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online

Happy Thanksgiving!



**'Time Is Now' Mail Referendum:
Send in your ballots by Feb. 1, 2016**

BROAD OPENING GALA
L.A.'s newest museum kicks off with a bang

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Overture online

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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 more than 400 Locals and represents 85,000 musicians throughout North America.

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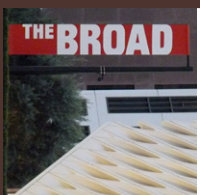
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President John Acosta

Members of Local 47: The President's office belongs to you. It is always open to the musicians of Local 47 and the American Federation of Musicians. Anytime you choose to drop in for a visit, please feel free to do so.

So begins past Local 47 President J.K. "Spike" Wallace's February 1950 Officers report. And as your current president I extend to you the same invitation. The President's office and this Local belong to you. Take part in our assemblies and discussions, join a committee, or participate in an action. The union is **you**, the membership – your leadership are only temporary stewards.

Building Sale Update

By now all of you should have received your ballot on the building referendum. As we reported to you in previous Overtures, this is a critical vote to sell the old Vine Street property and relocate to a more modern facility in the Burbank/Glendale area. Last month we had a special meeting of the Musicians' Club to discuss the referendum, where many members voiced their support, opposition and/or general concerns about this possible sale and move. As a result of the many questions you shared the Executive Board held several open lunch meetings for members to come and ask their questions about the referendum. If you are still undecided about how to vote I urge you to visit the referendum website at TimelsNow47.org where many of your questions are answered.

Many musicians complain that "the union isn't getting me any work" or "why are we spending so much time on the building referendum instead of trying to find more work for musicians?" As much as we would like to provide work for our members, that is not what this union does, **or has ever done**. It is not set up like the welder's union, for example, where potential employers come down to the union hall to find employees. Our mission is to organize, negotiate and enforce contracts, ensure that proper benefits are paid and working conditions enforced. And while we offer many services to enhance and improve your work as a musician, finding you work is not the union's primary function. And as has been stated many times, all electronic media contracts are national contracts, negotiated by the Federation. The Local has recently given quite a lot of feedback to the AFM and the IEB on the direction we feel these contracts should be going. At the beginning of the year the membership established a Local 47 Task Force to study what kind of changes should be made to our agreements, and a comprehensive report (available upon request from the Vice President's office) was reported to and approved by you the members. But the thinking behind having national contracts is that no one city should undercut another with regard to recording at bargain prices.

The Executive Board feels strongly that the sale of our building and purchase of a less expensive building would net us many millions to use as investment money, generating much more interest income than we presently take in. The possibilities to use this money for organizing more work, gathering more signatories to our contracts, more legislative action regarding tax incentives are exciting and a primary reason to move forward with the referendum to sell the building. We hope we can count on all of your support at this crucial time for our Union. If you have any questions, please do not hesitate to contact me.

Fraternally yours,

John Acosta
President



Vice President Rick Baptist

This is my 10th Vice President's report for the Overture. I don't know why, but I have been agonizing over what I am going to write about. It is not for a lack of things to talk about; I have tried in my past reports to be clever and hopefully funny in my stories of my career change from studio musician to VP of the second largest musicians union in the country. I do not take my job lightly, but it has been so different, the transition from trumpeter to union officer.

On Oct. 20 I went to NYC as your representative for the PBS contract negotiations. This was not the first time I had to fly to New York to represent our Local in negotiations for our national contracts – in September I attended the SRLA negs in New York along with Eric Dawson, your Business Rep for Sound Recording. The SRLA negs were and are very complicated and I must say heated from both sides of the table. That was just round 1 in what I think will be a long negotiation; we have scheduled another session in January in NYC and February in L.A. My hope is that with our Federation leadership and all of our brother unions and rank-and-file that a very good outcome will be had for our musicians and our livelihood in the record field.

Back to the PBS negotiations: Day 1 we met at our Federation offices to caucus with our team. Reps from New York, Boston, Chicago, Nashville and Los Angeles talked about what we were going to ask for from the other side. We have been working under a contract that expired in 2004 with no raises in scales or benefits. Our President Ray Hair was adamant about our members receiving a fair wage raise and of course other benefits that a union contract provides for us. We all walked out of the caucus with a great feeling of unity and resolve in how we would approach the following days.

The next day we arrived at the lawyers' offices on 3rd and 57th Avenue at 10 a.m. to start the proceedings. In one of the conference rooms there was a long table for both sides to sit across from each other to start the negs. On our side of the table were our reps, about nine of us. The door opened and I thought a parade walked in — 15 PBS reps along with two attorneys, and very few smiles. Everyone introduced themselves and then it was off to the races. Normally our side would present our proposals and then they present theirs. PBS attorney Bill Zuckerman said they wanted to present their proposal first, and I think Ray was taken aback at that but said fine. Their proposal was five pages long; ours was about a page and a half. The proposal was passed out and the silence was deafening. They really did their homework and wanted changes in all categories, from the "making of" projects to soundtracks to clip use, and not one mention of wages or benefits. They were taking language from every one of our national contracts and putting into their proposal for what they wanted, such as the 15,000 free soundtracks clause from the motion picture contract. After reading the proposal, the only feeling I had was when you were a child at Christmas. There was a huge box wrapped beautifully from Santa, and you tear it open to find inside a new school outfit with Kmart tennis shoes. We presented our little page and a half proposal and left the room to discuss. I will not have to go into our discussions, but will say it was shock and awe. For two more days we met, going back and forth with ideas and counterproposals. The realization arrived that talks would not conclude with this round. We will be meeting across the table again in December.

I have to bring up one thing that happened in the talks that floored and upset me and the other musician reps. They brought up clip use and how we have no verbiage for how long and how much clips are paid. After much discussion with Pat Varriale, our Federation guru (my feeling for him), we presented a 20-second, 30-second, one-minute, and up to but not including a full performance clip. I felt it was very fair for our musicians and something that would benefit both sides. We presented it, they presented their rebuttal. They thought the formula was workable, the payments were different, but the thing that bothers me the most was their using the term "units" when talking about our musicians, and I must say my Latin temper was rising. Ray got up, looked at all 17 people across the table and said, "We are not 'units,' we are musicians," and we all walked out. I was so proud of our president at that point. Obviously, there will be more talks ahead.

I know my fellow officers will be talking about the referendum to approve the sale of our building. I too would like to ask all of my fellow musicians to mark their ballots and return them as soon as possible. The referendum ends on Feb. 1, 2016, but we would love to see all of our 6,056 eligible voters to cast your ballots and let us know how you feel about the potential sale of our building and move to a new building, and a new chapter in our Union's amazing history. A history that, should we get your approval, I will champion to see put on display for all to see in a museum in our new building to honor and revel in the accomplishments of our musicians who came before us. Our archives need to be shared with every musician who ever played one note in our town, with whoever wants to and will work in our town. We need to revere this fantastic way of life in our music. I am a musician and proud to say that.

Live, Laugh, & Love,

Rick Baptist
Vice President



Secretary/Treasurer Gary Lasley

I'd like to thank all of you who attended the Musicians' Club Special Meeting on Oct. 5. to discuss the referendum to grant authority to the Club Board of Directors to potentially sell the Local 47 property. You asked many questions and expressed your concerns. We listened and over the coming weeks and months until the close of balloting on Feb. 1, 2016, President Acosta, Vice President Baptist and I will aggressively address those questions and concerns. Our goal is to contact every single member either by postcard, email, phone call, or in person in order to provide the information you need to make an informed decision. You can go to TimelsNow47.org and check out the Frequently Asked Questions section. Information is powerful. Truth matters!

Yesterday President Acosta and I attended the Area Locals meeting hosted by President Tracy Wells and Secretary/Treasurer Craig Gibson at Local 353 in Long Beach. We were joined by President Andrea Altona and Secretary/Treasurer Jim Davies from Local 325 (San Diego), and President Bob Sanders and Secretary/Treasurer Tammy Noreko from Local 7 (Orange County). We get together periodically to share what's going on in our Locals and to discuss our common issues. The main topics centered around CBAs, the new California Sick Leave Law and organizing small theaters.

Recently I attended the monthly meeting of the LA County Federation of Labor. It's a coalition of over 80 different unions, including our sister entertainment unions IATSE, Teamsters, Writers Guild, Directors Guild, and Sag/AFTRA. Two main issues dominated the conversation. The first was the eminent strike authorization vote by members of the California Faculty Association (CTA) against the Cal State University System (www.calfac.org/race-to-the-bottom), who refuses to bargain in good faith. The second was the upcoming Supreme Court Case, [Freidrich vs. California Teachers Association](#). This is essentially a suit filed by an Anaheim teacher who enjoyed working under a union contract but decided she didn't want to pay for it! She's requesting the Court to overturn the unanimous 1977 Court decision, *Abod vs. Detroit Board of Education*, which reconfirmed the right of public sector workers such as nurses, teachers and fire fighters to unionize. It also determined that every public worker who benefits from collective bargaining agreements must pay their share; in other words fi-core. If the Court rules in her favor, for public sector workers across the country, paying union dues will become essentially voluntary. The damage to their unions would be incalculable and it could surely spread to the private sector. That is why the County Fed is hosting a Freidrichs Working Group on Nov. 6 to ponder the possible effects and explore counter strategies should such an onerous ruling come to pass.

Autumn is definitely upon us. It's a time of change. The leaves turn orange. The nights turn cool. Afternoons turn dark. It's also a time for reflection. Along with Thanksgiving comes turkey and pumpkin pie, but also the opportunity to look around and count our blessings. Until next time, thanks for listening. May your Thanksgiving be joyous and may you be surrounded by the ones you love.

Warmest regards,

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

Gary Lasley
Secretary/Treasurer



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Learn more at musicianscu.org or by calling 323.462.6447.



Feedback on Referendum to Authorize Sale of Vine Street Property

According to something told to a member, one of the selling points is that we'll have a state of the art recording studio.

Why?

There are dozens upon dozens of recording studios hanging by the skin of their teeth. The LAST thing that a musician's Local should be doing is creating a studio that competes with some of these struggling studios. We're supposed to work together, not in competition.

Without updating our contracts and moving into the 21st century with buyouts for libraries, video games, samples, low budget films etc. we will never see an increase in union dues or work, so getting a different building with the same infrastructure and the same old RMA controlled contracts that have cost us 80%+ of our work (and the Local dues that go with it) will simply delay the inevitable collapse of the Local through attrition.

Instead of trimming around the edges of the problem. Go straight at the problem and get the RMA removed from their control of AFM recording contracts, then we can see some transformative action.

Charles Fernandez

Member

Dear Fellow Union Members and Musicians:

As past Chair of the Election Board, I think it is important for 2 things to occur before a vote takes place on the sale of Local 47's building/property:

1) We must be able to hear and have the appropriate amount of time to consider all arguments pro and con on the sale of this property. We must be able to make a well-informed choice on this issue.

2) A referendum of this magnitude – where millions of dollars are changing hands – demands an independent 3rd party to register and count the votes.

Thank you very much for your time and attention to this matter.

Sincerely & Respectfully,

Michelle Byrne, 35 year Member

In the Oct. 5 "informational meeting," President Acosta gave a presentation on what he perceives are compelling reasons to rid ourselves of our iconic building in the heart of Hollywood. Further, he tells us of all the bells and whistles we would be getting at the Burbank facility. Having looked at the proposed facility (listed as one story), we will not have what we have now that is used by working musicians...a functional auditorium with a stage and a basement that can also hold a full orchestra rehearsal.

In review of the minutes of the past year, it is very apparent that the Board has focused only on a sale and purchase option. At the very least, there should have been open meetings regarding the proposal where no doubt a discussion of restructuring would have been raised.

The proposed property purchase is deeply flawed. Our running overhead will be forever increased by the property taxes alone without having dealt with the systemic issue that revenue is raised by working musicians under union contracts.

If we were to approve a move to Burbank, two main causes of concern are: 1) becoming the landlord over retail food establishments... (think property management and insurance liabilities) and 2) parking.

Even if, as we were told, the Burbank property can be rehabbed for 3 millionand leave money in the bank, parking will be a major issue. Currently, we have a secured parking lot that we do not share with the general public. We can pull right up to either the auditorium or the rehearsal rooms and unload. When we are at the local, we do not worry about our equipment or ourselves.

We were told the new location has plenty of street parking and that we might use the parking at a local school....several blocks away. We were also told that we might use the AAA parking. The office manager at the AAA has no knowledge of any request and referred me to Cushman and Wakefield (a property services firm that manages the AAA property). Did the realtors obtain any promises for use of the AAA lot by us...if we purchase 1011 Alameda?

At the Oct. 5 meeting President Acosta, citing past deficits, said that the Local was currently living within its means. Why would we step off the cliff?

Submitted by Helen Crosby, Member

Local 47, AFM/Musician's Club 47

Re: Sale of Local 47 building

I attended the informational meeting on Oct. 5th and have been informed of what was stated at the meeting on Tue., Oct. 13th regarding the sale of the Local 47 building.

I am a life member of the union, so needless to say, I have seen many changes in the union. The sale of Local 47 is a MAJOR change. I feel that in order to be fair to all involved and to resolve any questionable action of the board by most of the members, the following should be considered:

1. There should be an estimated complete accounting of all necessary improvements need on the existing Local 47. This should also include, is possible, copies of the actual estimates from the contractors.

2. Also, at least three potential new sites with actual photos/location and estimates of improvements. These figures should include improvements interior/exterior to the proposed site and also any improvements or upgrades needed including I.T./computers, furnishings, architectural renderings and moving expenses. We should have an aim to have as little additional hidden expenses after moving as possible.

3. The members, should then, after review of these figures decide to repair the existing building or sell/relocate.

4. Concerning the property at 1011 W. Alameda. Since there are three restaurants on the property, it was stated by a realtor, that the restaurants façade also must be upgraded to match the building. This additional cost needs to be figured in with the costs of the new building as well as added insurance for the restaurants and the parking lot since this will be used by the public at all hours of the day. There is also a question of the limited number of parking spaced- 125. Also, per the realtor, spaces might be leased from Team Music at the corner and the building across the street. Apparently, Team Music leases additional spaces when needed. This would result in additional costs. Also the restaurants bring in \$125k per year. Will this cover our taxes, insurance, upkeep and general costs such as lighting the parking lot nightly?

5. From the appearance and interior size of the building it seems obvious than an additional storage area will need to be rented/leased. Has that cost been included?

If the monies needed to improve the existing Local 47 are too prohibitive, then, by all means it would be wise to relocate. However, our building is now worth \$24 mill. and undoubtedly will be worth much more in the future due to its locale and the improvements that would have been made on the building. If we do decide to relocate, we must be diligent in spending our money wisely for the benefit of our members and the future members of Local 47.

To the members this has been a major part of our life. We take pride in our union and our location. I'm sure the board sees the importance of not rushing into something that is such a major action.

Thank you

Ernest F. Ehrhardt

Life Member

Editor's Note: Answers to these and other questions can be found on our TimeIsNow47.org website. We encourage all members to stay tuned to the site for additional information and continued updates on the referendum.





Photos: Linda A. Rapka & Chris Tedesco

Broad Museum Gala Opens With Extravagant Bang

Eli and Edythe Broad commemorate the opening of their new downtown museum with a two-day celebration

by Linda A. Rapka

In September, Los Angeles welcomed the new Broad Museum with an extravagant gala event befitting the long-awaited \$140 million project of arts philanthropists Eli and Edythe Broad.



The Broad

The two-day long pre-opening celebration shut down Grand Avenue to nearly 2,000 private of the Broads. A special structure was erected across the street from the museum specifically for the party, its million-dollar price tag proving no deterrent for it being torn down the next day. Before previewing the museum’s collection, guests enjoyed a private dinner with live music by the 48-piece Angel City Pops Orchestra plus conductor – a scale not typical for your average dinner party.

Arranged through Bourgeois Entertainment, live music producer Lynne Gordon Entertainment contacted trumpet player and music contractor Chris Tedesco back in June to see if he could put together an orchestra to perform a mix of classical, Broadway and film music pops. Despite the advance notice, the contract signoff happened just three weeks before the event. This didn’t leave much wiggle room for contracting the musicians – or much time for sleep for the contractor.



Maestro André Raphel

“I slept about four hours a night those two weeks leading up to the event,” Tedesco said. “There were a lot of cooks in the kitchen. It was very consuming, I really couldn’t do anything else.”

With three weeks to go and the clock ticking, Tedesco started re-searching all the orchestra schedules in town to check availability of the musicians. His choice for conductor came immediately: longtime colleague, friend and fellow University of Miami alum André Raphel of the Wheeling West Virginia Symphony, known for its pops programming. “André was the best guy to come in and conduct because he does this every week,” Tedesco said. “There are conductors in L.A. but he immediately popped into my head.”

Another addition from the U of Miami “alum club” was Paul Piazza, who worked as Tedesco’s library assistant – no small task for a show with an ever-changing musical program. “As the show got closer, the producers kept changing the music,” Tedesco said. “With a week to go, we buy another \$1,000 worth of music and I send André the scores. He says, ‘It’s OK, I can learn these in a week. Let’s roll with it.’ I knew he was perfect for the job, because he loves to conduct pops.”



*University of Miami “alum club”:
Library Assistant Paul Piazza (class of ’13),
Maestro André Raphel (class of ’84),
Contractor & Trumpet Soloist Chris Tedesco
(class of ’83)*

The two-hour program began with 30 minutes of classical music, with the orchestra appearing as silhouettes behind a semi-opaque curtain. As the music transitioned to a pops blend of jazz, Broadway and film music, the curtain dramatically rose to expose the musicians on a riser suspended above the dining room, to the surprise and delight of the audience.

“At first the audience wasn’t sure if it was a live orchestra or not because of the screen – was it a projection or real?” Tedesco said. “They were clapping after each song like it was a concert. It was incredible. There were lots of smiling faces in the orchestra for sure.”

On the second night, a familiar face in the audience: former University of Miami president Donna Shalala. When dinner ended the orchestra exited the stage to make way for Chrissie Hynde and the Pretenders, who closed out the musical portion of the evening with her distinct rock anthems. The U of M alums made their way to the floor to say hello to Shalala, and casually spotted the name card on the seat next to hers: Mr. Bill Clinton.

Shalala served as the Secretary of Health and Human Services under President Clinton after retiring from U of Miami, and currently is president of the Clinton Foundation. When the three introduced themselves as members of the orchestra, she insisted that they stay to meet Clinton. “He’s been raving about you for two hours, all during dinner,” she told Tedesco, sharing he was most impressed when the orchestra played Dave Brubeck’s “Take 5.”



*Maestro Raphel and Tedesco with
former President Bill Clinton*

“Bill – this is your orchestra,” Shalala said as she introduced them to the former POTUS. “Oh my god! Did I hear you guys play ‘Take 5’? Let me tell you the story of meeting Dave in 1961 when he came to my hometown,” Clinton gushed – “and we all start vocalizing the bridge jazz line together,” Tedesco laughed. “We shared five minutes of talking music. He told us all to make sure to stay in touch, and told us he couldn’t get how great of a dinner it was listening to us. He even asked for a picture. It was unreal.”

The event garnered tons of media coverage and positive words from all involved, and served as quite a fitting welcome for downtown L.A.’s newest museum.

The Broads have long been supporters of the arts and music in Los Angeles, donating to the LA Philharmonic, LA Opera, and countless other institutions and organizations. Located next door to the Music Center and Disney Hall, the Broad Museum features 50,000 square feet of galleries filled with the Broads’ art collection and storage space for everything that’s not on view. It houses nearly 2,000 pieces of contemporary art by more than 200 artists, including works by Cindy Sherman, Jeff Koons, Ed Ruscha, Andy Warhol, and Roy Liechtenstein. To learn more and reserve tickets to view the collection, visit thebroad.org.

Angel City Pops Orchestra

Broad Museum Pre-Opening Gala – Sept. 17-18, 2015

Conductor

Maestro André Raphel

Oboe/English Horn

Glen Berger

Orchestra Contractor/

Trumpet Soloist

Chris Tedesco

Clarinet

Geoff Nudell

Violin

Peter Kent, concertmaster

Marina Manukian

Kirstin Fife

Susan Chatman

Larry Greenfield

Erika Walczak

Judy Yoo

Julie Rogers

Yihuan Zhao

Sharon Jackson

Robert Schumitzky

James Sitterly

Viola

Adriana Zoppo

Victor DeAlmeida

Caroline Buckman

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Cello

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Kevan Torfeh

Bass

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Brian Cassier

Flute/Piccolo

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Sara Andon

Oboe

Cathy Del Russo

Clarinet/Bass Clarinet

Phil O’Connor

Bassoon

John Mitchell

Anthony Parnter

Trumpet

Stephane Beaulac

William Churchill

Roy Wiegand

Chris Tedesco

Horn

Steve Durnin

John Mason

Allen Fogle

Paul Klintworth

Trombone

James McMillen

Lori Stuntz

Tuba

Willis Masonheimer

Set Drums/Percussion

M.B. Gordy

Percussion

Michael Deusch

John Magnussen

Robert Leatherbarrow

Harp

Amy Shulman



Winding Up 2015 and Moving Forward Into '16!

The Film Musicians Secondary Markets Fund (FMSMF) works to serve the film, television and music communities. To this end, the FMSMF is pleased to provide ongoing updates to Overture for the benefit of Local 47 members.

On Sept. 30, the FMSMF completed the first six months of its 2016 fiscal year. It's a great opportunity to look at the final results from the 2015 fiscal year (FY2015 ended 3/31/2015) and look ahead now that we've reached the half-way mark of the 2016 fiscal year (FY2016).

"New" Films: The final count is in for FY2015: FMSMF received residuals for 274 "new" titles! Most of these newly reported titles were films and TV shows first released in 2012, 2013 or 2014, although some were older films and series that generated secondary market receipts and residuals for the first time.

The "new" titles for FY2015 included feature films such as "Earth to Echo," "The Fault in Our Stars," "The Maze Runner," "Dawn of the Planet of the Apes," "Million Dollar Arm," "Jersey Boys" and "X-Men: Days of Future Past." Among the "new" TV titles reporting for the first time during FY2015 were "Arrow" (2013-14), "The Normal Heart" and "Red Band Society," to name just a few. FMSMF will post the FY2016 "new" titles on our website at fmsmf.org/filmtitles/new-films.php as we get closer to the end of this calendar year.

New Musicians: There's an urban myth about the FMSMF that suggests only a small handful of musicians participate in the residuals collected and that it's the same small group that participates. Not true! Each year, "new" musicians are enrolled for the first time into the Fund because they were credited with secondary market residuals for the first time. For example, in FY2015, 751 new musicians were added to the rolls for the first time: 670 musicians earned residuals and were added for the first time through their work in original scoring, sideline or music prep; and another 81 musicians earned residuals for the first time because of new use of their sound recording in a film or TV program.

2015 Distributions: Over 15,600 payments were issued to musicians and their beneficiaries in the July 1st Regular distribution, and over 830 payments were issued in the September 15th Omissions distribution. More musicians are enrolling in direct deposit and "Go-Paperless" – almost 4,000 musicians now participate in the services, and more enroll each month. Go-Paperless saves money and is good for the environment. So, if you haven't signed up yet for Go-Paperless, come on board at fmsmf.org/gopaperless and join your fellow musicians who are helping us go green!

Website Upgrade: Upgrades to the FMSMF website went live on July 1, with a new look, better organization of pages and some new features to make access to services easier. We will continue to upgrade the website on an ongoing basis in the months and years to come. If you've not visited the website since July 1, check out the new look at fmsmf.org.

2016 Tax Time....is just around the corner! A reminder that FMSMF will send out W-2s and related tax forms in January 2016, so please make sure we have your correct address! To report an address change, please [visit our website](#). Also a reminder for next year: if you intend to change your withholdings for the next distribution in July 2016, you must provide an updated W-4 to the FMSMF on or before June 1, 2016. NO changes will be accepted after June 1, 2016 for the July 1, 2016 distribution. For more information, [please click here](#).

DO WE HAVE MONEY FOR YOU? Don't forget to check our [unclaimed checks list on our website](#) to see if we have unclaimed residuals for you or any musician you may know. Please spread the word to your fellow musicians to check our website to see if we have residuals waiting to be claimed!

As Thanksgiving and the holidays approach, best wishes from all of us at the FMSMF.



THE BUCK STARTS HERE

*Do you have unclaimed residuals waiting at the
Film Musicians Secondary Markets Fund...?*

Contact us and find out.

fmsmf.org/unclaimedchecks

Toll-Free: 888.443.6763



FMSMF is a 501 (c) (6) Not-For-Profit Organization

Supporting Musicians Who Work in Feature Film,
Television, and Digital Networks



UPCOMING EVENTS

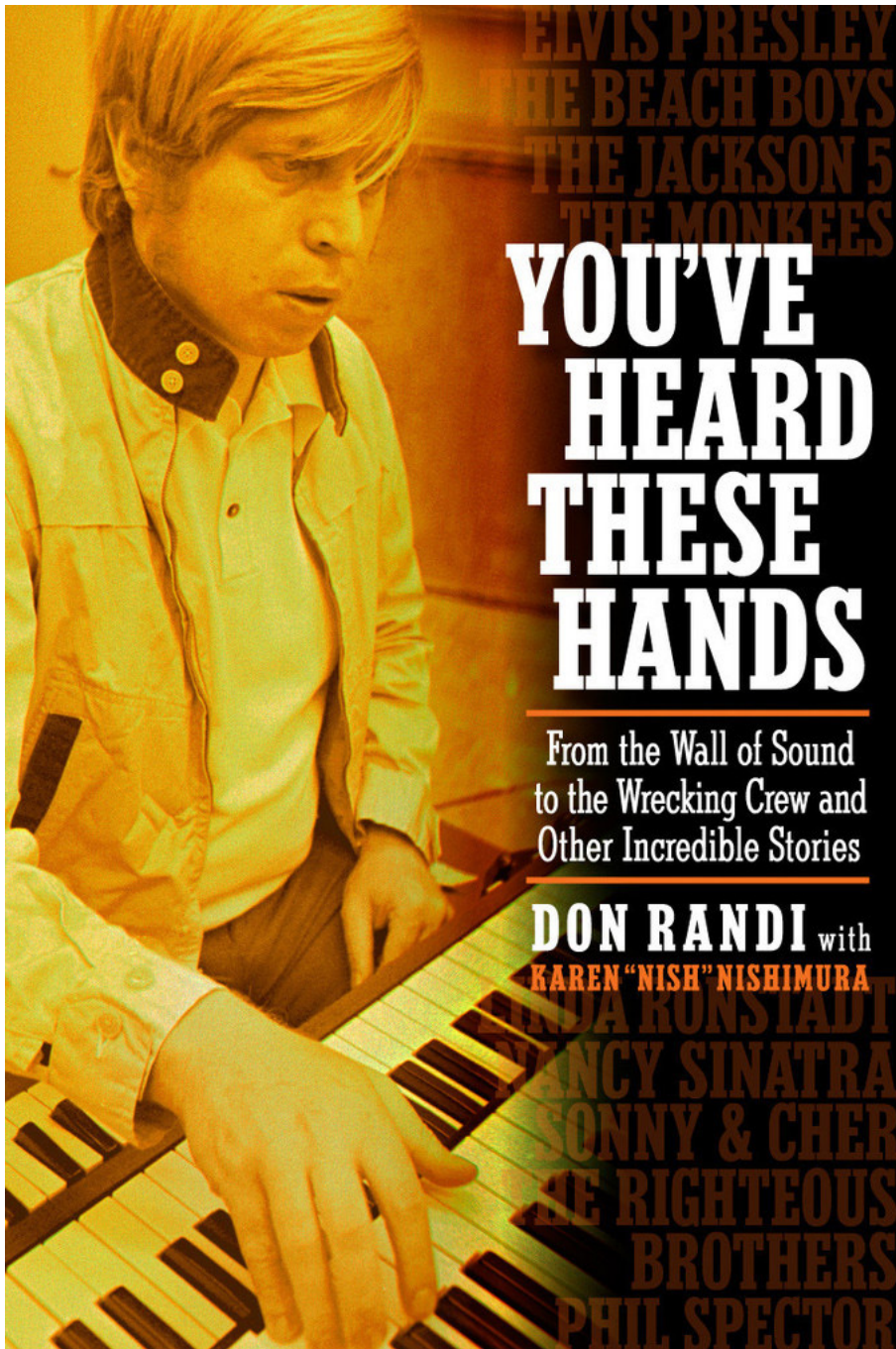
Don Randi Book Signing

Thursday, Nov. 19, 6:30 p.m.

Local 47 Serena Kay & Earl Williams Auditorium

A longtime fixture in the Los Angeles area, Don Randi is best known as the proprietor of the Studio City club The Baked Potato and for his leadership of a popular fusion/crossover group, Quest. Since moving to the Los Angeles area in 1954 he has been a busy studio musician as part of the famed collective dubbed The Wrecking Crew, appearing on and writing for a countless number of motion picture and television soundtracks, commercials and pop albums.

His new book “You’re Heard These Hands,” co-authored by Karen “Nish” Nishimura, tells of his journey through the musical landscape of Southern California, from the “Wall of Sound” to the Wrecking Crew and other incredible stories. Attendees will enjoy a Q&A (and other surprises!), and books will be available for purchase and signing by both Don and Nish.



This event is FREE and open to the public. Don will be providing refreshments for guests. RSVP by Nov. 16: rsvp@promusic47.org

‘TIME IS NOW’ Mail Referendum

SEND IN YOUR BALLOTS!

All ballots must be RECEIVED by February 1, 2016.

Visit TimelsNow47.org for more information & updates.



Next General Membership Meeting

Monday, Jan. 25, 7:30 p.m.

Local 47 Serena Kay & Earl Williams Auditorium

On the Agenda

(subject to change):

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

Food & refreshments will be served

[Dual Capacity Policy](#)

[Confidentiality Policy](#)

AFM LOCAL

47 PAC

Help Make the Voice of Musicians Heard at City Hall

Your voluntary contributions to the Local 47 Political Action Committee (PAC) Fund will allow us to take our concerns directly to City Hall by supporting candidates and legislation that further the goals of professional musicians in Los Angeles.

Donate Today!

Send in your contributions by checking the PAC box on your dues statement or mail a check made out to “Local 47 PAC” to 817 Vine St. Hollywood 90038.

CHECK THE BOX ✓

Let’s take our voices straight to City Hall!

Check the “Local 47 PAC” box on your Dues Statement and write in your desired donation amount to donate quickly and easily to our Political Action Fund.

You may also send a check payable to:
“Local 47 PAC”
817 Vine St. Hollywood CA 90038

Notice of Strike Sanctions

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

**Cinema Scoring
Collective Media Guild
Peter Rotter Music Services**

If and when any of the aforementioned parties calls a non-union engagement, other labor unions have agreed to stand in solidarity with Local 47 and not cross our line. If you are being pressured to participate in non-union work or take financial-core status and quit the union, know that it is illegal for employers or employers’ representatives to coerce, pressure or otherwise influence any employee to take fi-core status under the National Labor Relations Act. Should this happen to you, call 323.993.3130. Your Union will take action — with legal counsel if necessary — on your behalf to ensure your rights as a union worker are protected.



NEED A NOTARY?

AFM Local 47 offers FREE
Notary Public services
to all members.

Call to schedule an
appointment:

Rimona Seay: 323.993.3159
Angelito Lagos: 323.462.2161

Please note: We are unable to accommodate unscheduled walk-ins.

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
jeffpatla@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

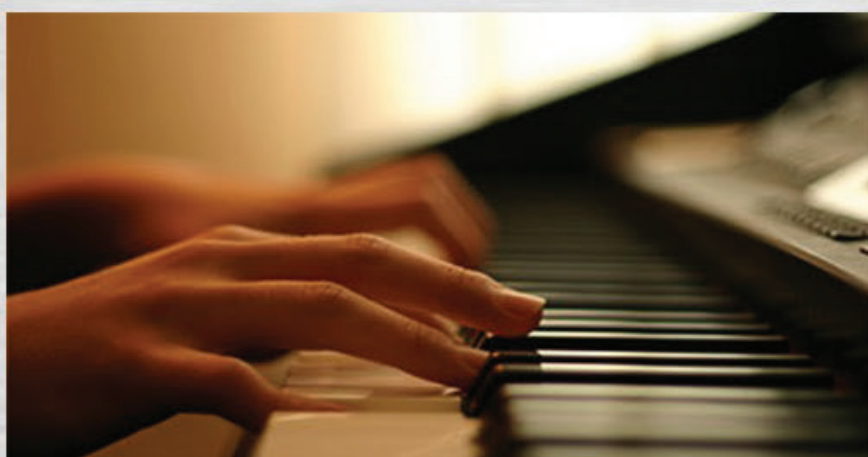
Serena Kay & Earl Williams Auditorium

Local 47's orchestra, led by Maestra Eímeear 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



Intellectual Property Rights Distribution Fund

Do we have royalties for you?



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www.afmsagaftrafund.org

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Greek Theatre New Manager SMG Commits to 100% AFM

Venue management firm SMG won the long and contentious battle over who will run the Greek Theatre and assumed operations of the historic Griffith Park venue Nov. 1.

For the past four decades AEG/Nederlander managed the historic Griffith Park venue with



an AFM agreement in place, and there was concern that new management would not guarantee a union contract. However, Rec and Parks General Manager Michael Shull was fully committed to securing an AFM contract for all performances at the Greek. Thanks to his efforts and Local 47 President John Acosta, SMG happily agreed to continue the union's long-standing partnership with the venue. They signed a collective bargaining agreement that guarantees 100% of the music at the Greek is AFM over the next two years.

The expiration of AEG/Nederlander's longtime contract this fall sparked a highly publicized bidding war between with concert promoter giant Live Nation, initially favored by Rec and Parks officials. But that plan was derailed after Nederlander mounted a campaign to override the decision, rallying support from nearby residents and City Council members. The city eventually opted against siding with either firm, deciding instead to self-operate the venue with the help of a management consultant. Bids were then solicited for a new management firm, ultimately attracting proposals from Spectra and SMG.

A benefit event hosted by Symphony In The Glen was held at the Greek Oct. 9 honoring Nederlander for 40 years of outstanding entertainment and community service. Local 47 Vice President Rick Baptist, Trustee Judy Chilnick and Director Dylan Hart were in attendance to present Nederlander a congratulatory plaque thanking them for their years of dedicated support of AFM musicians.

'Carrie: The Killer Musical Experience' Musicians Land Killer Contract

Just in time for the Halloween season, "Carrie: The Killer Musical Experience" landed at the Los Angeles Theatre in early October. Music Director Brian P. Kennedy worked tirelessly with Live Business Rep Michael Ankney to ensure this production signed onto a collective bargaining agreement with Local 47 to guarantee all the musicians received the fair wages, benefits and protections afforded by a union contract.



The musical adaptation of Stephen King's 1974 horror novel "Carrie" returned to Los Angeles after its run at the La Mirada Theatre this past spring, featuring the same live band with Brett Ryback (keyboard 2/associate conductor), Justin Smith (guitar 1), Ken Rosser (guitar 2), Jamey Tate (drums/percussion), and John Krovoza (cello). Met with rave reviews, the production is expected to expand upon its initial limited six-week run and extend into 2016.

"Carrie" features a score by Michael Gore and Dean Pitchford and a book by Lawrence D. Cohen. It tells the story of 17-year-old Carrie White, who is terrorized by her high school classmates and her fanatically religious mother. After becoming the victim of a prom-night prank, Carrie uses her newly discovered telekinetic powers to wreak havoc on those who have done her wrong.



Action Alerts

Stand Up With Local 47!

Stay tuned to Action Alerts to keep aware of actions and campaigns that protect our jobs and our livelihood. Sign up @ bit.ly/L47actionalerts or call the President's Office at 323.993.3182





My Adventures in Cuba

Violinist Doug Cameron shares his eye-opening musical journey to the Caribbean nation

Editor's Note: Cuban culture comes from a melting pot of cultures, primarily those of Spain and Africa, and their influences on the rhythmic flavors of the island's music is unmistakable. After the 1959 revolution, the government pushed an expansive education campaign, offering free education to all and establishing rigorous music, sports and dance programs. With travel restrictions newly loosened to the lively Caribbean nation, Local 47 Member Doug Cameron recently accepted an invitation by National Symphony of Cuba conductor Enrique Pérez Mesa to spend 10 days working with the young musicians of Cuba. Deeply inspired by his 10-day adventure, Cameron shares the following account of his eye-opening journey.

By Doug Cameron

From the moment I stepped off the plane, I could tell I was in a different world. The signs, the excitement, and most of all, the music! As a jazz musician, it's the music that attracts me to different parts of the world, and Cuba has always been number one on my list. I have always loved Latin and especially Cuban music. My CD "Mil Amores" was my tribute to this music and featured a lot of my original music written in a Latin style. I was invited to Cuba to by the conductor of the National Symphony of Cuba, maestro Enrique Pérez Mesa, to teach master classes and perform.



Two of my master classes were held at *La Escuela de las Artes*, which is akin to our Juilliard. I was knocked out by these enthusiastic, talented young musicians. They were all so eager to participate and learn what I had to show them, and they had jazz a feel for the music in their blood. I was honored to be one of the first American musicians, to teach at the school. I even played my jazzy version of "America the Beautiful," and they loved it! Interestingly enough, this lovely campus was once a private golf course with a landing strip where well off folks would fly in to play golf. When the revolution came, Castro turned it into a music and arts academy.

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I was given a rhythm section to perform with which included some truly amazing musicians. Man could these guys play, and their feel for Latin music... well, what can I say! Incredible! I did two concerts, one broadcast on

the Cuban jazz station in Cuba and over the Internet throughout the world. I was the first American musician to be invited to perform on this program. It was a blast. Among other pieces I performed one of my original songs titled "Cuban Spice," a piece I wrote over 20 years ago from a dream I had. Here I was, playing it 20 years later, IN CUBA! Was this a dream? I had to pinch myself — which is hard to do while you're playing the violin.

Cuba is changing rapidly. You can see young people all over the streets on their phones and tablets searching the Internet. That concept is only a few months old. When I was there the Pope was visiting, and the people were so excited. I have traveled literally all over the world, and I have never visited a country so captivating, so enchanting and rich with style and history as Cuba. It is truly a country lost in time. If you are interested in hearing more, I invite you to check out my website at dougcameron.com where you can see a documentary I've put together on Cuba. I think you'll find it quite fascinating, and the music... wow!

There are many positive things about Cuba that I talk about in my documentary. I have two young boys, Alex and Sean, who are studying music. They both play the violin. I teach them and we also have a violin teacher, a piano teacher and a voice teacher who also work with them. Alex is also in the youth orchestra. If you are a parent of a musician, you know these things cost. What is the cost for music education in Cuba you may ask? Absolutely free! Even the less advantaged kids get a chance to learn music. I believe with the changes going on in Cuba, it is time to focus on what is good there and what they do well. And there is a lot. I'll be back to visit again, because... I LOVE CUBA!



- Doug Cameron has long been a favorite on jazz radio internationally. Widely considered one of the true innovators of jazz violin, he has performed all over the world, and is well known for his dynamic performance and trademark blue electric violin. A veteran of the Los Angeles studio scene, he has recorded and performed with a wide range of artists, including George Benson, Doc Severinsen, Tom Petty, Cher, the Allman Brothers, Dionne Warwick, Tony Bennett as well as recording for numerous motion pictures and commercials. Cameron keeps busy with his recording schedule which includes an album every year or so. One of Cameron's main focuses has been working with young musicians in an inspirational master class/workshop environment. He has also appears regularly as a guest soloist with symphony orchestra in a unique pops program featuring all of his own arrangements.





Photos: Monica Valenzuela

RMA Night 2015

Members of the Recording Musicians Association Los Angeles chapter enjoyed another fun-filled RMA Night on Sept. 26, 2015, at a private residence in Santa Clarita.

New RMA Night Chair Doug Tornquist did a fantastic job coordinating this year's much-anticipated annual event. In addition to the roster of recording musicians, orchestrators, arrangers, copyists, composers, contractors, friends and supporters, special guest Ray Hair, president of the American Federation of Musicians, joined in the special event.

Live musical entertainment was provided by Ilya Serov. Originally from St. Petersburg, Russia, the Los Angeles-based trumpeter/vocalist/songwriter has been hailed as one of the most versatile young jazz singer-trumpeters of his generation. Best known for his dazzling trumpet solos, smooth vocals, original compositions, and arrangements of jazz standards influenced by jazz, R&B, pop, and world music, he was awarded "Best New Artist" at the Hollywood International Music Awards for his single "You Just Forgot."

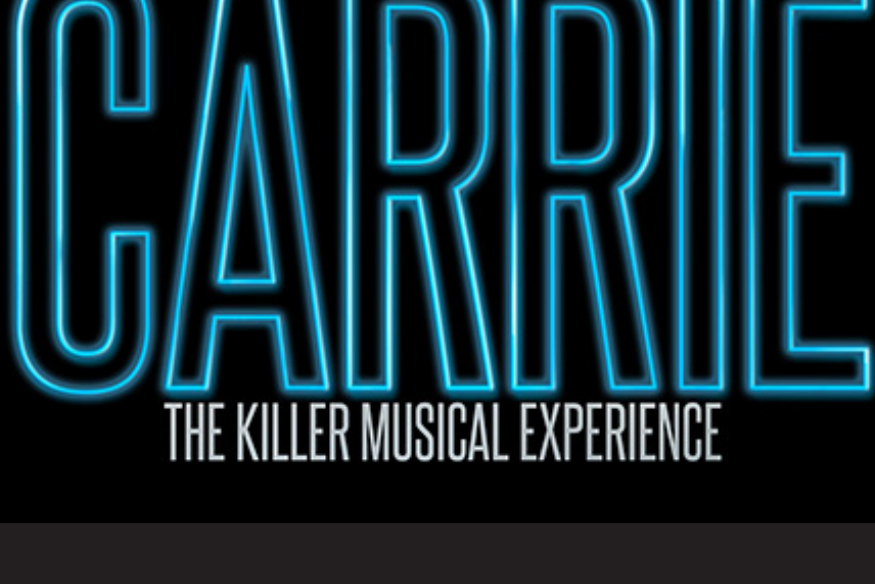
We look forward to seeing you all at RMA Night 2016! Visit RMA LA online at rmala.org.



Local 47 Concerts & Events

Click on an orchestra or venue below to find a performance featuring our incredible Los Angeles Local 47 musicians throughout the Southland!

This month's featured concert:



Live @ the Los Angeles Theatre



Asia America Symphony



Beach Cities Symphony



Burbank Philharmonic Orchestra



Brentwood Westwood Symphony Orchestra



Cabrillo Music Theatre



California Philharmonic



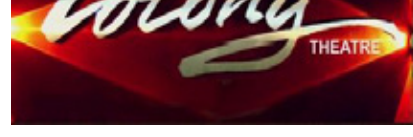
Center Theatre Group



Chamber Orchestra of the South Bay



Civic Light Opera of South Bay Cities



Colony Theatre



Corona Symphony Orchestra



Culver City Symphony



Desert Symphony



Downey Symphony Orchestra



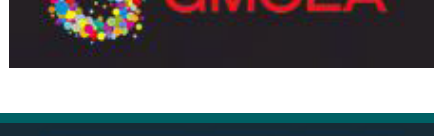
Dream Orchestra



El Capitan Theatre



El Portal Theatre



Gay Men's Chorus of Los Angeles



Golden State Pops Orchestra



Greek Theatre



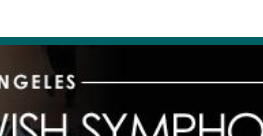
Hollywood Bowl Orchestra



La Mirada Symphony



Los Angeles Bach Festival



Los Angeles Jazz Society



Los Angeles Jewish Symphony



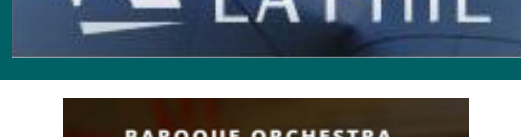
Los Angeles Chamber Orchestra



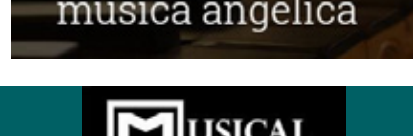
Los Angeles Master Chorale



Los Angeles Opera



Los Angeles Philharmonic



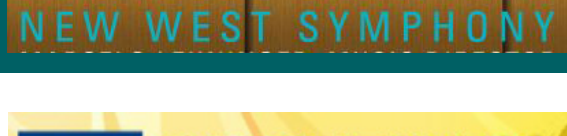
Musica Angelica



Musical Theatre Guild



New Valley Symphony Orchestra



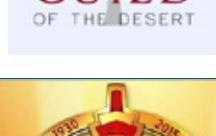
New West Symphony



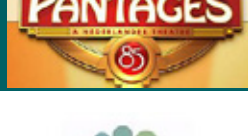
Orchestra Santa Monica



Pacific Shores Philharmonic



Palm Springs Opera Guild of the Desert



Pantages Theatre



Pasadena Master Chorale



Pasadena Playhouse



Pasadena Symphony & Pops



Peninsula Symphony



Redlands Symphony



Riverside County Philharmonic



San Bernardino Symphony



San Gabriel Valley Music Theatre



Santa Cecilia Orchestra



Santa Clarita Philharmonic



Santa Monica Symphony Orchestra



Shakespeare Club of Pasadena



Six Flags Magic Mountain



Symphony In The Glen



Symphonic Jazz Orchestra



Thousand Oaks Philharmonic



Topanga Symphony



West Los Angeles Symphony



Young Musicians Foundation





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Final Notes



In Memoriam

Helen Archuletta (Brown)

Life Member. Accordion
10/26/1924 - 9/12/2015
Survived by friends

Al Bruneau (Bruno)

Life Member. Guitar
1/22/1937 - 8/21/2015
Survived by spouse &
children

Jimmy Getzoff

Life Member. Violin
3/22/1928 - 9/20/2015
Survived by spouse &
children

Send your Final Notes
remembrances to:

overture@promusic47.org
Local 47 Overture Online
817 Vine St. Hollywood CA
90038

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

Final Notes in this issue:

Roberta Nowlin

[continue reading here](#)

Roberta Nowlin

Former Life Member. Violin
(3/23/1917 - 8/14/2015)

by Lyn Miller, daughter

Roberta “Bobbie” Nowlin, our beloved mother, grandmother and great-grandmother, went to be with the Lord, Aug. 14, 2015.

Bobbie was born in Peoria, Illinois, March 23, 1917, to Odell and Clara Groninger. At age 2, the family moved to California and settled in the Arcadia/Monrovia area

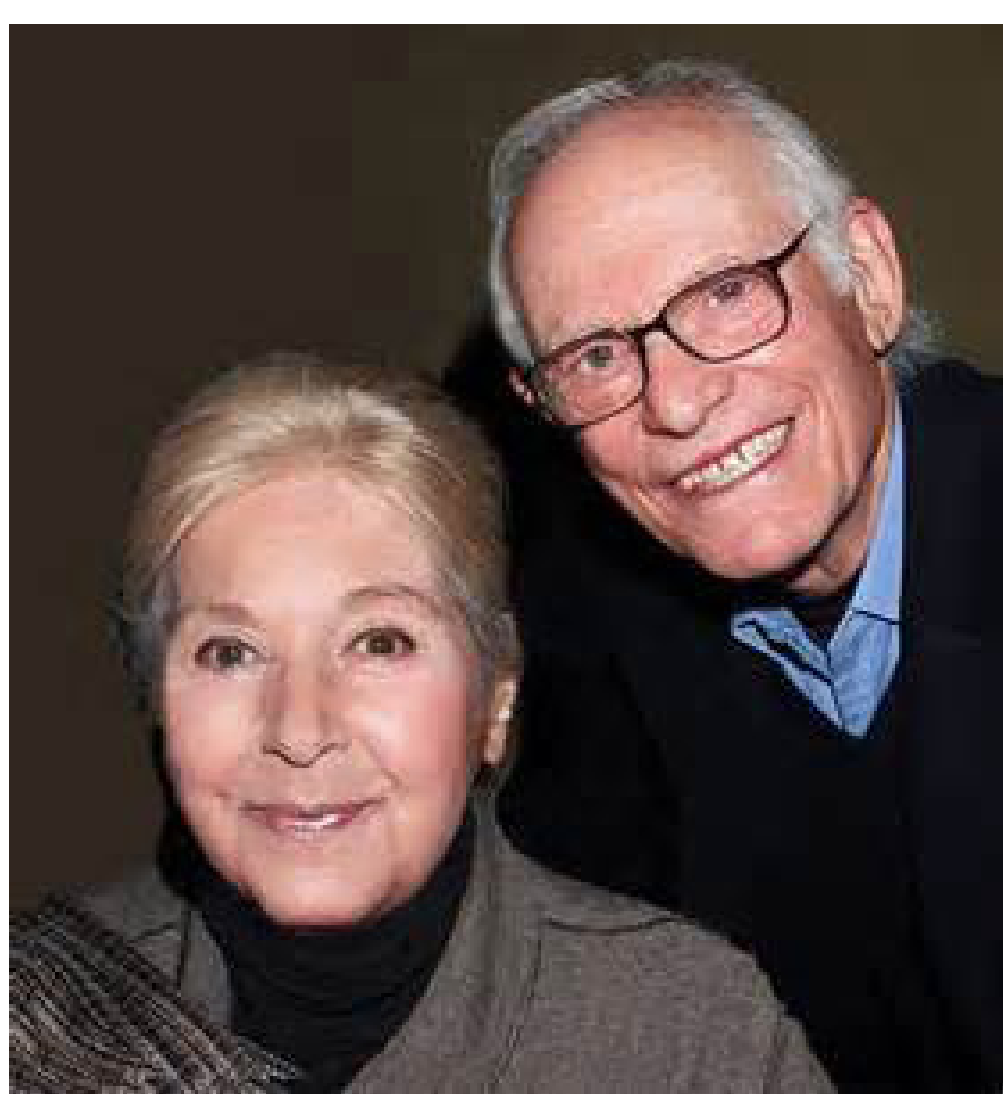
where Bobbie grew up, graduating from Monrovia High School. Bobbie began violin lessons at age 8, becoming an accomplished musician. In 1940, Bobbie, representing Illinois, was one of 100 young musicians from across the United States chosen to participate in the All American Youth Orchestra Good Will Tour to South America under the baton of renowned conductor Leopold Stokowski. She went on to become concertmistress of the Pasadena Symphony Orchestra under conductors Reginald Bland and Dr. Richard Lert, a position she held for 20 years. During her career she played with many orchestras including Ralph Carmichael, Melody Land and the Laguna Art and Opera Festivals; toured with Clebanoff Strings; and taught violin privately, with Elizabeth Mills in Pasadena and with the USC School of Performing Arts.

In 1940, Bobbie married Ray Nowlin, first bassoonist in the Pasadena Symphony and orchestra musician for 20th Century Fox and Warner Bros. Their orchestra romance headlined several human-interest stories in local newspapers. They made beautiful music together for 38 years until Ray’s untimely death in 1978.

In 1980, Bobbie decided to move to Dana Point where she completely redesigned a beach house that had been in the family. There she made a wonderful life for herself, making many new friends, traveling and enjoying a variety of activities. She continued to teach violin and participate in orchestras and musical groups. She also enjoyed playing in the bell choir at her church. She retired from the music profession in her late seventies.

In addition to her music, Bobbie was very creative and enjoyed sewing, millinery, decorating, upholstering and crafts. She also enjoyed camping and many summers were spent at the beach or the mountains. Throughout her life, her faith and relationship with the Lord was her light and strength. She loved her family and was a wonderful, caring Wife, Mother and Grandmother. She is survived by her three children: daughters, Lynell Miller (Robert), Annette Hauth (Russell) and son, Stephen Nowlin (Anne), 10 grand-children and 13 great-grandchildren. Mom, you are greatly loved and greatly missed.





LA Jazz Society to Honor George Bohanon, Alan & Marilyn Bergman

The Los Angeles Jazz Society presents the 2015 Jazz Tribute Awards Concert on Saturday, Nov. 7, 7:30 p.m. at the Montalban Theatre in Hollywood honoring several of music's greatest living treasurers.

Receiving the 2015 Lifetime Achievement Award is renowned jazz trombonist George Bohanon, a Life Member of AFM Local 47. He has worked with hundreds of performers on albums and concert dates for over 50 years.

Oscar-winning songwriters Alan & Marilyn Bergman will be honored for their outstanding contributions to the great American Songbook. Such classics as "The Windmills of Your Mind" from the 1968 film "The Thomas Crown Affair" starring Steve McQueen and Faye Dunaway, Billboard number 1 hit "You Don't Bring Me Flowers" for Neil Diamond and Barbra Streisand, and "The Way We Were" popularized by Frank Sinatra, are consistently being performed by many of today's noted jazz artists.

Streisand, who has teamed with the Bergmans on several award-winning musical projects, serve as Honorary Chair of the event. "Marilyn and Alan have played a prominent role in my sweetest memories," Streisand says. "In fact, you might say I remember the way we were, and I cherish the way our collaboration and friendship has stood the test of time." Grammy Award-winning recording artists Marilyn McCoo and Billy Davis Jr. will serve as hosts. Newcomer Julian Gomez will receive the Shelly Manne Memorial New Talent Award.

The program will feature an All-Star Tribute Band conducted by musical director and Grammy-winning bassist John Clayton, with performances by the George Bohanon Group, the Julian Gomez Trio, and numerous artists who have worked with and recorded Bergman compositions including Steve Tyrell, Johnny Mandel, Roger Kellaway, Shelea, Mcoo & Davis, and a few additional surprises!

The annual Los Angeles Jazz Society's Tribute Awards Concert attracts jazz musicians and appreciators as it celebrates jazz and the talented people who have made this extraordinary music their life's passion. The event raises funds for important jazz education programs that benefit thousands of young people in the LAUSD public schools. With dramatic budget cuts over the years, many music and arts programs in the schools have been eliminated. This annual tribute is the society's primary fundraiser to "Keep Jazz Alive" with its highly acclaimed programs: Jazz in Schools, the Bill Green Mentorship Program, Jazz Coolcats, and New Note.

For tickets (\$40-\$125) visit themontalban.com. For information on VIP tickets (\$200 includes orchestra seats and a VIP reception) and sponsorship, please contact the Society office at 818.994.4661.



Alan & Marilyn Bergman
2015 HONOREES

2015 Jazz Tribute Awards & Concert

Saturday
November 7, 2015
7:30pm

Los Angeles
Jazz
Society



George Bohanon
2015 LIFETIME ACHIEVEMENT AWARD

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Johnny Mandel • James Newton Howard
Roger Kellaway • John Williams • Paul Williams

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with performances by:

The George Bohanon Combo • The Julian Gomez Trio
Musical Director - **John Clayton**

The LA Jazz Society All Star Big Band
 Trumpets: **Bijon Watson, Kye Palmer, James Ford, Brian Swartz**
 Trombones: **Scott Whitfield, Steve Baxter, Dave Ryan, Juliane Gralle**
 Saxes: **Keith Fiddmont** (lead alto), **Adam Schroeder** (2nd alto), **Rickey Woodard** (1st tenor),
Roger Neumann (2nd tenor), **Lee Callet** (bari)
 Rhythm: **Tamir Hendelman** (piano), **Katie Thiroux** (bass),
Joe LaBarbera (drums), **Graham Dechter** (guitar)

SPECIAL GUESTS and PERFORMERS include:

 Steve Tyrell	 Roger Kellaway	 John Clayton	 Johnny Mandel	 McCoo & Davis <small>Hosted by Marilyn McCoo & Billy Davis Jr.</small>
 Katie Thiroux	 Shelea	 Julian Gomez <small>Shelly Manne Memorial New Talent Award</small>	 Alan Bergman	 Jeff Hamilton <small>(Presenter)</small>

THE MONTALBAN
The Montalban Theatre
1615 Vine Street
Hollywood, CA 90028

Concert (Only) Tickets - \$40, \$60, \$80, \$125 • themontalban.com
 VIP Tickets \$200 (includes 6pm Private Reception and Orchestra Center Seating)
 available thru LAJS office only
 For info on sponsorship, tribute ads, or VIP tickets, call LAJS 818.994.4661 or visit: lajazz.org

OURWalmart

Organization United for Respect at Walmart



Help Keep Up the Momentum

by Venanzi Luna, OUR Walmart

Nothing has been as valuable to our effort as friends and family like you. Now that we know OUR Walmart is one of only three nonprofit groups chosen to receive a big donation from CREDO this month, we wanted to reach out to you for your vote and your help sharing the link across our dedicated network of partners in this fight.

[Can you help us spread the word?](#)

CREDO is a progressive activist network and a provider of mobile and long distance phone services, as well as the CREDO credit card. They donate a portion of their revenue to a wide range of nonprofit groups. Last year, they donated more than \$2 million to help move progressive causes forward and this month OUR Walmart is in the running. We're proud to have CREDO as an ally and humbled to be among both of the other amazing recipients of this funding.

[Join me in sharing this great news! Please pass it along to three of your friends.](#)

The more votes we receive, the greater our share of funding and the more we can do, together, to give Walmart workers and their families the pay and benefits they deserve.

P.S. Don't forget to vote yourself, too! Just go to credodonations.com – it's free, fast and effective.

In clicking the link to support OUR Walmart, you are joining more than twenty national and local groups that have signed on to support Walmart associates in calling on the world's richest corporation to pay their workers \$15 an hour and extend full-time employment. Together, we've already won raises and a new policy protecting pregnant women – and your vote today will help us keep up the momentum as we prepare for massive Black Friday actions this November. Let's continue to raise the standard of how Walmart treats their hard-working employees.

Thank you for helping us stand up and fight for Walmart workers everywhere.

Organization United For Respect at Walmart, a D.C. Non-Profit Association popularly known as "Our Walmart," has the purpose of helping Walmart employees as individuals or groups in their dealings with Walmart over labor rights and standards and their efforts to have Walmart publicly commit to adhere to labor rights and standards. OUR Walmart has no intent to have Walmart recognize or bargain with OUR Walmart as the representative of its employees.





Oklahoma!

Cabrillo Music Theatre's production of "Oklahoma!" enjoyed a spectacular run July 17-26, 2015 at the Kavli Theatre in Thousand Oaks.

The first collaboration between Richard Rodgers and Oscar Hammerstein opened on Broadway in 1943, and in spite of some early skepticism was greeted by rave reviews and sold-out houses. In the end it ran for over five years and held the record for longest-running musical for almost a decade.

Now known as "the musical that reinvented American musical theater," "Oklahoma!" includes favorite songs such as "Oh, What a Beautiful Mornin'," "Many a New Day," "People Will Say We're in Love," "Surrey with the Fringe on Top," and "I Cain't Say No," among many others.

The show's run at the Kavli Theatre featured a wonderful 18-piece AFM Local 47 orchestra contracted by Darryl Tanikawa, who also performed clarinet in the ensemble. Brian Kennedy served as Music Director & Conductor, with Lloyd Cooper serving as Assistant Music Director and Darryl Archibald serving as Music Supervisor.

Brian Kennedy, Music Director & Conductor
Lloyd Cooper, Assistant Music Director
Darryl Archibald, Music Supervisor
Darryl Tanikawa, Orchestra Contractor

'Oklahoma!' Orchestra

Rhonda Dayton — Flute, Piccolo
Ian Dahlberg — Oboe, English Horn
Darryl Tanikawa — Clarinet 1
Gary Rautenberg — Clarinet 2, Bass Clarinet
Bill Barrett — Trumpet 1
Jonah Levy — Trumpet 2
June Satton — Trombone 1
Robert Coomber — Trombone 2
Melissa Hendrickson — Horn 1
Jennifer Bliman — Horn 2
Sharon Cooper — Violin 1, Concertmaster
Sally Berman — Violin 2
Rachel Coosaia — Cello
Brian LaFontaine — Guitar, Banjo
Lloyd Cooper — String Synthesizer
Elaine Litster — Harp
Shane Harry — Double String Bass
Alan Peck — Set Drums, Percussion

Orchestra produced by Tanikawa Artists Management



The Sound of Music

Launching a North American tour at the Ahmanson, three-time Tony Award winner Jack O'Brien directed a lavish new production of the world's most beloved musical, "The Sound of Music, Sept. 20 through Oct. 31.

This year marks the 50th anniversary of the film version, which continues to be the most successful movie musical in history. The spirited, romantic, and beloved musical story of Maria and the von Trapp Family once again thrilled audiences with such songs as "My Favorite Things," "Do-Re- Mi," "Climb Ev'ry Mountain," "Edelweiss," and "The Sound of Music."

'The Sound of Music' Orchestra

Jay Alger- Musical Director
Jeremy Lyons- Keyboard 1
Cathy Venable- Keyboard 2/Asst. Conductor
Patti Cloud- Flute
Jonathan Davis- Oboe
Larry Hughes- Clarinet
Andy Klein- Bassoon
Joe Meyer- Horn 1
Stephanie Stetson- Horn 2
Dan Fornero- Trumpet 1
Rob Schaer- Trumpet 2
Robert Payne- Trombone/Contractor
Hayden Oliver- Concertmaster
Jen Choi Fischer- Violin 2
David Mergen - Cello
Ken Wild- Bass
Cliff Huling- Percussion
Dave Witham- Keyboard Sub



First Date

"First Date" at the La Mirada Theatre enjoyed a successful run Sept. 18 through Oct. 11. When blind date newbie Aaron is set up with serial-dater Casey, a casual drink at a busy New York restaurant turns into a hilarious high-stakes dinner. As the date unfolds in real time, the couple quickly finds that they are not alone in this unpredictable evening.

In a delightful and unexpected twist, Casey and Aaron's inner critics take on a life of their own when other restaurant patrons transform into supportive best friends, manipulative exes and protective parents, who sing and dance them through ice-breakers, appetizers and potential conversational land mines. This is one first date you don't want to end!

'First Date' Band

Eric Heinly- Drums
John Ballinger - Guitar 2/Keys 2
Sean Franz - Reeds/Keys 3
Brent Crayon - MD/Keys 1
Jonathan Ahrens - Bass
Micahel Abraham - Guitar 1



Hollywood Orchestration: From LA to Fenway

Local 47 orchestration professor Dr. Norman Ludwin brings his popular class to Boston

Dr. Norman Ludwin, UCLA Extension School professor, Local 47 member, orchestrator and author, spoke to a large audience of students and community members on Sunday, Oct. 4 at the Fenway Center in Boston, Massachusetts.

Dr. Ludwin gave a behind the scenes look at the work of orchestration techniques and methods routinely used to help bring a film composer's score to life. He also described the daily working life as an orchestrator (and bass player) for several of Michael Giacchino's film scores, having recently worked on the films "Inside Out," "Jurassic World," and "Star Trek: Into Darkness." Along with examples of successful orchestrations, he also shared side by side comparisons of "bad orchestrations" and followed up with alternative techniques.

The event was co-sponsored by the Department of Music at Northeastern University, and the Boston Musicians' Association (Local 9-535 of the American Federation of Musicians.)



Patrick Hollenbeck (President of the Boston Musicians' Association), Dr. Norman Ludwin, and Northeastern University music professor Bradley Hatfield.



GigJunction.com

Gig Junction, the Referral Service of Los Angeles, exists to recommend to employers the world's best musicians - Local 47 members! - with no fees or commissions attached. This service boasts the best database of professional musicians in Southern California across all styles of music available for most any type of situation. From solo piano to hot band-swing; from rock, pop, jazz, salsa, mariachi, and to classical; and everything in between. You name it, we'll get you connected!

Join Today!

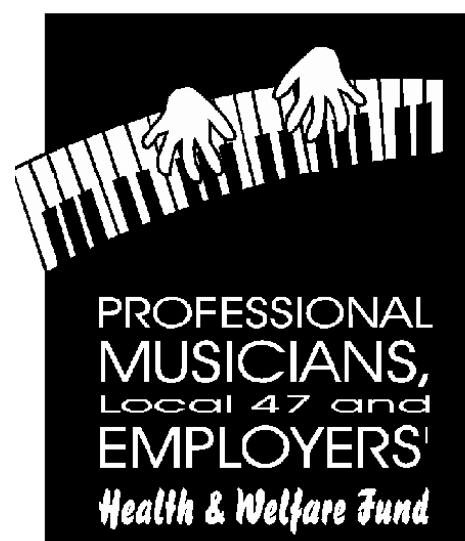
To participate in Gig Junction - a free program for Local 47 members - simply register with the Referral Service and keep your Local 47 membership current. Members must sign and date the Referral Service Rules & Regulations and Website Agreement. Once signed, please return it with an intact handwritten signature in one of the following ways:

* as a scanned attachment in .jpg or .pdf format
to contact@gigjunction.com

* by fax to 323.993.3190,
Attn: Michael A. Ankney, Gig Junction

* by standard mail to:
Gig Junction Attn: Michael A. Ankney
817 Vine Street
Hollywood CA 90038

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



IMPORTANT BENEFIT CHANGE INFORMATION

Blue Shield of CA Replaces Health Net Coverage



The Board of Trustees is very excited to announce that effective Jan. 1, 2016, Blue Shield has been selected as a health care provider option for you and your family. Blue Shield provides one of California's largest networks of providers and is proud to be serving the Labor & Trust community.

After careful consideration, the Board of Trustees decided to terminate the Health Net Plans as a health plan choice for participants in the Professional Musicians Local 47 and Employers Health & Welfare, and to offer coverage through the Blue Shield, effective Jan. 1, 2016. Thus, all Health & Welfare participants currently enrolled in one of the Fund's Health Net Plans will need to enroll either in the comparable Blue Shield Plan or another one of the Fund's Medical Plans.

WHAT MAKES BLUE SHIELD A BETTER CHOICE

Affordable Care

- ✓ Health plans with a wide range of benefits that give you options to lower out-of-pocket costs when you access care.
- ✓ Collaboration with doctors and hospitals to help them deliver more efficient, cost-effective care.

Comprehensive Coverage and Service

- ✓ The Shield Concierge program, which provides a personalized service experience for you. The Shield Concierge team includes customer service representatives, registered nurses, social workers, health coaches, pharmacy technicians, and pharmacists. This team provides personalized support on all aspects of care, including benefits, claims, providers, care coordination, case management, health coaching, pharmacies, and more.
- ✓ Wellness programs that encourage you and your family to be proactive about living well.
- ✓ Personalized case management for complex and/or chronic conditions to help improve quality of life.
- ✓ 24/7 online access to:
 - o Locate providers in California or out of state.
 - o Chat with a nurse or a pharmacist.
 - o Track claims.
 - o Compare treatment costs at different facilities, and more!

Affordable Care Act Compliant

Access to Information through Social Media and Mobile

- ✓ Keep up with the latest information from Blue Shield on Facebook, YouTube, and Twitter.
- ✓ Get quick and easy access to health plan and healthcare services information on the go through the Blue Shield of California mobile app, which is available on the Apple App Store and Google Play Store.

Online Member Services

blueshieldca.com

- ✓ Find a participating doctor, medical group, or health facility.
- ✓ Check your benefits.
- ✓ Order new ID cards and more.

NEED HELP NAVIGATING THROUGH THE HEALTHCARE SYSTEM?

Your Administrative office is here to help. Call PacFed at (818) 243-0222.



MUSICIANS'
INTERGUILD
Credit Union

After the Gig – Financial Tips From Your Credit Union

Covered California: Don't Get Caught by Surprise

*by Leanne Powers, Director of Marketing,
Musicians' Interguild Credit Union*

Since its launch in 2013, Covered California has helped thousands of Californians, including many freelance musicians who weren't eligible for employer- or union-paid health insurance. The program has made healthcare available to many who had no previous access to it, either because they were excluded from coverage on the basis of pre-existing conditions, or because they couldn't afford the premiums.

However, since premium assistance comes in the form of a tax credit, if you're among those who have benefited from this part of the program, there are a couple of important things you should know in order to avoid nasty surprises at tax time. First, you'll always want to remember that the amount of premium assistance you receive is based on your:

- Age at enrollment
- Plan and benefit level
- Household size
- Projected annual household income
- ZIP code

This tax credit can be taken as a lump sum at the time you file your taxes, OR it can be taken in the form of a discount against your premium payment each month. So, if you move, change your household size, or your household income during the year, it's especially important to notify Covered California about the change, as it will probably change the amount of assistance you're eligible for. And if you receive too much, you WILL be expected to pay back the difference at tax time. Elizabeth Gibbar, CPA, describes the shock faced by one of her musician clients who discovered this the hard way: "We were calculating his return in March, and he had been receiving premium assistance from Covered California. His wife got a new job early in the year, but he forgot that they were supposed to report that change. They finished the year owing \$2,500 back on that assistance, and to say he was stunned would be putting it lightly."

There are three ways to report changes in your income: You can log into your online account at the [Covered California website](https://coveredca.com), you can contact a certified enroller (you can find them in your area by checking coveredca.com), or you can call Covered California at (800) 300-1506.

For more financial tools, please stop in and talk to us at the Musicians' Interguild Credit Union on the 2nd floor of the Union building, or visit us on the web at musicianscu.org.



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:

From	
\$1 to \$100	\$1
\$101 to \$200	\$2
\$201 to \$300	\$3
\$301 to \$400	\$4
\$401 +	\$5
NO EXTRA FEES YOU PAY ONLINE AT AFM47.ORG!	

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

(323) 993-3116

membership@promusic47.org

Please Note the Following Important Information:

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

First - Reinstatement fee.

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

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

Fourth - Any remaining balance to late fees.

Fifth - Any remaining balance to work dues.

Example: John Q. Member pays \$190 but it is not received until April 1.

The result, without exception, is as follows: Any payments received after March 31 will go 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](#)

Local 47 Merchandise



Shirts \$20

100% COTTON
UNION MADE IN USA

GREY SHIRT WITH
BLUE, GREY
& WHITE LOGO

S, M, L, XL, XXL



Hats \$18

UNION MADE IN USA

BLACK HAT WITH
BLUE, GREY & WHITE LOGO
VELCRO STRAP





Notice of Audition

The New Valley Symphony is auditioning candidates to serve as Conductor/Music Director commencing in the Fall of 2016. Qualified candidates should submit a resume and repertoire of previously-conducted literature, emailed or postmarked by January 4, 2016, to the address below.

The Conductor/Music Director should be prepared to conduct three to four concerts per season, typically with two standalone rehearsals and a dress rehearsal on the day of the concert.

The Conductor/Music Director must also be prepared to participate in fundraising and public relations, music selection and planning.

Please note that this is presently an unpaid position, with some situation-specific exceptions at the discretion of the Board.

If by US mail, please send materials to:

New Valley Symphony Orchestra
c/o Gary L. Urwin, President
PO Box 4192
Valley Village, CA 91617

If by email, please send materials to:

garylurwin@gmail.com

with cc to:

vinivivace@yahoo.com
phyllisflute@gmail.com



Symphony 47

Eímear Noone, Music Director Announces Openings For:

VIOLINS
VIOLAS
CELLI
BASS

Open to all union members and students.

Rehearsals:

EVERY MONDAY, 11am — 1pm

Local 47 Serena Kay & Earl Williams Auditorium
817 Vine St. Hollywood CA 90038

or contact orchestra liaison Dr. Janice Foy 818.892.8737

* All union musicians will receive union compensation
for performances

Learn more about the orchestra at symphony47.org



Classifieds

FOR SALE

1980 Mason & Hamlin Grand, blk satin finish, great condition and sound.
\$16K. Call 760-900-7251

WANTED

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

PAST ISSUES OF OVERTURE

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

HELP TO FIND FAMILY OF JACK LEWIS (DRUMMER)

Had two rehearsal bands in the 1990s in the Valley. I have some material of his that the family would value, just can't locate anyone. Alan Oldfield (piano, keys, composer in Dallas area) 818-628-8418 CELL [AND] TEXT, 817-399-8454. Material would be of interest to any musician that rehearsed with Jack.
CONTACT ME!

Your Classified Ad here!

Deadline: 15th of the month preceding issue date

\$25 for up to 25 words

Contact:

advertising@afm47.org

323.993.3162

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Deadline: Artwork and payment
due the 20th of the month prior
to desired issue date

Contact:
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