURANA WITH DUDAMEL
July 21st-23rd
[Info/Tickets](#)



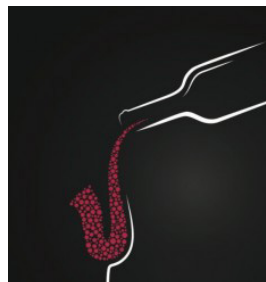
Los Angeles Philharmonic
TCHAIKOVSKY SPECTACULAR WITH FIREWORKS
July 24th-25th
[Info/Tickets](#)



El Portal Theatre
LONG LIVE THE KING STARRING SHAWN KLUSH
July 26th
[Info/Tickets](#)



California Philharmonic
Phantom/Les Miz
July 25th
[Info/Tickets](#)




Los Angeles Jazz Society
A Taste of Wine. A Touch of Jazz
July 25th
[Info/Tickets](#)



Downey Symphony Orchestra
Pops in the Park
July 29th
[Info/Tickets](#)





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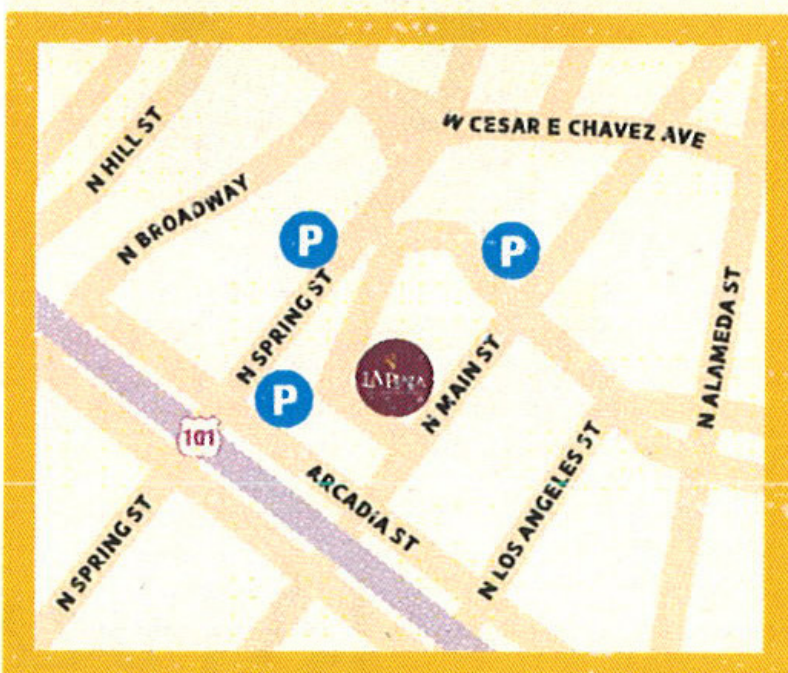
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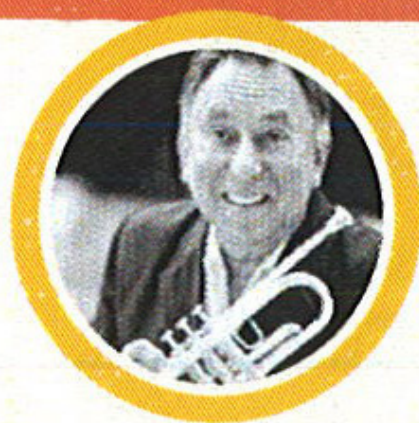
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- There have been attacks on Medicare that have weakened it — most of those problems have been caused by private health insurance interests.
- Along with improving and protecting Medicare, we need to expand it to cover everyone as the most cost-effective way to provide a single standard of high-quality care for all without financial barriers.

Healthcare is a human right!



SAVE THE DATE

MEDICARE TURNS 50!
July 30, 2015

Rally & Celebration
4:00 – 6:30 pm

LA Trade Tech
400 W. Washington Blvd.
Los Angeles

For more info: 800-745-3090 or
info@HealthyCaliforniaCampaign.org



www.MedicareTurns50.org | [#Medicare50](https://twitter.com/Medicare50)
www.HealthyCaliforniaCampaign.org

Medicare Turns 50!

Join us in a Rally & Celebration

Local 47 is proud to co-sponsor the ‘Medicare Turns 50’ celebration on Thursday, July 30.

Program highlights include:

Actor Mike Farrell, activist and star of hit TV show “M*A*S*H”

Sheila Kuehl, LA County Supervisor author of CA Single Payer Bills

Hilda Solis, LA County Supervisor & former Secretary of Labor

Dr. Paul Song, Courage Campaign Chair, Campaign for a Healthy California Co-Chair, Physicians for a National Health Program (National) Exec Board

Rusty Hicks, Executive Secretary-Treasurer of LA County Federation of Labor

Alicia Rivera, Communities for a Better Environment

Curren Price, Assemblymember

Holly Mitchell, Senator

Powerful healthcare stories from a senior, nurse, undocumented & uninsured youth and a mother whose daughter died from insurance company greed.

Incredible Musical Performances by:

Lili Haydn – Humanitarian and activist violinist/vocalist/composer named “the Jimi Hendrix of the violin” by George Clinton

Inner City Dwellers – “Pro-peoples hip hop, microphone activist, movement music, life mimicking music, music mimicking life...”

AB 1199 Will Save Jobs for California Musicians

by John Acosta, Local 47 President

In May, California began accepting applications for the first round of the new film and TV tax credit, which voters beefed up to try and lure film production back to the state. The state passed a five-year, \$1.65 billion film tax incentive program last year, and with the revamped tax credit program up and running, many entertainment workers throughout California are feeling something not felt in a long time: Hope. For the first time in 15 years, the program feels better equipped to keep our suffering entertainment industry from flatlining and revive the iconic “Hollywood brand” to its former greatness.

However, not everyone has cause to celebrate. Thousands of California’s post-production workers, including recording musicians, are still short-changed by the tax credit program, which doesn’t do enough to create jobs here when the cameras stop rolling. There is no apparatus in the current program to prevent a production company from filming in California, getting their tax break money and then taking that money — money that California musicians paid taxes to help fund — and recording their scores in London or Eastern Europe.



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While AB 1839 brought vast improvements, “production” remains the operative word. Existing language regarding “post-production” falls short of guaranteeing any significant impact for post-production workers like musicians. Though the existing program does include an added bonus for post-production work done in-state, it does not make doing this work in California a requirement; a loophole taken advantage of by productions like “Nightcrawler,” a motion picture which took a \$2.3 million tax credit from California but offshored the musical score to London. These productions still receive significant tax credits even if all post-production is done outside of the state — meaning California taxpayers are effectively subsidizing the offshoring of jobs.

AB 1199 offers a real opportunity to fix this loophole. Hundreds of supporters have already signed an online petition supporting the bill endorsed by The Recording Academy Los Angeles and San Francisco chapters, American Society of Music Arrangers and Composers, Society of Composers & Lyricists, all American Federation of Musicians Locals within the California Conference, and numerous other music and labor organizations.

Updating the language of AB 1199 to include a carve-out for musicians would ensure that those production companies that benefit from California’s \$330-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. What’s appealing about this change is that it is revenue-neutral. It doesn’t ask for more money than has already been allocated, it simply tightens up the requirements so as not to allow companies to record just a little of their score here, get a tax break for it and then leave town to do the rest of it.

A post-production tax credit has yet to be introduced in California, but as seen in New York — where they now have a \$12-million annual post-production credit — employment has begun to increase for recording musicians there. Not only has New York scored several feature films because of their tax credit, they have also seen an uptick in TV scoring. Meanwhile, California continues to lose ground. From 2000 to 2010, the number of the 100 top-grossing features with L.A.-recorded scores each year fell from 68 to 55, while London’s share rose from 19 to 27.

If California can recoup some of this lost work with the amending and passage of AB 1199 to create a carve-out model for musicians, not only would musicians reap benefits, so too would the state. It is estimated that for every dollar a musician earns, it is estimated that up to \$4 is put into the California economy. That’s pretty good bang for the buck. What’s good for California musicians is good for all Californians, and AB 1199 would provide a sorely needed economic boost to the state.

This article first appeared on capitalandmain.com.



California Musicians Lead AB 1199 to the Senate

by Linda A. Rapka

It's been a busy few months for AB 1199. Since the bill was first introduced in February, supporters from throughout northern and southern California have made strides in pushing forward this legislation aimed at bringing more music jobs to the state. In June it soared through the California State Assembly landing bi-partisan approval to move on to the Senate, where it is expected to be heard later this month. Musicians are now getting ready to undertake widespread lobbying efforts and make office visits in their local Senate districts.



Photo: Linda A. Rapka

Musicians and AB 1199 author Assemblymember Adrin Nazarian organized a press conference in Sacramento on May 18 in support of legislation aimed at bringing more music jobs to California.

Sacramento & Media Buzz

In May, supporters traveled to Sacramento to host a live musical performance and press conference on the capitol steps in support of the bill. Rank-and-file musicians from Los Angeles Christy Crowl and Clifford Tasner, bill author Assemblymember Adrin Nazarian, Los Angeles Local 47 President John Acosta, and San Francisco Local 6 Secretary/Treasurer Beth Zare addressed the effects of loss of scoring work out of state, and how AB 1199 can help reverse this trend. Following the press conference, the group testified before the Tax & Revenue Committee, which unanimously passed the bill through. The event garnered media buzz in Sacramento and Hollywood, and in recent weeks the bill has been discussed in the news on public radio.

Growing Support

AB 1199 continues to garner support from a wide-reaching range of music organizations, labor and community groups, and individuals. To date, the growing list of supporters includes The Recording Academy Los Angeles and San Francisco chapters, United Teachers Los Angeles, United Food and Commercial Workers (UFCW) Local 770, the Recording Musicians Association International and RMA LA, the Society of Composers & Lyricists, the American Society of Music Arrangers and Composers, and the Professional Musicians of California which comprises all AFM Locals throughout the state, along with more than 400 petition signers.

At the May Democrats State Convention, the California Democratic Party Resolutions Committee recommended adoption of a resolution in support of AB 1199. It has been placed on the consent calendar to be voted on in August.

Next Steps

While AB 1199's recent successes are encouraging, the real work has only just begun. The California Music Coalition ultimately hopes to see the bill include revenue-neutral language that would allocate a small portion of money already in place in the existing program specifically for music scoring. They say this small change would have big results in incentivizing productions to score their projects in California, and help stop the bleeding of jobs out of state.

AB 1199 cannot win without all of our support. Now is the time to jump on board and get involved to create more music jobs in California!

GET INVOLVED!

Sign & share the petition:
bit.ly/yesonab1199

Sign up for Local 47 Action Alerts:
bit.ly/L47actionalerts

Volunteer to take action!
Call 323.993.3121

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to bring more music jobs
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petition signers





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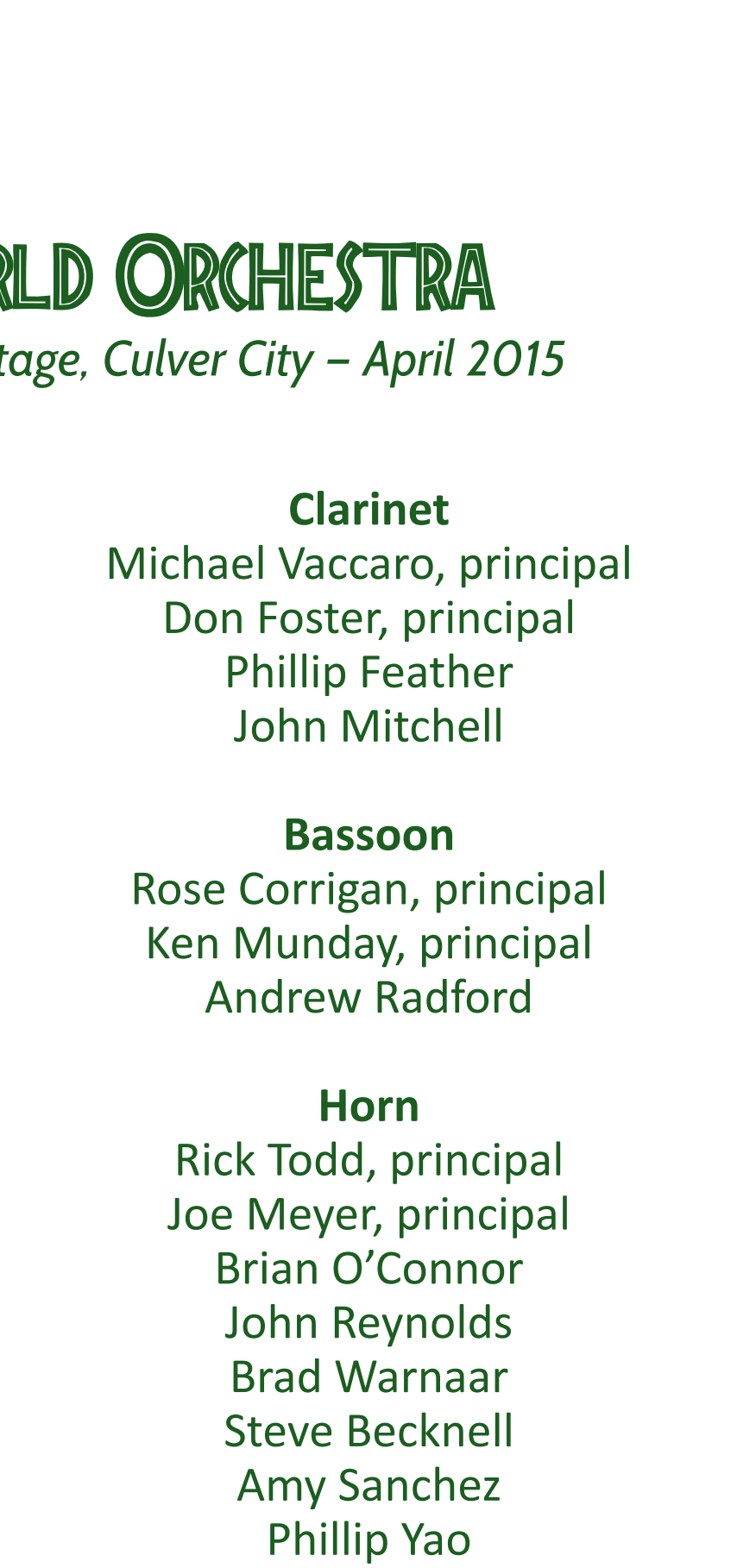
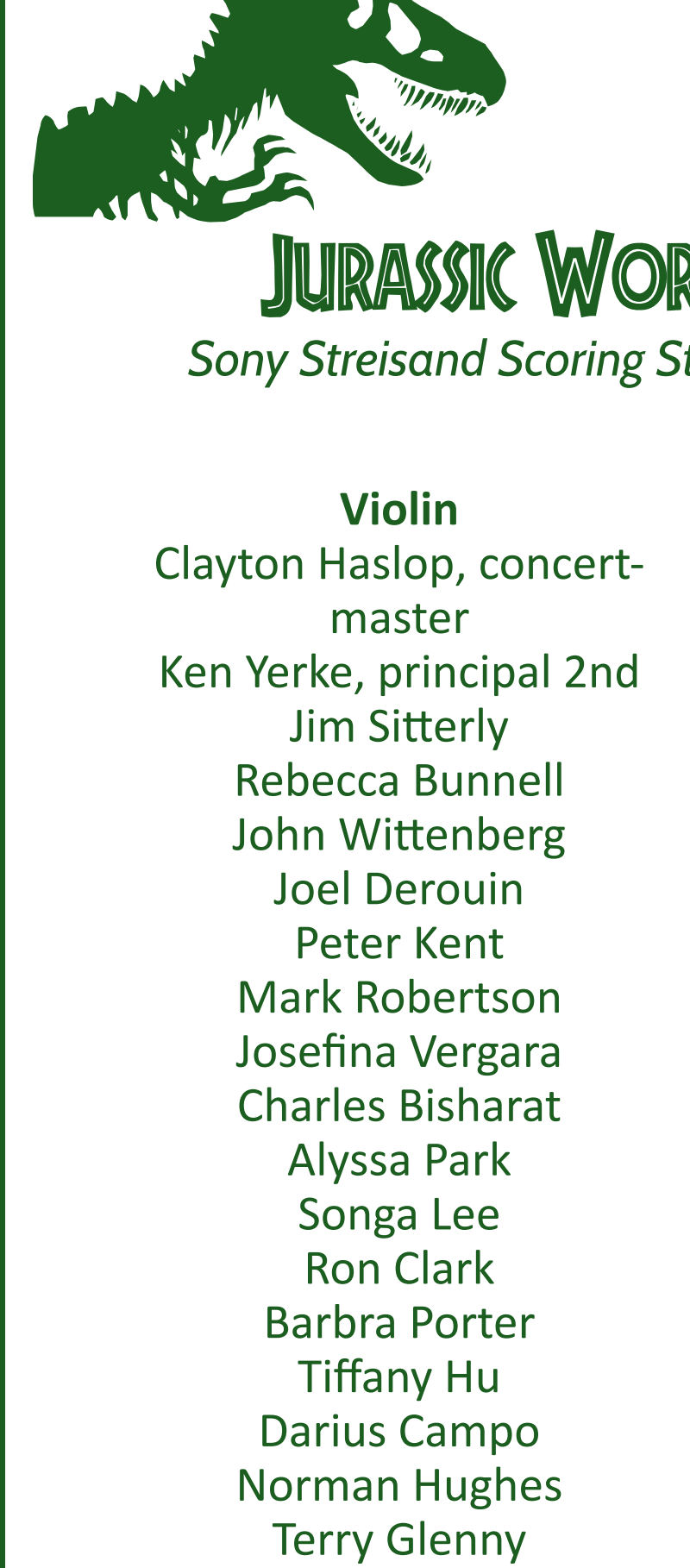
JURASSIC WORLD

Behind the scenes of the scoring session on the Sony Streisand Scoring Stage



Photos above: Maria Giacchino

Photos below: Gayle Levant



JURASSIC WORLD ORCHESTRA

Sony Streisand Scoring Stage, Culver City – April 2015

Violin

Clayton Haslop, concert-master
Ken Yerke, principal 2nd
Jim Sitterly
Rebecca Bunnell
John Wittenberg
Joel Derouin
Peter Kent
Mark Robertson
Josefina Vergara
Charles Bisharat
Alyssa Park
Songa Lee
Ron Clark
Barbra Porter
Tiffany Hu
Darius Campo
Norman Hughes
Terry Glenn
Larry Greenfield
Carolyn Osborn
Shari Zippert
Marina Manukian
Robert Matsuda
Chang "Tina" Qu
Razdan Kuyumjian
Gina Kronstadt
Nina Evtuhov
Aimee Kreston
Tereza Stanislav
Galina Golovin
Haim Shtrum
Shalini Vijayan
Nicole Bush
Sungil Lee
Armen Anassian

Viola

Darrin Mc Cann, principal
Karie Prescott
Cameron Patrick
Jorge Moraga
Caroline Buckman
Karen Elaine
Pam Goldsmith
Evan Wilson
Cassandra Richburg
Scott Hosfeld
Alan Husted
Maria Newman
Harry Shirinian
Andrew Duckles

Cello

John Acosta (Local 7)
Victor Lawrence
Stefanie Fife
Suzie Katayama
Giovanna Clayton
Kevann Torfeh
Vahe Hayrikyan
Dane Little
Armen Ksajikian
Dermot Mulroney
Rudolph Stein
Alisha Bauer
Erika Duke-Kirkpatrick

String Bass

David Stone, principal
Karl Vincent
Norman Ludwin
Charles Nenneker
Michael Valerio
Peter Doubrovsky
Donald Ferrone
Oscar Hidalgo
Edward Meares
Timothy Emmons

Flute

Bobby Shulgold, principal
Richard Mitchell
Steve Kujala

Oboe

John Yoakum, principal
Joseph Stone

Clarinet

Michael Vaccaro, principal
Don Foster, principal
Phillip Feather
John Mitchell

Bassoon

Rose Corrigan, principal
Ken Munday, principal
Andrew Radford

Horn

Rick Todd, principal
Joe Meyer, principal
Brian O'Connor
John Reynolds
Brad Warnaar
Steve Becknell
Amy Sanchez
Phillip Yao
Nathan Campbell
David Everson

Trumpet

Malcolm McNab, principal
Jon Lewis
Jeff Bunnell
Paul Salvo
Larry Hall
Marissa Benedict

Trombone

Alex Iles, principal
Alan Kaplan
Steven Holtman
Andrew Martin
Bill Booth
Craig Ware
Bill Reichenbach (bass trombone)
Phil Teele (bass trombone)

Tuba

John Van Houten Jr., principal
Norman Pearson

Harp

Gayle Levant

Piano

Mark Gasbarro

Keyboard

Jim Cox

Guitar

George Doering

Electric Bass

Abe Laboriel

Percussion

Dan Greco, principal
Emil Radocchia
Alex Neciosup Acuña
Michael Englander
Haig Shirinian
Bernie Dresel (drum set/ percussion)
Don Williams (timpani)

Composer/Leader

Michael Giacchino

Conductor

Tim Simonec
Marshall Bowen

Orchestra Contractor

Reggie Wilson

Assistant Contractor

Connie Boylan



Final Notes



In Memoriam

Milton Delugg

Life Member. Accordion

12/2/1918 - 4/6/2015

Survived by children

James Horner

Composer

8/14/1953 - 6/22/2015

Survived by wife & children

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.

Final Notes in this issue:

JAMES HORNER

CAROLYN STEPHENSON

MARK ANTHONY TRAVERSINO

[continue reading here](#)

James Horner:

An Appreciation

‘Titanic’ composer mourned,
remembered, eulogized

by Jon Burlingame

All of the film industry is still in disbelief over the small-plane crash that claimed the life of Oscar-winning composer James Horner.

Horner, 61, an experienced pilot, was killed when his single-engine craft crashed in the Los Padres National Forest north of Santa Barbara June 22.



A statement released late Tuesday by his agents said: “Our thoughts and prayers are with James’ family at this difficult time, and also with the millions of people around the world who loved his music. A shining light has been extinguished, which can never be replaced.... For more than three decades, his unique creative genius made an indelible imprint on each of our lives and on those of the entire Hollywood community.... We take comfort in the belief that in his last moments, James was doing something from which he derived such great joy. His spirit will continue to soar, and he will be with us always.”

Added Paul Williams, the president of ASCAP: “We have lost a true giant in the world of film composing. James was masterful at creating music that moved us in the most heartfelt ways, with depth and passion. His work added immeasurably to the success of the many beautiful films he scored. All of us at ASCAP will miss him, but we know his music and legacy, indeed his heart, will go on.”

Director Ron Howard, who worked with Horner on seven films including “Cocoon,” “Apollo 13” and “A Beautiful Mind,” called him a “brilliant composer.... My heart aches for his loved ones.” Celine Dion, who sang Horner’s “Titanic” song to best-selling prominence, said “he will always be a great composer in our hearts. James played an important part in my career. We will miss him.”

Composers also eulogized him. Songwriter Diane Warren wrote: “He will be remembered in history as one of the greatest film composers of all time. It is sad for us that we couldn’t hear all the great music that was yet to come.” Fellow Oscar winner Alan Menken said: “I count James Horner among the very best composers of our generation. His work is stirring, emotionally powerful and broadly evocative. I will always cherish the memory of him and his wonderful work.” John Debney wrote, “Perhaps God needed someone to help write His music. Godspeed Maestro.”

Daniel Carlin, director of the Scoring for Motion Pictures program at Horner’s alma mater, the University of Southern California, called it “a heartbreaking loss” and praised his “rare talent for creating beautiful and effective melodies that served the specific emotional needs of each story.”

Everyone, it seems, has a favorite Horner score. For many, it’s “Titanic,” the music that he wrote for James Cameron’s 1997 epic that won the hearts of millions of filmgoers around the world. Cameron later said “music was such an integral part of the dramatic and emotional impact of ‘Titanic’.... The themes were far beyond ‘good,’ they were everything I had dreamed, perfectly capturing the aching, bittersweet heart of the film.”

Horner’s approach to a drama set in 1912 was unconventional, adding synthesizers and ethereal voice to the traditional orchestra, and coloring it with what he called the “moody, modal and timeless quality” of Irish flavors. “Titanic” won Oscars for best score and best song (“My Heart Will Go On,” with lyrics by Will Jennings) and, at 30 million copies sold worldwide, is the biggest-selling predominantly orchestral soundtrack of all time. Countless listenings later, it’s still haunting, still compelling, still touching.

Justin Freer, who is conducting the “Titanic Live” concerts, including three this weekend in Paris, said: “James Horner left us a musical legacy that will be revered for generations to come. Serving as conductor for his music score from Titanic will live as one of my most cherished experiences – its score filled with passion and beauty, just as James was.”

But “Titanic” was just one of more than 100 film scores Horner composed over 35 years in the business. The son of production designer Harry Horner, he studied at London’s Royal College of Music before returning to L.A. and more studies at USC and UCLA before launching a career in films, first on American Film Institute shorts and then at Roger Corman’s company, doing low-budget films like “Battle Beyond the Stars” (1980).

His score for “Star Trek II: The Wrath of Khan” (1982) clearly demonstrated that an important new voice had arrived on the scene. His energetic music, with its thrilling brass fanfares and nautical-adventure motifs, helped to propel the Enterprise crew into profitability and thus ensure the future of the franchise. As Jeff Bond wrote in “The Music of Star Trek,” Horner’s work “was in many ways the most moving and emotionally direct score in the ‘Star Trek’ canon.”

Other sci-fi and fantasy films followed: the swashbuckling “Krull” (1983), with its Korngold-style heroics; the complex, mystical choral textures of “Brainstorm” (1983); the warmth and charm of “Cocoon” (1985); and the Cameron-directed “Aliens” (1986), with its eerie tone and raw, percussive power, which earned Horner the first of his 10 Academy Award nominations.

But Horner also proved that he was comfortable in any genre: pop-rock for “48 Hrs.” (1982), Russian gestures for “Gorky Park” (1983) and delightful, child-friendly scores for the animated, Don Bluth-directed “An American Tail” (1986) and “The Land Before Time” (1988), which became the soundtracks to millions of youngsters’ lives as they watched them again and again on VHS. “Somewhere Out There,” from “An American Tail,” reached no. 2 on the Billboard charts and eventually won two Grammys, including Song of the Year, for Horner and lyricists Barry Mann and Cynthia Weil.

He won another “Grammy for Glory” (1989), the Denzel Washington film about black soldiers during the Civil War, which innovatively employed the Harlem Boys Choir. He then received another Oscar nomination, for “Field of Dreams” (1989), which found the composer working in more intimate ways, playing the piano himself and applying synthesizers creatively to suggest Kevin Costner’s magical cornfield.

“The Rocketeer” (1991) remains a favorite of many Horner fans, a richly melodic accompaniment to the cult-favorite comic-book adaptation. “Sneakers” (1992) is a personal favorite of this writer, a truly unique combination of orchestra, fascinating choral textures and Branford Marsalis’ saxophone; as is his music for the chess movie “Searching for Bobby Fischer” (1993), a wistful, piano-based score whose musical depth matches the film’s own insights.

By the mid-1990s, Horner was on the A-list, one of the most sought-after composers in film. And with good reason: With “Legends of the Fall” (1994), he created a romantic tapestry rooted in English folk tradition; with “Apollo 13” (1995), a stirring, patriotic and suspenseful score that underlined the hopes and fears associated with that fateful moon mission, using Annie Lennox as his solo voice; and with Mel Gibson’s 14th-century epic “Braveheart” (1995), for which he not only established the time and place with pipes, drums and whistles, but also composed a timeless love theme that still resonates with listeners.

With “A Beautiful Mind” (2001), Horner revisited the concept of piano, orchestra and voice (this time the incomparable Charlotte Church), but perhaps never more brilliantly in attempting to convey the mathematical genius of the troubled John Nash (Russell Crowe). And with “Avatar” (2009), he designed the soundscape for an entire planet, employing voices, synthesizers and otherworldly sounds in addition to the traditional orchestra. “My primary musical goal is to provide the heart of the film,” he told me at the time, an idea that applied to every film he scored.

Horner recently returned to his classical roots. In November he premiered a double concerto for violin and cello in Liverpool, England, and this past March saw the London premiere of his concerto for four horns. Three film scores remain to be heard, later this year: “Wolf Totem,” which has already opened in Europe and the Far East; “Southpaw,” opening July 24; and “The 33,” due Nov. 13.

He was essentially a shy, private person who generally shunned the limelight. He preferred the solace of his own Calabasas studio, which he stripped of all its electronic equipment a few years ago in favor of just a piano and an architectural writing desk. But he loved flying, and celebrated his passion with a piece that was performed last year by the Pacific Symphony.

He is survived by his wife Sara and two daughters.

Antoine Fuqua, who directed “Southpaw,” put it this way: “He was magical to work with, and I feel blessed that we had the opportunity to collaborate together.... We have lost a special soul who touched so many people through his art. Rest in peace my friend, you left us with the gift of your incredible music.”

- Originally published at filmmusicsociety.org and reprinted here with permission. ©2015 Jon Burlingame





Carolyn Stephenson

Life Member. Piano
(10/12/1918 - 10/3/2014)

Carolyn was a member of Local 47 for over 40 years. She valued her membership and often shared her professional journey with young musicians in an attempt to encourage them to join.



Carolyn was a pianist and vocalist who began performing at her church choir at a very young age. She later became choir director. At age 82, she was still donating her support by playing piano every first Sunday for communion services.

Carolyn played the piano and vocalized standards and popular music on the night-club circuit during a time when musicians could exercise freedom and earn a great living. She often spoke of the ever-growing changes that the electronic and digital age brought to the industry. She was a purist and believed in raw, unadulterated talent that could stand without all of the digital help, whether popular, blues or jazz.

After Carolyn retired, she remained a member in good standing with the union. She continued to encourage young musicians to join the union. As a result, James Shaw Jr. and Lawrence Shaw joined in 2014 just before her passing.

Mark Anthony Traversino

Former Life Member. Piano
(5/6/1930 - 4/23/2015)

By Vince Fanelli

We lost a good friend and a fine musician when Local 47 member of over 60 years, Mark Anthony Traversino passed away on April 23, 2015.



Piano was Mark's instrument and the strong influence of the early be-bop masters was always present in his playing. He was also a prolific songwriter and instrumental composer. Although commercial success eluded his efforts, he managed to produce an extensive, excellent body of work. His active playing years were between the late 1940s and the 1980s, often leading his own combo.

During the 1960's he owned and operated, at different times, two night clubs where, in addition to his own playing, patrons enjoyed the performances of some of Local 47's finest and best known Jazz artists.

Mark loved to tell a story and authored several novels as well as shorter fiction pieces. His last completed and published work being an illustrated children's fantasy entitled "Rocky, The One Eared Cat."

His lifestyle took a 180 degree turn in 1982 when he began his tenure in the offices of L.A. Valley College's maintenance department. The time constraints imposed by his job led him to stop performing and devote his off campus hours to writing and promoting his music and fiction. His tenure at LAVC ended with his retirement in 2000.

A native of Chicago, he was raised and spent his entire adult life in the Los Angeles area until May 2014 when he left California. He relocated in Las Vegas moving into the home of his longtime production associate and friend Giovanni Sticco and Giovanni's wife, Deepika.

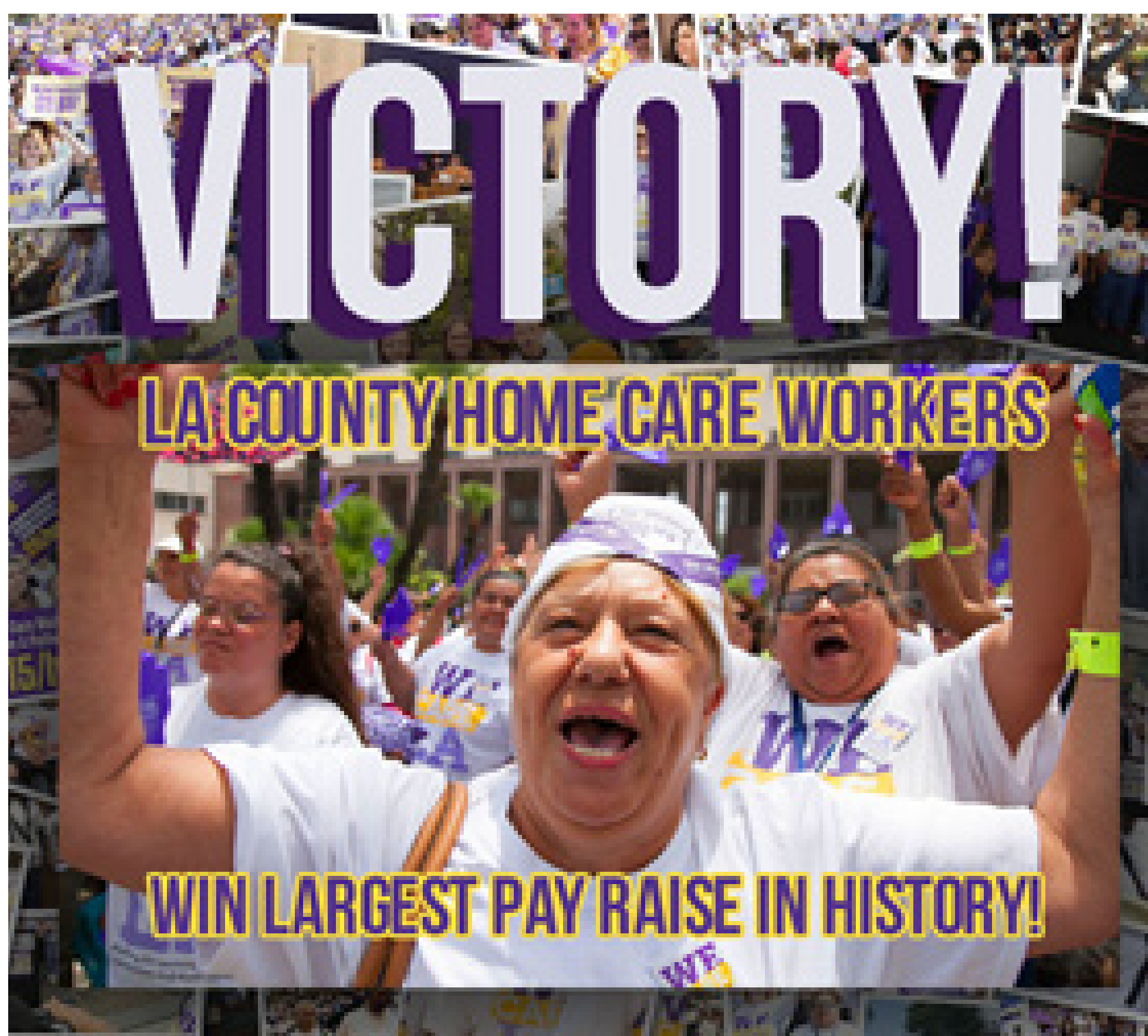
2015 saw Mark's health rapidly deteriorate until he ultimately succumbed to the devastating effects of a congestive heart condition.

Mark was generous to a fault. He had a warm, gentle manner and a whimsical sense of humor which more often than not was self-directed. In other words he was just the kind of guy you'd like to have as a friend. I'm proud to say he was mine.

Addio Buon'Amico.

Mark leaves a sister, Catherine, and a nephew, Kevin.





Big Victory for Homecare Workers in LA

After months of rallying at the BOS meetings and fighting for a contract that puts them on a path to \$15, last month more than a thousand of L.A. County In-Home Support Services (IHSS) providers celebrated as the BOS voted to afford them a \$1.53 increase.

The motion introduced by Supervisor Mark Ridley-Thomas and seconded by Supervisor Hilda Solis received additional support from Supervisors Sheila Kuehl and Michael Antonovich.

As approved, IHSS providers' wages will increase to \$11 in February 2016 and \$11.18 in February 2017.

"Today is a victorious day for L.A. County IHSS providers as we celebrate the greatest wage increase we've ever won," said Laphonza Butler, President of SEIU-ULTCW. "Today's vote is a leap forward in our path to \$15 and a step toward lifting all L.A. County workers out of poverty. We stood together in our fight for a life of dignity and we will continue to fight and stand together to ensure that we are afforded a life that permits us to live and survive in the place that we call home."

In January of this year, IHSS providers began rallying at BOS meetings, urging county representatives to lift them out of poverty and not leave them behind as they wouldn't benefit from a minimum wage increase at a local level. This workforce can only achieve a livable wage byway of a contract that must be approved by the BOS.

"Simply put, L.A. County home care workers can't survive on \$9.65 and we made that fact very clear to our county representatives," said L.A. County IHSS provider Cassandra Sanchez. "By placing home care workers on a path that lifts us out of poverty, they are bettering not only our lives and those we care for, but our overall economy and our communities. Everyone is a winner when workers receive a livable wage."

The last wage increase IHSS providers received was for 65 cents in 2012. Their then-wage of \$9 was increased to the current \$9.65.





Photos: Linda A. Rapka

Mark Watters and the LA Chamber Orchestra rehearse the Disney Animation music concert at the beautiful Theatre at Ace Hotel June 13.



LA Chamber Orchestra Celebrates Disney Animation

The LA Chamber Orchestra's audience-favorite "LACO @ The Movies" series celebrated Walt Disney Animation Studios in concert June 13. *Overture* was fortunate to stop by the rehearsal at the gorgeous Theatre at Ace Hotel in downtown Los Angeles.

For the past 25 years, each year the Los Angeles Chamber Orchestra has presented classic silent movies accompanied by live music to a full auditorium of film and music fans. Composer and arranger extraordinaire Mark Watters lead an impressive orchestra of L.A.'s top film and television musicians in an all-animation program — a first for the orchestra.

The program featured two previously "lost" Oswald the Lucky Rabbit cartoons, "Poor Papa" and "Africa Before Dark." Both films have gone through a painstaking restoration and have had a beautiful music score added to each. This is the first time that these two cartoons are being seen publicly with live musical accompaniment in well over three-quarters of a century.



LACO @ the Movies Orchestra

Violin I

Tereza Stanislav, acting concertmaster
Jacqueline Brand, acting asst. concertmaster
Jennifer Munday
Susan Rishik

Violin II

Sarah Thornblade, acting principal
Connie Kupka, acting assoc. principal
Carrie Kennedy
Joel Pargman

Viola

Victoria Miskolczy, acting principal
Rob Brophy, acting assoc. principal

Cello

Andrew Shulman, principal
Armen Ksajikian, associate principal

Bass

Geoff Osika, acting principal

Flute

David Shostac, principal
Phil Feather

Oboe

Chris Bleth, principal

Clarinet

Don Foster, acting principal
Sal Lozano

Bassoon

Kenneth Munday, principal
John Mitchell

Horn

Richard Todd, principal
Brad Warnaar

Trumpet

Marissa Benedict, acting principal
Darren Mulder

Trombone

Alan Kaplan, acting principal
Alex Iles
Steve Trapani

Timpani/Percussion

Wade Culbreath, principal
Scott Higgins
Greg Goodall

Harp

JoAnn Turovsky, acting principal

Piano/Synth

Alan Steinberger, acting principal

Banjo

Timothy May

Composer/Conductor

Mark Watters

Acting Personnel Manager

Carrie Holzman-Little

Librarians

Robert Dolan
Barbara Watts-Robinson

Music Director

Jeffrey Kahane

Composer-in-Residence

Andrew Norman

‘Waterfall’ @ Pasadena Playhouse



Photos: Courtesy Brian Miller

The Pasadena Playhouse recently completed a six week run of the world premiere musical “Waterfall,” set in Bangkok and Tokyo between the turbulent years of 1933 and 1939, as a monarchy falls in Thailand and Japan is on the brink of war.

With book and lyrics by Tony Award Winner Richard Maltby Jr., music by Academy Award Winner David Shire, orchestrations by Oscar, Tony, Emmy and Grammy winner Jonathan Tunick, and conducted by Tony, Emmy, and Grammy winner John McDaniel (who also acted as music supervisor), this award-winning creative team saw their vision realized with help from the outstanding Local 47 orchestra:

Viola

Carrie Holtzman Little
Jody Rubin
Diane Gilbert

Cello

Stan Sharp
Rebecca Merblum

Bass

Trey Henry

Woodwind

Greg Huckins
Sean Franz
Bill Wood

Horn

Danielle Ondarza

Trumpet

Marissa Benedict

Percussion

Mark Converse

Keyboard

Mark Hartman
(Local 802)
Christian Regul
David Witham (swing)

Contractor

Brian Miller



“Waterfall” continues its out of town tryout in Seattle this summer before heading to Broadway in the fall.



‘Mary Poppins’ @ La Mirada

McCoy Rigby Entertainment’s production of “Mary Poppins” at the La Mirada Theatre was practically perfect in every way — including the incredible live orchestra! From left: Rachel Berry (horn 2), Stephanie O’Keefe (horn 1), Peter Herz (keyboard 1), Eric Heinly (percussion), Allen Savedoff (clarinets), Gary Woodward (flute/piccolo), Adam Bhatia (trumpets), Brandi Burkhardt (“Mary Poppins”), Lori Stuntz (trombone), Leigh Wakeford (“Bert”), John Krovoza (cello), Dennis Castellano (music director/conductor), Brent Crayon (keyboard 2), Tim Christensen (bass).



‘Cinderella’ @ Ahmanson

An enchanting production of “Cinderella” brought “happily ever after” to the Ahmanson Theatre during a six-week run March 17 through April 26. The AFM orchestra included members from Los Angeles Local 47 and Las Vegas Local 369. Front Row: Dan Fornero (trumpet); David Mergen (cello); Ken Wild (bass); Jennifer Choi Fischer (violin 1), Vladimir Polimatidi (violin 2). Second Row: Mike Gonzalez (keyboard 1 - Local 369); Valerie Gebert (associate conductor/keyboard 2 - Local 369); Diane Gilbert (viola); Patti Cloud (flute); Larry Hughes (clarinet).



Local 47 Referral Service

Gig Junction Profile Workshop

Wednesday, Aug. 5, 12-2 p.m.

Local 47 Serena Kay & Earl Williams Auditorium

RSVP by July 29: rsvp@promusic47.org

Need to spruce up your Gig Junction profile page, but not sure of where to start? Join us at this free workshop to learn how to select the best photo, crop and upload your pictures, and how to create, edit and upload mp3 files.

Not yet a Gig Junction member? Now's the perfect time to join! Our Referral Service is FREE for all Local 47 members. Call 323.993.3174 or email contact@gigjunction.com

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21,
2015

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All applications are confidential.



member spotlight:

Swati Swan

12-year-old saxophonist, the youngest member of AFM Local 47, sets her sights high for a future in jazz

by Linda A. Rapka

The youngest member of AFM Local 47, alto/tenor saxophonist Swati Swan, joined the musicians union at age 11. Now at the ripe old age of 12, she has her sights set high on her future career in jazz.

Music has always been a part of the young musician's life. Swan began taking her first music lessons at the Hollywood Academy of Music at 5 years old. "Piano was my first instrument, and after that I went to taking lessons in electric guitar and bass guitar," Swan said. "I started learning ProTools at 7 years old."

During second grade she was accepted in the beginning band at her elementary school, where she picked up the alto saxophone. She transferred to tenor sax for advanced band during her first year of middle school. At the same time, she began attending three-hour Jazz Ensemble courses on Saturdays at West L.A. College under Phil Small, where she was the youngest student in the class.

"I really love learning new instruments," says Swan, who adds to her extracurricular activities by taking private lessons with a number of instructors. She has studied alto sax with Lorenzo Carnegie; tenor sax with Bram Glik, Poncho Williams and Nicholas Henry; and vibraphone with Onaje Murray and Nick Mancini. She has also studied with music teachers Paul Witt and Andrew Pascoe of the Culver City School of Music. Swati says she aspires to study at the Juilliard School of Music.

Thanks to a chance meeting between her father and band director Dr. Bobby Rodriguez, a longtime Local 47 member and director of Latin Jazz Music and Jazz Trumpet at UCLA, Swan found herself a member of the college's Latin Jazz Big Band — and found a new mentor in Rodriguez.

"I met her father when he bought some records and books," Rodriguez said. "I invited him to show up to a rehearsal with his daughter. He showed up, the little girl was just as sweet and cute as humanly possible."

Swan says she plans not only to learn how to play musical instruments, but also to gain insights into the business side of music. This sentiment was instilled in her by her father, Louis Swan III, who is by all accounts his daughter's strongest champion. From day one, he has encouraged his daughter to pick up any instrument her heart desired.

Recognizing her steadfast determination and potential, Rodriguez accepted Swan to his Latin Jazz Big Band. She started performing with the ensemble, which also includes UCLA students and members of the community at large, during the winter and spring quarters.

"I have found her to be wonderfully concerned, and kind, and with a sweet personality," Rodriguez said. "I look forward to seeing the progress that this young person will make in the future."



Left: Swan with mentor Dr. Bobby Rodriguez, UCLA professor and Latin Jazz Big Band leader.



Photos: Courtesy Louis Swan III

Below: 5-year-old Swan practices piano during some of her first music lessons.



Professional Musicians, Local 47 and Employers'

Health & Welfare Fund

Premium Assistance Under Medicaid and the Children's Health Insurance Program (CHIP)

If you or your children are eligible for Medicaid or CHIP and you're eligible for health coverage from your employer, your state may have a premium assistance program that can help pay for coverage, using funds from their Medicaid or CHIP programs. If you or your children aren't eligible for Medicaid or CHIP, you won't be eligible for these premium assistance programs but you may be able to buy individual insurance coverage through the Health Insurance Marketplace. For more information, visit www.healthcare.gov.

If you or your dependents are already enrolled in Medicaid or CHIP and you live in a State listed below, contact your State Medicaid or CHIP office to find out if premium assistance is available.

If you or your dependents are NOT currently enrolled in Medicaid or CHIP, and you think you or any of your dependents might be eligible for either of these programs, contact your State Medicaid or CHIP office or dial **1-877-KIDS NOW** or www.insurekidsnow.gov to find out how to apply. If you qualify, ask your state if it has a program that might help you pay the premiums for an employer-sponsored plan.

If you or your dependents are eligible for premium assistance under Medicaid or CHIP, as well as eligible under your employer plan, your employer must allow you to enroll in your employer plan if you aren't already enrolled. This is called a "special enrollment" opportunity, and **you must request coverage within 60 days of being determined eligible for premium assistance**. If you have questions about enrolling in your employer plan, contact the Department of Labor at www.askebsa.dol.gov or call **1-866-444-EBSA (3272)**.

For information about eligibility contact the California Department of Health and Human Services office by visiting www.dhcs.ca.gov/services/Pages/TPLRD_CAU_cont.aspx.

To see if any other states have added a premium assistance program since January 31, 2015, or for more information on special enrollment rights, contact either:

U.S. Department of Labor
Employee Benefits Security Administration
www.dol.gov/ebsa
1-866-444-EBSA (3272)

U.S. Department of Health and Human Services
Centers for Medicare & Medicaid Services
www.cms.hhs.gov
1-877-267-2323, Menu Option 4, Ext. 61565

Local 47 Property Notice

Notice to All Persons Entering or Utilizing the Property of the Musicians Club* of Los Angeles:

The premises of the Musicians Club of Los Angeles are reserved for the exclusive use by the officers, employees, and Full, Youth, Life or Inactive Life Members in good standing of AFM Local 47 and the American Federation of Musicians. All other persons must receive written permission from the office of Local 47's president to enter or utilize these premises. Local 47 reserves the right to remove and to cite for trespass any party found on these premises who does not fulfill the above conditions of occupancy. (Note: This notice is not applicable to those making deliveries to AFM Local 47, or customers of and those making deliveries to tenants of 817 Vine Street.)

** The Musicians Club of Los Angeles, Inc., is a California Non-Profit Corporation incorporated in 1926. It owns all land and improvements where AFM Local 47 conducts its business. The Corporation rents space to other tenants, mainly industry related. All members of AFM Local 47 are also members of the Musicians Club of Los Angeles.*

Work Dues Notices

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

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

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

Notice From the Executive Board:

Work Dues Delinquency and Suspension

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

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 article submissions are limited to a maximum of 500 words. Final Notes should generally be personal recollections, not biographical details. Articles, stories and advertisements must be attributed only to the writer(s) involved. The editors do not necessarily agree with or support the views expressed in submissions to Overture. Anonymous or unsigned submissions will not be printed.

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

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

Deadline for all advertisements and submissions 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:

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\$101 to \$200	\$2
\$201 to \$300	\$3
\$301 to \$400	\$4
\$401 +	\$5
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**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 into 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 contributions to the Secretary's office or call (323) 993-3159 for more information.

Multiple-Card AFM Member Rebate

According to Article 8, Section 7(a)(ii) of the AFM Bylaws, the rebate is only available to members who held simultaneous memberships in three or more Locals for the full calendar year. Members will not be given rebates for dual memberships.

Under the rebate program, membership in a base of two Locals must be established in order for a member to qualify for a rebate. The International Secretary/Treasurer's office has determined that a musician's membership in his or her "Home Local" and the subsequent Local of longest tenure shall be designated as the two base Locals. The Secretary/Treasurer's office will then rebate the appropriate per capita dues for membership in the third Local and any other Local(s) beyond three to which a member belonged for the entire previous calendar year.

To petition for a Multiple-Card Member Rebate, members should fill out the form and return it to the Secretary/Treasurer's office together with copies of all their paid-up membership cards, receipts of canceled checks for annual dues from all Locals, or a letter from each Local stating that the petitioner was a member in good standing of the Locals for the full year prior.

No rebates will be issued until the Secretary/Treasurer's office verifies that petitioning members held continuous membership and per capita dues have been paid in three or more Locals for the full prior year. Rebates will be issued after Jan. 1.

[Download the rebate form here](#)



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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

It's your livelihood. Help protect it.

Local 47 Merchandise



Shirts \$20

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UNION MADE IN USA

GREY SHIRT WITH
BLUE, GREY
& WHITE LOGO

S, M, L, XL, XXL



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BLUE, GREY & WHITE LOGO
VELCRO STRAP





notice of auditions

The Los Angeles Chamber Orchestra announces
a vacancy for the following position:

associate principal bass

preliminary and final rounds to be held in
Los Angeles County, California:

November 3, 2015

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

Auditions 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 **July 31, 2015**.

Complete audition information, including repertoire, will be
mailed starting June 29, 2015.

The orchestra performs seven subscription weeks between August
15 and Memorial Day each season.

The Los Angeles Chamber Orchestra is an equal opportunity employer

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Jeffrey Kahane
Music Director



Symphony 47

Eímear Noone, Music Director
Announces Openings For:

VIOLINS
VIOLAS
CELLI
BASS

Union members and students who have a love for orchestral playing are invited to join. All union musicians will receive union compensation for performances. 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

Learn more about the orchestra at symphony47.org



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Yamaha Baby Grand portable piano for sale.
\$500 with case and seat. Very well kept, like
new. Model B505. 760-956-9266

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