

Overture

online



Women's History Month

*Exploring the Important Role of Women
in Labor History*

NEXT GENERAL MEMBERSHIP MEETING

Monday, April 25, 7:30pm
@ Serena Kay & Earl Williams Auditorium

Building Sale Update

*President Acosta reports on the latest news regarding the
Union's pending property sale & potential move*

Overture online

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OvertureOnline is the official monthly electronic 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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President John Acosta

That our industry finds itself in a metamorphosis should come as no sudden surprise. As musicians, singers, composers, songwriters and music producers continue to fight for fair compensation for their work, streaming, downloads and other forms of electronic delivery of content continues to expand, with those controlling the pipelines making the lion's share of the profits. The creative community has been relegated to access a less meaningful percentage of the revenue. While our union maintains a strong position under current legacy agreements, the growth of new media companies like Netflix, Amazon and others and their entry into the content creation business should be great cause for concern. We stand at a crossroad — we must organize these new media companies or we will stand to lose the opportunity to get in at the ground floor. When “new media” becomes “all media,” we will only be able to grab those projects destined to be union on a voluntary basis. Only through organizing now can we seek to establish agreements with these new media companies, a process which we know may be uncomfortable. So far we have experienced mixed success in this area. We all know the challenges we faced during the “Listen Up” campaign, a noble effort lead by courageous individuals tanked by missteps for which I personally can accept some of the responsibility; but, if we don't continue to take chances, we will never win. I challenge us all to consider what we must do to bring companies like Netflix and Amazon under union agreements. I for one do not believe good PR alone will bring us the results we need.

Building Update

Last month Local 47 members voted in favor of moving forward with the sale of 817 Vine Street. As of the writing of this report we are in negotiations with a buyer with an offer in the \$25 million range. If this offer sticks, we will commence meeting with the Building Committee to start the process of programming for our new headquarters. We have indicated to the owner of the proposed Burbank site our intent to initiate negotiations on their property, but we are holding until we know we have a lock on our sale. I want to stress the following: Any deal on the sale of 817 Vine Street is contingent on us finding and locking in on a new property, AND we need ample time to program and renovate a new site. If we don't find a suitable home, we will not move.

Organizing Update

As we transition from the “Time Is Now” campaign to more traditional organizing efforts, I am pleased to announce that we have several organizing projects on the horizon. We have rekindled our engagement with the Latin musicians' community in East L.A. to kick start our effort to organize Mariachi musicians, uplifting their working conditions and wages, and with the support of the AFL-CIO offering help with immigration issues. We have also rekindled our work in regional theaters, and are looking forward to working with Local 7 on some theaters that employ musicians under substandard conditions. Recently Local 47, along with NYC Local 802, Boston Local 9-535 and the AFM Touring Division have been working on coordinating an effort related to the non-union “Star Trek” live tour. We are hopeful that we will be able to bring this tour under contract, and are engaging in discussions with the principals to affect that effort.

Negotiations in 2016

2016, similarly to 2015, looks to be a busy negotiating year. Unlike my predecessors, I have enlisted all of the Titled Officers in the process of negotiating our contracts, along with our rank-and-file committees and, in some cases, legal counsel. I want to thank Secretary/Treasurer Lasley for his work in concluding negs with the California Racing Association and the Musical Theatre Guild. This year we have embarked on negs with the following employers: Thousand Oaks Phil, Pasadena Master Chorale, Pasadena Symphony, Metropolitan Community Orchestras (which includes 27 community orchestras), Desert Symphony, El Capitan, Greek Theater, Amor Symphonic Orchestra, L.A. Jazz Society, La Mirada Theatre, Cabrillo Music Theatre, and the Palm Springs Opera Guild. If you have any questions, input or concerns with any of these agreements, feel free to call my office.

Fraternally Yours,
John Acosta



Vice President Rick Baptist

I am writing this while at the Western Conference of AFM Locals in Reno, Nevada. Coming back to Reno is a real déjà vu moment for me. Forty seven years ago this month as a 20 year old musician, I joined local 368 to be able to work as first trumpet at Harrah's Reno main show room. It was an amazing learning gig that lasted for two years. I was able to work and perform with different acts and hone my playing as a first trumpeter with the likes of George Graham and the great players in Reno.



Local 47 President Rick Baptist and Secretary/Treasurer Gary Lasley at the 2016 Western Conference of AFM Locals in Reno, Nevada.

I am sad to think that the younger musicians of today do not have those opportunities like we had in the '70s. What can a musician do to be heard and grow as a player these days? What I tell them is, take everything that comes your way. Do church gigs, rehearsal bands, play in quartets and bigger groups to be heard. My favorite is to play duets with an established player in town (most of us hate to practice so this is an easy way to be heard). If you are in school, make friends with the film students and play on their school projects. Remember, the relationships you make in school could pay off in later life. Look into getting a cruise line gig; great players like Wayne Bergeron played these gigs and told me that could practice all day, do their shows at night, and grow as a player. You got to admit, he turned out pretty good (love ya Wayno). Take everything that fortune throws your way, and try to be heard by all the players in town.

Studio Tips

I had a fantastic young trumpeter come into my office last week who just got called for his first session by one of the top contractors in town, and he wanted to know he should do on the day of the session. First and foremost, I told him, was to show up early — not 15 minutes early, at least 45 minutes early. Doing that it shows you are conscientious, and the contractor will know that you care about the gig. Most every studio musician shows up that early, because traffic or any number of things can make you late. You can be late once; twice and you can kiss you career goodbye. Getting there early you can warm up, eat donuts, and most importantly mingle with the other players.

The next tip is directed to my fellow brass players. NEVER warm up without a practice mute or something in your bell. I cannot stress how important this is!! No one wants to hear your warm up. This is the first thing a new player can be heard doing. If you have one of those flashy, notice-me kind of warm ups, all you will do is piss off the other guys by them thinking you are showing off. Before the gig you lost the battle!

Make sure you bring all the equipment you might need for anything they might put in front of you. Brass guys, make sure you have a full complement of mutes, and bring a few horns such as a B flat and a C trumpet. Bring a piccolo and a flugelhorn. Have a cornet in the car just in case it is called for. Trombone guys, have the mutes (like the trumpets), bring a couple of legit horns and a big band horn, maybe a bass in the car. Be ready for everything. Trust me, it will make you a valuable addition to the section. French horns: bring a tuba; don't forget, if you play another instrument it is a 50% double on TV and movies. If you are unsure of what to take, call one of your section mates — they will help, I promise. We all remember what it was like the first time in the studio. I think this advice will work for all the instruments in the orchestra. Remember to have fun, play great, as this could be the start of an amazing career and truly an amazing life. Good luck to all.

Live, laugh and love.
Rick Baptist



Secretary/Treasurer

Gary Lasley

As I write this I'm winging my way home from the AFM Western Conference of Locals in Reno, Nevada. This year there were 38 Delegates from 27 AFM Locals, and 13 AFM officers and staff in attendance. AFM President Ray Hair moderated a PowerPoint presentation about "Media Convergence and Performance Rights." There were reports from Vice President Bruce Fife, Secretary/Treasurer Sam Folio, Symphonic Services Division Administrator Jay Blumenthal, EMSD Director Pat Varriale, Legislative/Political & Diversity Director Alfonso Pollard, and a very informative panel about Fair Trade Music, a campaign to organize young club musicians in Portland and Seattle. It was a great opportunity to promote Local 47 and to learn about the issues musicians are facing in other Locals across the West.



Photo by Tammy Noreyko

2016 Western Conference of AFM Locals in Reno, Nevada. From left: Reno Local 368 President John Shipley, Seattle Local 76-493 President Motter Snell, Local 47 Secretary/Treasurer Gary Lasley, AFM International Secretary/Treasurer Sam Folio, Local 47 Vice President Rick Baptist, AFM International President Ray Hair, AFM International Vice President/Portland Local 99 President Bruce Fife, Local 47 President John Acosta.

One of the joys of working late at Local 47 is seeing parents bringing their children to their music lessons and ensemble rehearsals. The Harmony Project is dedicated to enriching the lives of children through the study and performance of music. So I was inspired and very proud to see the kids performing in the Youth Orchestra Los Angeles (YOLA) conducted by Gustavo Dudamel at the Super Bowl halftime show along with Coldplay, Beyoncé, and Bruno Mars. [You can watch it here.](#) I'd like to congratulate Executive Director Myka Miller and the teachers and staff of Harmony Project for their tireless dedication to improving the lives of young people as well as our community. Bravo!!

March is Women's History Month. Women have had a great influence on the history of music as well. Francesca Caccini, born in Florence, Italy in 1587, was a prominent composer in the early Italian Baroque era. She was the first woman composer to write a complete opera, "The Liberation of Ruggiero," in 1630. Antonia Brico was a trailblazing American conductor in the 20th Century. She was born in Rotterdam, Holland in 1902 and moved to Oakland, California in 1907. She became the first woman to conduct the New York Philharmonic in 1938. In 1974 singer Judy Collins, a former student, co-produced a documentary about her entitled "Antonia Brico: Portrait of a Woman." I was privileged to perform with Maestra Brico as a member of the Long Beach Symphony in 1979. In 1991, Marin Alsop, currently Music Director of the Baltimore Symphony and the Cabrillo Festival, became the first woman to conduct the LA Philharmonic. [Read more about Antonia Brico and Marin Alsop here.](#)

By now you know that the referendum to authorize the Board of Directors of the Musicians Club of Los Angeles to sell the property at 817 Vine Street in Hollywood and relocate to a new location was passed by a 79.4 % margin. The job of collecting and counting over 3,200 ballots was the responsibility of the Election Board. It was a daunting challenge and I'd like to acknowledge and congratulate the members of the Election Board; Chair Mark Zimoski, Marie Matson, Jay Rosen, Steven Green, Paul Sternhagen, Scott Higgins, and Brian O'Connor for their integrity, dedication, professionalism and hard work throughout the process. Thank you for your service to Local 47.

Local 47 was chartered on March 15, 1987. So in a couple of weeks we will be 119 years old! Happy Birthday, Local 47, and here's to many more!!

Until next time, thanks for listening. May the "luck o' the Irish" be with you! And I'd like to honor and thank all of the amazingly talented and creative women musicians who populate the concert stages, studios, pits, and clubs of Local 47.

Warmest Regards,

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

Gary Lasley

Women's History Month

Exploring the Important Role of Women in Labor History

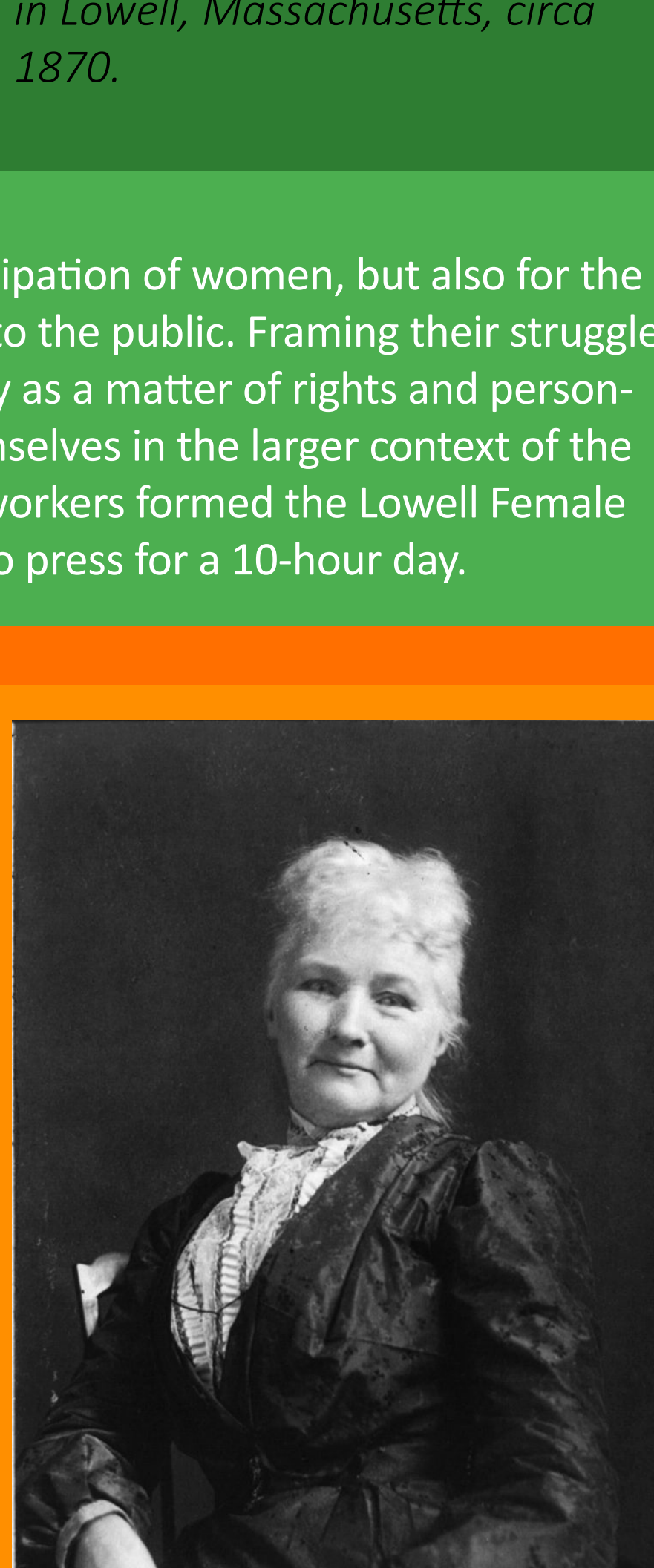
The history of America's working women is a history of advocating for the abolition of slavery, the right to vote, the right to unionize, the welfare of children, and the extension of human rights to all. Women were among the first workers to bear the hardships of the industrial revolution, and among the first to unionize.

Women have participated in the labor movement in both a lead and supportive role through its entire history, but the movement has not always been friendly in return.

Early History

When young women were hired to tend the power looms of New England's early factories, they became some of the earliest workers exposed to the rigors of the industrial workplace. As early as the 1830s, women who worked in the textile mills of Lowell, Massachusetts, took action to protest their arduous working conditions and low wages.

The "Mill Girls," daughters of propertied New England farmers between the ages of 15 and 30, started their days at 5 a.m. and finished at 7 p.m., putting in regular 14-hour shifts. The noise and heat were often intolerable. Pay cuts in 1834 prompted the girls to walk out, a strike that gained national attention. The Lowell women's organizing efforts were notable not only for the "unfeminine" participation of women, but also for the political framework used to appeal to the public. Framing their struggle for shorter work days and better pay as a matter of rights and personal dignity, they sought to place themselves in the larger context of the American Revolution. In 1846, the workers formed the Lowell Female Labor Reform Association in order to press for a 10-hour day.



Public Domain.
Source: Center for Lowell History, University of Massachusetts Lowell Libraries

Tintype of two young women in Lowell, Massachusetts, circa 1870.

After the Civil War, which saw the deaths of more than 600,000 men and the maiming of countless others, it became necessary for women to enter the work force in increasing numbers. Some journalists and labor leaders called for the creation of a Women's Bureau to oversee conditions of female labor. But that agency, later formed as part of the federal Department of Labor, did not actually materialize until 1920. In the meantime, even African-American women in the South had begun to unionize. Newly freed black women, working as laundresses in Jackson, Mississippi, formed a union and struck for higher wages as early as 1866. Married or single, these women participated in the paid labor force to a far greater extent than other American women, largely because racial discrimination limited economic opportunities for black men.

The Knights of Labor, established in 1869, was the first large-scale national labor federation in the United States. In 1881, its members voted to admit women. The organization grew significantly in the mid-1880s after a series of successful strikes. Stressing equal pay regardless of sex or color, the Knights relied heavily on the organizing efforts of women such as the beloved widow, Mary Harris Jones, better known as "Mother Jones."

By the 1890s, the Knights of Labor, weakened by lost strikes, poor investments, and battles with the newly formed American Federation of Labor (AFL), no longer carried much weight in the labor movement. Its early demise, however, could not detract from the unprecedented role played by the Knights of Labor in the promotion of women in the work force.



Photo by Bertha Howell.
Source: United States Library of Congress

Mary Harris "Mother" Jones was a nineteenth-century Chicago seamstress who converted her resentment of the uneven distribution of wealth in society into a lifetime of activism on behalf of labor unions. "I'm not a humanitarian," she declared, "I'm a hell-raiser."

The tradition of women's involvement in the labor movement continued. In 1900 women in New York organized the International Ladies Garment Workers Union (ILGWU). The industry was hard to unionize because many workers were isolated in tenement sweatshops. But in 1909 workers at the Triangle Shirtwaist Factory in New York City walked out to protest the firing of union members. The walkout ignited frustration across the shirtwaist industry (a shirtwaist was a type of dress). Company brutality against picketers was met by a mass strike of 20,000 workers, mostly young Jewish and Italian immigrant women, in the garment industry. An arbitrated settlement proved a partial victory for the ILGWU, but the three-month strike, known as the "Uprising of the Twenty Thousand," energized the union movement.

Two years later a fire broke out at that same Triangle factory. At least one of the exit doors was locked, and some of the fire escapes were inaccessible. As a result, many women were trapped. Some burned to death. Others leaped from the ninth floor, in some cases holding hands with a friend or sister as they fell to their deaths. In all, 146 young women died. The 1911 tragedy shocked the country. To many Americans, it laid bare the greed and excesses of industrial capitalism and made clear the need for the reforms unions were calling for.

The most successful union at the turn of the twentieth century was the AFL. Unfortunately for women workers, Samuel Gompers, its first president, shared society's belief that a woman's place was in the home. It was the union's stand that "it is wrong to permit any of the female sex of our country to be forced to work, as we believe that men should be provided with a fair wage in order to keep his female relatives from going to work." If women engaged in paid work, it was felt, respect for them would diminish and they would "bring forth weak children who are not educated to become strong and good citizens."

During FDR's New Deal, which sought to revive the depression-riddled economy through a series of innovative regulations, Congress passed the Wagner Act of 1935, which created the National Labor Relations Board and required private employers to deal with unions and not discriminate against union members. Guaranteeing workers the right to collective bargaining, it also oversaw union elections and the settlement of labor disputes.

As the unemployment rate during the Great Depression exceeded 25 percent of the work force, many Americans came to believe that only men were entitled to jobs. Although many wives sought to help with the family finances by seeking work when their husbands were laid off, some public and private employers refused to hire married women. Because sex segregation in the workplace was so prevalent and unemployment was so much greater in higher-paying heavy industries, these women often had to rely on traditionally female jobs that were scorned by men.

The profile of the female wage earner was changing as the percentage of married women in the work force, increasing since the 1920s, actually rose during the thirties by more than 25 percent. The participation by the United States in World War II accelerated this change. Six million new women workers entered the labor force and took heavy industry jobs formerly available only to men. A popular song, "Rosie the Riveter," and a Norman Rockwell painting of Rosie that was commissioned for the cover of the Saturday Evening Post in 1943 were invaluable symbols to weapons and munitions manufacturers.

When the war ended, many women had to give up their high-paying jobs to make room for returning veterans. However, even though the entertainment and advertising industries portrayed the American wife and mother as totally devoted to domesticity, increasing numbers of women poured into the work force, taking positions in office work, retail sales, teaching, nursing, and other so-called feminine occupations.

The passage of the Civil Rights Act of 1964 led to the creation of the Equal Employment Opportunity Commission (EEOC). Sex discrimination cases were low on the EEOC agenda until prodding by groups such as the National Organization for Women brought them to the fore. By 1970, when the courts had invalidated protective legislation, women found themselves eligible for many jobs formerly closed to them.

The world looks brighter now, but no one denies that women still face discrimination or that many female workers are still congregated in sex-segregated jobs. According to the Bureau of Labor Statistics, while only about one-third of all women participated in the paid labor force in 1950, approximately 60 percent did by 2004. Married women increased their participation from 24 to 61 percent in that same period. Major changes took place between 1950 and 1990, with women's labor force participation leveling off since then. We have even seen a slight decrease in participation rates among white married women with infants in the late 1990s and early 2000s, but that appears to be primarily because of the recession and difficulty in finding work.

In a recent article, "Raises, Not Roses," published in the Huffington Post, AFSCME President Lee A. Saunders raises the issue that women in the workplace - and even in union workplaces - still do not receive equal pay:

"Their work is worth every dollar a man makes, but their earnings do not reflect that. Women make 79 cents for every dollar a white, non-Hispanic man makes, and the shortfall is even worse for women of color: Black women make 60 cents, and Latinas make 55 cents for every dollar a white, non-Hispanic male makes."

"The disparity is even more damaging, since women are more overrepresented in low-wage jobs, making up two-thirds of low-wage workers."

"This is wrong. Pay equity is the fair thing to do for women. It is also the right thing to do for families. Women comprise half the workforce, so in most families a woman either shares the economic lead or is the sole breadwinner. Every cent counts for working families."

The history of America's working women is a history of advocating for the abolition of slavery, the right to vote, the right to unionize, the welfare of children and the extension of human rights to all. Despite the obstacles, despite the stereotypes imposed by society, America's working women have persevered. Theirs is a revolution still in the making.

Sources & further reading:

"Women in the Workplace: Labor Unions" - Juliet H. Mofford, *Women's History Magazine*

"Gender in History of Labor Unions" - Shmoop

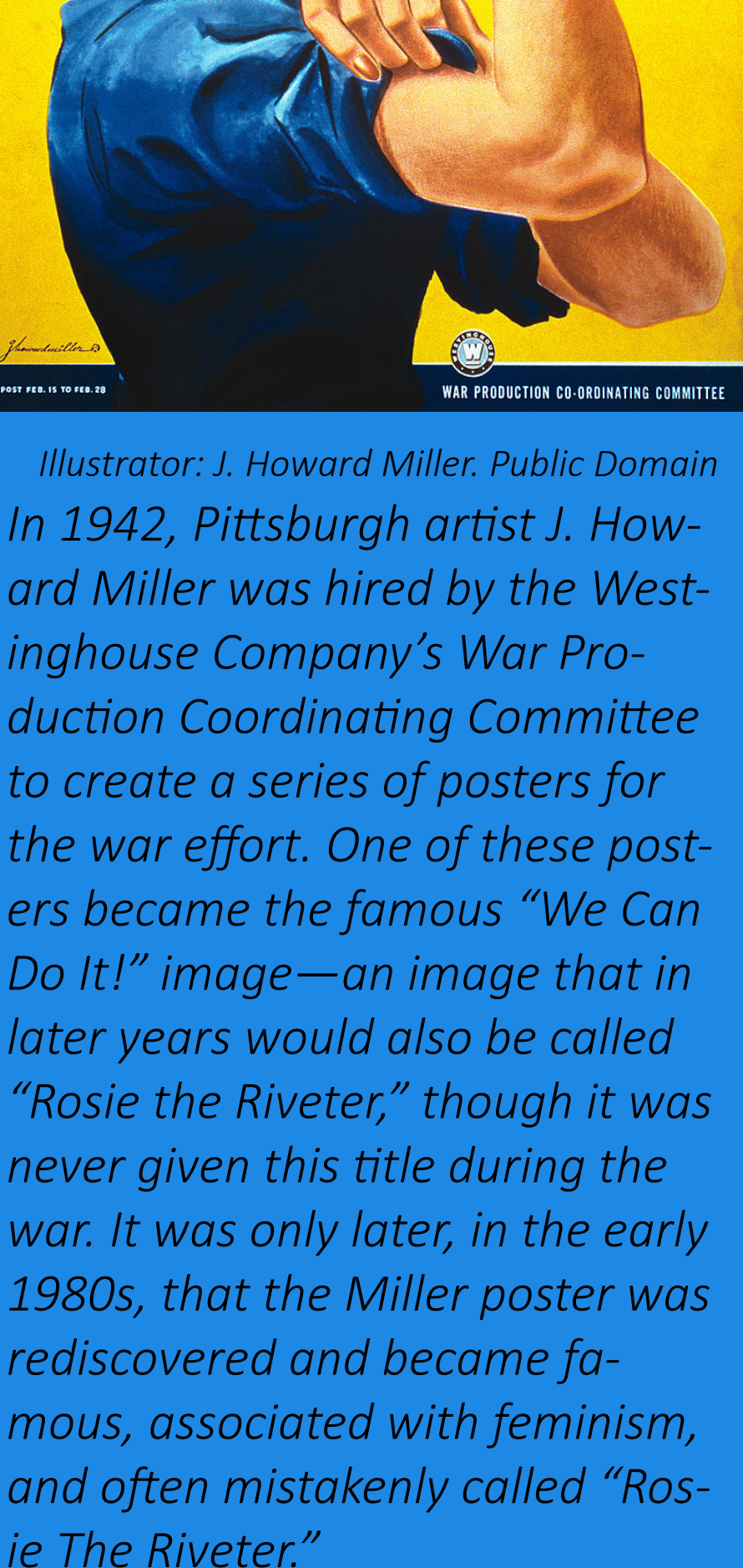
"Women and Class: What Has Happened in Forty Years?" - Mark Brenner & Stephanie Luce, *Monthly Review*

UNION LABEL

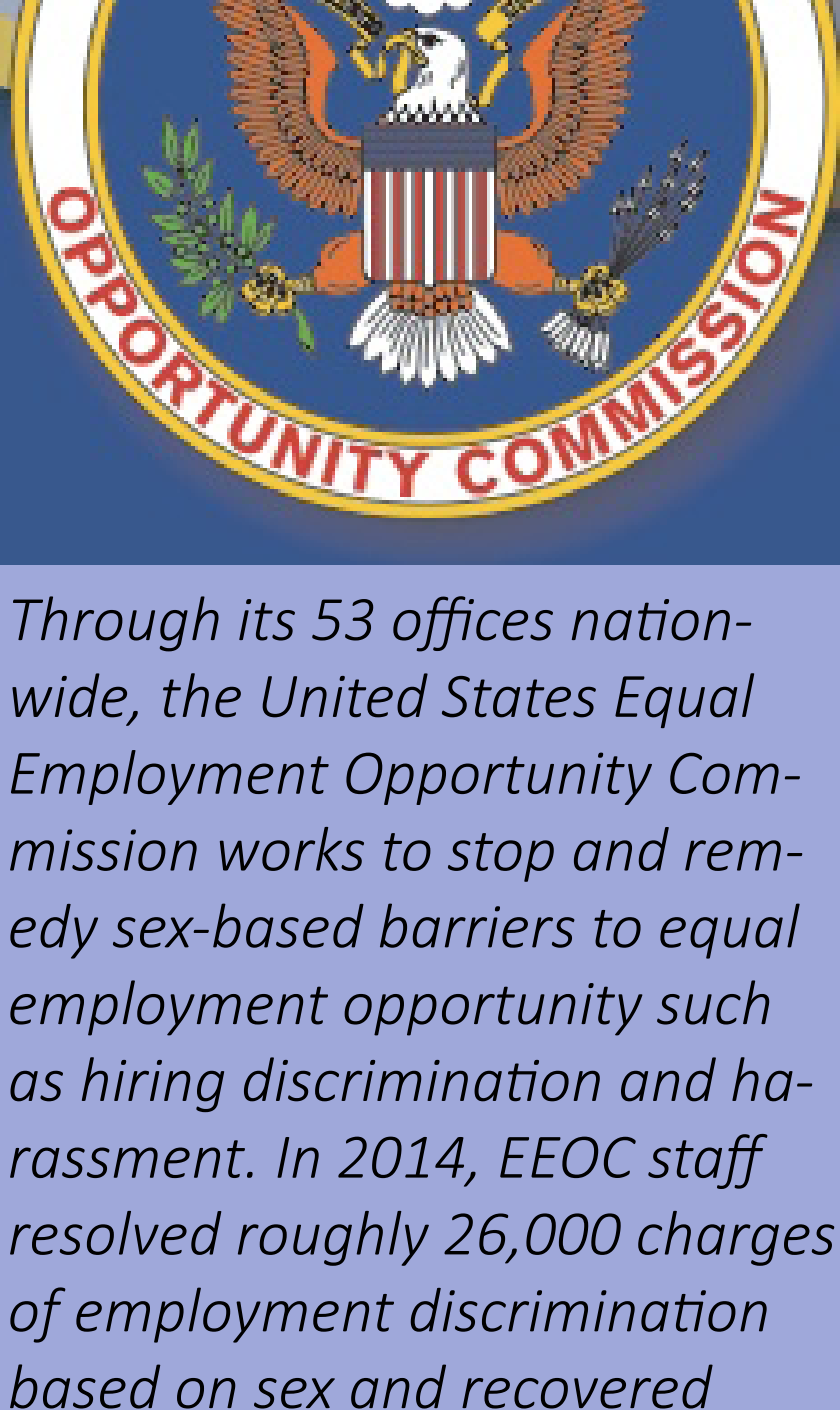


Cornell University ILR School / Kheel Center ILGWU Collection

"Look for the Union Label..." When ILGWU founders met on June 3, 1900 and named their union, they immediately adopted a label for it. Early results were encouraging but use remained limited and after 5 years the first label drive ended with only one company in Kalamazoo continuing to use the label. ILGWU called for use of a union label at its first convention. Its use was slow to take hold however, as it was optional and seen as being of limited use.



Illustrator: J. Howard Miller. Public Domain In 1942, Pittsburgh artist J. Howard Miller was hired by the Westinghouse Company's War Production Coordinating Committee to create a series of posters for the war effort. One of these posters became the famous "We Can Do It!" image—an image that in later years would also be called "Rosie the Riveter," though it was never given this title during the war. It was only later, in the early 1980s, that the Miller poster was rediscovered and became famous, associated with feminism, and often mistakenly called "Rosie The Riveter."



Through its 53 offices nationwide, the United States Equal Employment Opportunity Commission works to stop and remedy sex-based barriers to equal employment opportunity such as hiring discrimination and harassment. In 2014, EEOC staff resolved roughly 26,000 charges of employment discrimination based on sex and recovered \$106.5 million for individuals along with substantial changes to employer policies to remedy violations and prevent future discrimination - without litigation.

RAISES, NOT ROSES

Before National Secretaries Week was appropriated by the working women's movement, florists encouraged employers to give their secretaries flowers. The working women's movement built upon the feminist insight that acts of chivalry created a smokescreen to mask women's insubordination, and the slogan "Raises, Not Roses" was born.



Union Women United: Coalition of Labor Union Women

As the only national organization solely for women union members, the Coalition of Labor Union Women creates connections between the feminist movement and the labor movement in the United States.

CLUW formed in 1974 as a nonpartisan organization within the union movement. Following months of discussion and planning, more than 1,200 union women from across the U.S. convened in Chicago, IL on March 12, 1974, to form an organization to address the critical needs of millions of unorganized working women and make unions more responsive to the needs of all working women.

The organization they created is CLUW, whose primary purpose is to serve as an entity where working women could share common problems and concerns and develop action programs within the framework of unions to deal effectively with these objectives. CLUW aims to unify all union women in a viable organization to determine our common problems and concerns and to develop action programs within the framework of our unions to deal effectively with our objectives.

At its founding convention in Chicago, Illinois, CLUW adopted four basic goals of action: to promote affirmative action in the workplace; to strengthen the role of women in unions; to organize the unorganized women; and to increase the involvement of women in the political and legislative process. These goals continue to be the cornerstone of CLUW's activities as members speak out for equal pay, child and elder care benefits, job security, safe workplaces, affordable health care, contraceptive equity, and protection from sexual harassment and violence at work.

With members from 54 international and national unions across the U.S. and Canada, CLUW has a strong network of more than 40 chapters. CLUW is endorsed by the AFL-CIO and its international and national unions. CLUW local chapters educate members, keep them up-to-date on a variety of issues of concern to working families, and provide a support network for women in unions. Learn more at cluwx.org.

Next General Membership Meeting

Monday, April 25, 2016, 7:30 p.m.
Local 47 Serena Kay & Earl Williams Auditorium

On the Agenda (subject to change):

- Presentation of 50-Year Pins
- Resolutions to Amend the Bylaws
- Election for Election Board
- Officer Reports
- Old and New Business

Food & refreshments will be served

[Dual Capacity Policy](#)

[Confidentiality Policy](#)

Orchestration Classes I & II**With Dr. Norman Ludwin**

Saturday Mornings 10am - 1pm @
Local 47 Serena Kay & Earl Williams Auditorium

Courses offered paired or individually FREE to Local 47 members in good standing

Taught by Dr. Norman Ludwin, an active session bass player for film and TV, composer, and orchestrator who has recently worked on “Jurassic World,” “Inside Out,” “Tomorrowland,” and “Zootopia”



Part of Local 47’s continuing series of free classes for members, in his paired Orchestration I and II course Dr. Norman Ludwin offers members a unique hands-on learning experience, taught by an industry professional. For both classes students will have access to online resources with an interactive website that includes essential class materials, scores and listening samples. Even if you have limited or no experience in orchestration, all members are strongly encouraged to attend these free classes to learn this important craft that can boost your career. Space is limited; RSVP required: rsvp@promusic47.org

Orchestration I: June 18 - Aug. 6, 2016

Participants are introduced to orchestral instruments and their usage, with a focus on film music. Two areas are covered: instrumentation dealing 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 lectures, 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: Aug. 13 - Oct. 1, 2016

Students will continue the study of orchestration and elements of texture and form by looking at contemporary concert music, analysis of different composers’ methods of orchestration, and extensive study of film music. Using classic scores and scores he himself has recently worked on, Ludwin will instruct on cues and selections from Michael Giacchino, John Williams, Jerry Goldsmith, and Thomas Newman, among others. The ending course project is a recording of the students’ original compositions by the Symphony 47 orchestra.

ABOUT DR. NORMAN LUDWIN

Ludwin has authored seven books in orchestration used in courses he teaches at the UCLA Extension Film Scoring Program and Cornell School of Contemporary Music. His books are also used in such schools as Berklee and the Eastman School of Music, as well as internationally. Over the past two years he has presented seminars all over the world including Boston, Toronto, New York, Seattle, Thailand and Vietnam.

“Norman has played in my orchestra since my earliest scores, and frequently orchestrates for me as well. In his book, he covers the basics of orchestration from the invaluable point of view of one of Los Angeles’ top session players. [Orchestration: A New Approach](#), with its clear analysis and numerous examples from the masters, is a fresh offering of orchestration technique that emphasizes craft and is enjoyable to read.”

- **Michael Giacchino** (Oscar, Emmy and Grammy winning composer)

“My first reaction to Norman Ludwin’s orchestration book? Where was this wonderful aid when I started orchestrating many years ago? It would have been my constant companion during those early days when I was learning so many things the hard way! My good friend, Norman, has combined his talents as musician, composer, and orchestrator with his gifted teaching skills to author this must-have book for every orchestrator. It is extremely comprehensive, very logical, and best of all, easy to use. I heartily recommend this book as an essential building block for a career in orchestrating. Kudos Norman!”

- **Tim Simonec** (Orchestrator of over 80 films for the past 35 years)

“Norman Ludwin’s [Orchestration: A New Approach](#) gives us a ‘learn from the masters’ guide that focuses attention on score analysis. The wealth of information it contains makes it a wonderful course book or supplementary text for college orchestration classes, depending on how they are taught. Many studying orchestration independently will find it an invaluable tutor. The package makes such excellent use of technology that many older texts seem quaint by comparison. Ludwin is to be applauded!”

- **Dr. Anthony Scelba** (Anthony Scelba has taught Orchestration since 1979)

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.

AFM Local 47 and #listenLA present:



#listenLA
The best music is made here in Los Angeles listen-la.com

low-budget music workshop for film, TV & sound recording

Learn the ins and outs of low-budget recording contracts, from start to finish!

Tuesday, March 15, 2016
7-9 pm

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

Musicians, composers, filmmakers, contractors, directors, production coordinators, students & guests are invited to this FREE workshop to learn how to:

- prepare a music budget
- apply for low-budget status
- complete AFM signatory documents
- file AFM Local 47 reports
- understand basic contract provisions

The workshop will culminate in a Q&A featuring a panel of Union staff and professional musicians.

Free Admission / Free Parking
RSVP: rsvp@promusic47.org 323.993.3172

save/share this event on Facebook





ASMAC Presents

‘The Art of Music Preparation: Act II’

Wednesday March 2, 2016, 7 - 10 p.m.

Free Event for members of Local 47 and ASMAC, \$10 for guests

AFM Local 47 817 Vine St. Hollywood CA 90038

ASMAC continues the First Wednesday’s tradition with ***The Art Of Music Preparation: Act II*** on March 2, this time in the Local 47 Serena Kay & Earl Williams Auditorium.

Join us for a special and informative event with a panel of expert music copyists who will discuss how to make the most out of a musician’s performance by providing the best possible manuscript.

Thoughtful music preparation saves time and money at recording sessions and rehearsals. Topics will include important tips for orchestration, notation rules, computer notation, part layout, binding, preparing midi for orchestration, proofreading, various careers in music preparation, budgets, and much more. Refine your skills as an orchestrator, composer and music copyist by attending this exciting event. We will have a Q&A between attendees and panelists. Technical questions about Finale and Sibelius will be included.

There is sure to be lots of audience interaction. Bring your questions and wisdom to share. [RSVP here.](#)

ABOUT THE PANELISTS:

Ross deRoche Guardians of the Galaxy, Birdman, White House Down, Mr. & Mrs. Smith, “300,” “2012,” Watchmen, End of the World, The Day After Tomorrow, The Revenant, Unfinished Business, Healer, The 33, Call of Duty-Black Ops II & III; 1996, 2002 Olympics.

Liz Finch, who holds a MA degree in theory and composition, has worked as a copyist for many years in both recording and live performance, in the studio music libraries and independent music preparation offices, as well as independently for many high-profile arrangers and composers. She was sometimes known as “the girl” at a time when there were very few women in the profession. With the move to more digital music production, she has also served as an orchestrator for many films with composers such as Hans Zimmer, John Powell, and Steve Jablonsky

Kim Richmond (host) ASMAC President, Composer, Studio Musician, Emmy nominated arranger. Orchestration for Knight Rider, Arranger for Lalo Schiffrin, Buddy Rich, Kim Richmond Jazz Orchestra. Orchestra member: Stan Kenton, Louis Bellson, Bob Florence, Bill Holman, and Vinny Golia. Educator: USC, UC Fullerton, Cal Arts.

Jim Ciancaglini, Valle Music Reproduction, Disney, The Tonight Show, Universal-MCA, 20th Century Fox, Warner Brothers, Los Angeles Philharmonic, Los Angeles Chamber Orchestra, Los Angeles Master Chorale, the Boston, Cleveland, and Cincinnati Symphonies, Aaron Spelling Production, John Addison, Lalo Schiffrin, John Cacavas, the James Guthrie Music Library.



Nominations Now Open!

Join our new Finance Committee

Nominations are now open! The Executive Board announced at the Feb 16, 2016 meeting they are seeking further nominations to round out the new [Finance Committee recommended by President Acosta](#).

Members of the Finance Committee will work with the Board and Trustees on developing Investment Guidelines and Policies and Procedures for monies relating to the [pending sale of the Vine Street property](#).

If you are interested in serving, or would like to nominate a member, contact President Acosta at john.acosta@promusic47.org or 323.993.3181.



MEMBERSHIP DUES REMINDER

Membership Dues were due January 1.
Dues must be received by March 31 to avoid suspension.

If you have a registered member account, you may pay online at afm47.org.

No online account? No problem!
[Click here](#) to request a new web login & temporary password
or pay by phone: 323.993.3116

[Click here for more dues information](#)



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.

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

Ongoing Events

***** IT'S BACK! *****

Local 47 Jam Session'

First Saturdays, 1 pm

@ Local 47

Contact Jeff Surga: 323.993.3179

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 [ProMusic 47 Radio](#)

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



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

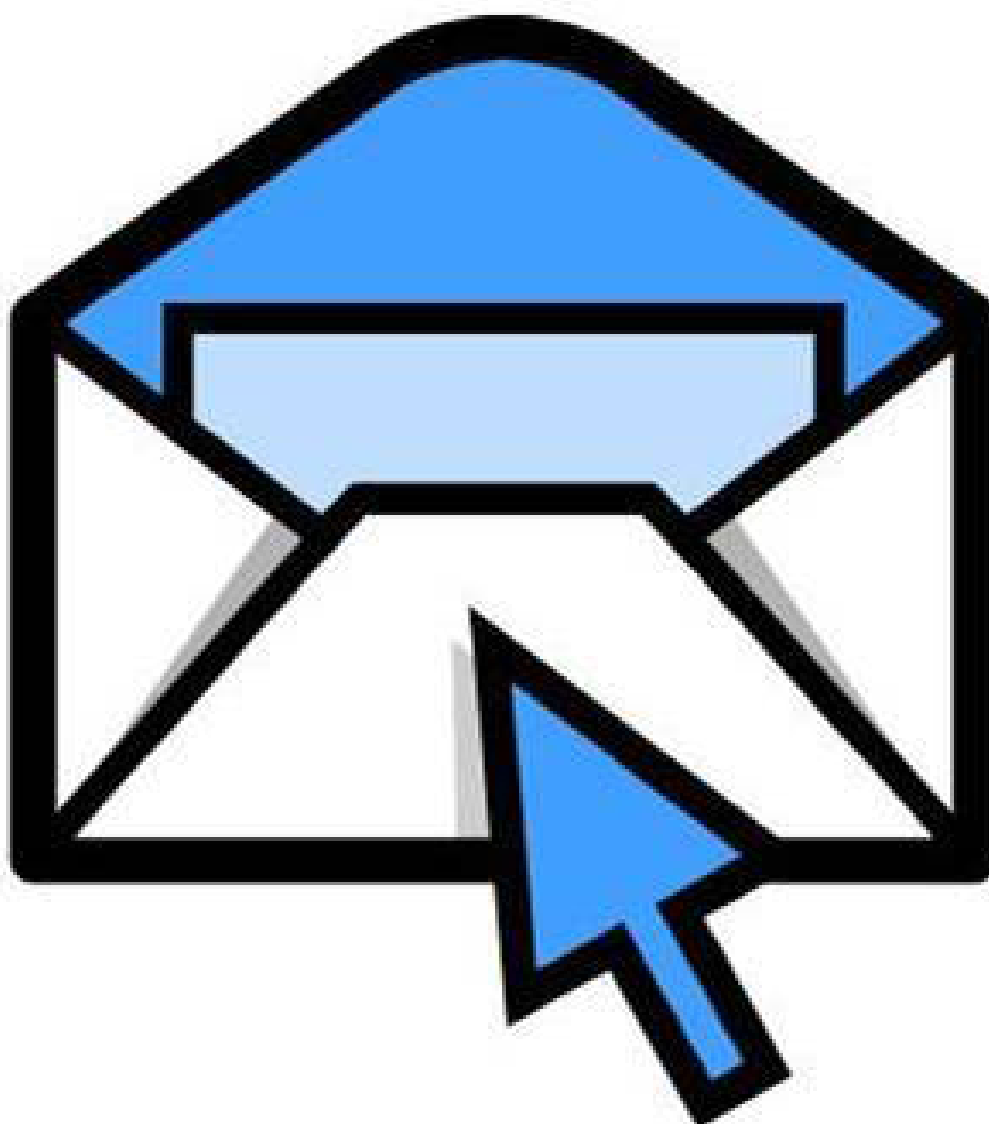
Please note: We are unable to accommodate unscheduled walk-ins.



Send in Your Letters

Letters to the editor are limited to a maximum of 400 words and are subject to editing. The editors do not necessarily agree with or support the views expressed in submissions to the Overture. Not all letters submitted will be published. Letters must be attributed only to the writer(s) involved. Anonymous or unsigned submissions will not be printed.

Overture Online Letters
817 Vine St. Hollywood CA 90038
overture@promusic47.org
tel: 323.993.3162





Slideshow photos by Linda A. Rapka

John Williams Receives Lifetime Contribution to Hollywood Award

Made In Hollywood Honors event honors renowned composer for works including L.A.-scored 'Star Wars: The Force Awakens'

by Linda A. Rapka

Entertainment industry VIPs, local union officials and political leaders celebrated this year's Oscar-nominated films made here in California at the Made In Hollywood Honors Oscar event Feb. 4, 2016.

Now in its fifth year, MIHH recognizes films nominated for an Academy Award in the categories of Best Motion Picture and Best Animated Feature that were produced in California to highlight our entertainment industry's collectively work at sustaining the artistic, cultural and economic vibrancy of our communities throughout the state. The biannual event, established by former City Council Member Tom LaBonge and City Council Member (District 13) Mitch O'Farrell, recognizes Emmy-nominated television programs produced in California each September.

This year, co-sponsor Film Musicians Secondary Markets spearheaded the special first-time Lifetime Contribution to Hollywood Award to be presented to renowned composer John Williams for his works including the score to "Star Wars: The Force Awakens," the first in the film's mega-franchise to be recorded in Los Angeles.

Several representatives from the American Federation of Musicians Local 47, Recording Musicians Association International, and the RMA Los Angeles chapter were present to celebrate this noteworthy honor. Local 47 Vice President Rick Baptist, Secretary/Treasurer Gary Lasley, Electronic Media Administrator Gordon Grayson, and Communications Director Linda Rapka joined RMA International President Marc Sazer and RMAALA 2nd Vice President Elizabeth Hedman in the audience along with John Williams' longtime orchestra contractor, Sandy De Crescent.



AFM, RMA & FMSMF representatives at the "Made in Hollywood Honors" event featuring composer John Williams. From left: Rick Baptist, Kim Roberts Hedgpeth, Gary Lasley, Gordon Grayson, Elizabeth Hedman, Marc Sazer.

The ceremony took place on the Heart of Hollywood Terrace of corporate sponsor 1600 VINE. In addition to the Film Musicians Secondary Markets Fund, co-sponsors of the event were SAG-AFTRA, the California Film Commission, FilmL.A., Teamsters Local 399, the Film Musicians Secondary Markets Fund, and the Producers Guild of America, along with the MIHH corporate sponsor, 1600 VINE. Speakers included SAG-AFTRA Los Angeles Local President Jane Austin, FilmL.A. President Paul Audley, California Film Commission Executive Director Amy Lemisch, Film Musicians Secondary Markets Fund Executive Director Kim Roberts Hedgpeth, Teamsters Local 399 Secretary-Treasurer Steve Dayan, and former State Senator Art Torres. Additional speakers included Councilmember O'Farrell, presented the event on behalf of the city, and Kevin James, director and chief liaison of the Mayor's Office of Film and Television Production.

Actor, activist and SAG-AFTRA Los Angeles 1st Vice President Esai Morales of "La Bamba" fame served as host presenter. In recognition of two California-made animated feature films and one live-action feature film, he introduced "Inside Out" screenwriter Meg LeFauve, "Anomalisa" executive producers James Fino and Joe Russo, and "Straight Outta Compton" producer Scott Bernstein next received their awards.

Following these presentations, the Lifetime Contribution to Hollywood Award was presented to John Williams, who received his landmark 50th Academy Award nomination for his score to "Star Wars: The Force Awakens" — more nominations than any living person. "The scoring for this motion picture brought one of the largest film scoring projects of the year to Hollywood's music community," Morales said, "jobs for 125 orchestra members; 23 singers; more than 40 conductors, music contractors and music preparation professionals; in addition to technicians and engineers, all who collaborated to bring Williams' brilliant score to life."



Local 47 Secretary/Treasurer Gary Lasley, composer John Williams, Local 47 Vice President Rick Baptist.

"Recording the music for 'Star Wars' in Los Angeles was for me a great treat," Williams said. "But the people who really should be thanked for having this happen are J.J. Abrams, the director of the film, Kathy Kennedy the producer, and also Michael Gorfaine and Jamie Richardson, who worked so hard to convince the powers that this was in the best interest of the score and in the best interest of the film. I also must thank Sandy De Crescent who has put this orchestra together, and who for 40 years has established a standard and maintained this standard — and if anything improved this standard over the 40 years that she and I have been working together. I have been very, very happy with this fabulous orchestra, which is a world-class orchestra. The group of musicians who play here with us in the films are the highest world-class level of professionalism in terms of comprehension of the material, sight reading, and the execution of all of it."

Williams laughed as he shared the story of inviting his good friend, LA Philharmonic music director Gustavo Dudamel, to guest conduct the orchestra for the "Star Wars" opening march. "The orchestra was so thrilled," he said. "They played pretty well for me, but they played better for Gustavo! I was a little bit jealous, but we had such fun. It was really a great thrill."

His closing remarks reflected upon the people who brought his latest score to life: the AFM Local 47 musicians here in Los Angeles.

"What's great about the quality of this orchestra is that, from a musical point of view, they deserve to be heard around the world," Williams said. "It's wonderful that they're here in Los Angeles and we hear them and everyone knows them. But every time we can disseminate their work and their art in a way that's appreciated around the world is really a prideful thing for Los Angeles."

Watch video of John Williams' speech courtesy of City of Los Angeles [LA CityView Channel 35](#):



#listenLA

#listenLA spotlight:

Grammys 2016 Behind the Scenes at Music's Biggest Night

A total of 25.3 million viewers tuned in to the 58th Grammy Awards live televised broadcast from Staples Center on Feb. 15. The Grammy Premiere Ceremony, internationally live-streamed from the Microsoft Theatre, garnered nearly 7.5 million streams.

Attended by nominees and industry VIPs, the star-studded Premiere Ceremony was hosted by comedian and Grammy-nominee Jay Mohr. The event featured performances by nominees Joey Alexander, the Fairfield Four and Tasha Cobbs, Highly Suspect, the Mavericks, and Takács Quartet — all backed by a Local 47 house band.

2016 Grammys Premiere Ceremony Band

Ray Chew – Leader (802)
Jon Kubis- Keys II
Artie Reynolds – Bass (802)
Nisan Stewart- Drums
Brady Cohan- Guitar
Roland Garcia- Percussion
Scott Mayo- Sax
Jessica Arellano- Sax
Harry Kim- Trumpet
Dan Fornero- Trumpet
Andrew Lippman- Trombone



Photo by Eleonora Ghioldi

Local 47 President John Acosta at the 58th Annual Grammy Awards tele-cast at Staples Center Feb. 15, 2016.



Premiere Ceremony photos by Diane Lauerman

The televised Grammy Awards ceremony broadcast live from Staples Center honored the best in music this year. Check out our updated list of this year's Local 47 nominees and winners at listen-la.com.

Once again, the telecast featured live Local 47 musicians, contracted by Bill Hughes. Stay tuned next month to learn more about the performers at the 2016 Grammys!

From the Grammys and the Oscars to the Golden Globes and People's Choice, awards show season is a busy time of year for musicians! Here's a sampling of the live televised awards shows Los Angeles Local 47 musicians have performed in 2016 so far:

People's Choice Awards

January 6, 2016

Golden Globes

January 10

Screen Actors Guild Awards

Saturday, January 23

Grammy Awards

February 15

Academy Awards

February 28

Read about more Los Angeles-scored projects at listen-la.com.

Got a story for #listenLA? Send it to info@listen-la.com.

Advertisement

Music Fund of Los Angeles

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

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

We're here to help.

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



Send in Your MPTF Request for Assistance

The Recording Industries' Music Performance Trust Fund (MPTF) fiscal year ends April 30. Now is the time for potential grant applicants to send in letters requesting assistance for your group, ensemble or orchestra.

Changes to the MPTF require that all grant applicants have a Federal ID number (e.g. non-profit organization, local business, etc.) and assume all employer responsibilities; Local 47 is no longer responsible for preparing the payrolls as in years past. Applicants accepted for an MPTF grant are responsible for direct payment to all musicians, including benefits, work dues and the proper filing of union reports with Local 47. Once all the necessary paperwork and proof of payroll is submitted to Local 47, the documents will be sent to MPTF headquarters in New York. Once verified and processed, your grant check will be mailed directly from MPTF.

Application Deadline: April 1

The grant request process remains the same. Request letters should include the following: date, time, place, a description of the event, the name of the group they are requesting assistance for, the name of the leader, how many side musicians and cartage. To qualify for assistance, the event must be absolutely free and open to the public; no donations, no fundraising.

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

Each new fiscal year we seem to receive more and more requests for assistance. All requests will be reviewed for approval, and recommendations will be forwarded to MPTF in New York. Our new fiscal year begins May 1 and goes through April 30. If you have any questions, please contact Local 47 MPTF Administrator Diane Lauerman at (323) 993-3156 or diane.lauerman@promusic47.org.

All requests MUST be received in writing no later than April 1.

Mail requests to:
AFM Local 47
Attn: MPTF Department
817 Vine St.
Hollywood CA 90038

POINTS TO REMEMBER:

1. Music must be the main reason for the event.
2. The concert must be free and open to the public, with no condition for admittance.
3. There must be no donations solicited before, after, or during the performance.
4. There must be no recording (video or audio) of a performance.
5. Music must not be used for any fundraising activity no matter how worthwhile the project.
6. Music must not be part of a religious service, seminar, clinic, etc.

MPTF JOBS FOR MARCH 2016:

Downey Symphony

Leader/Contractor:

Mark Artusio

Side Musicians: 5

March 9, 9 a.m.

Rio Hondo Elementary

March 10, 9 a.m.

Rio San Gabriel Elementary

March 15, 9 a.m.

Alameda Elementary

March 18, 9 a.m.

Maude Price Elementary

March 23, 9 a.m.

Old River School

New Valley Symphony

Orchestra

Leader/Contractor:

Berj Garabedian

Side Musicians: 36

March 20, 2 p.m.

Forest Lawn - Liberty Hall

All of the listed Local 47 Trust Fund jobs are co-sponsored with at least 75% matching funds.





Save the Date: April 2, 2016

California Jazz Foundation's Annual Gala

Give the Band a Hand

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

Honoree:

John Clayton

Heritage Award:

Ray Brown



John Clayton, master of the acoustic bass and ever-ready, largely unheralded philanthropist, will be presented with the "Nica" award.

John excels as a composer, arranger, conductor, producer, educator and musician, as well as co-leader, with Jeff Hamilton and Jeff Clayton, of the Clayton-Hamilton Jazz Orchestra.

The "Nica" is awarded to those individuals who exemplify the legacy of the Baroness Pannonica de Koenigswarter, known as "Nica," an iconic figure who forged a unique bond with the jazz community at a transformative time in American popular culture.

Entertainment: Clayton-Hamilton Jazz Orchestra. Others to be announced.

Tickets: \$200 each

For further information or to become a sponsor, visit

www.californiajazzfoundation.org,

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

13205 Cheltenham Drive, Sherman Oaks, CA 91423

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



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WIDEN YOUR WORLD



Local 47 Concerts & Events

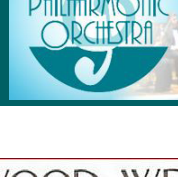
Click on an orchestra or venue below to find a performance featuring our incredible Los Angeles Local 47 musicians throughout the Southland!



Asia America Symphony



Beach Cities Symphony



Burbank Philharmonic Orchestra



Brentwood Westwood Symphony Orchestra



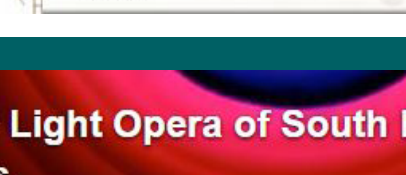
Cabrillo Music Theatre



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



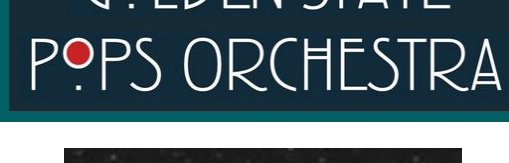
El Capitan Theatre



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



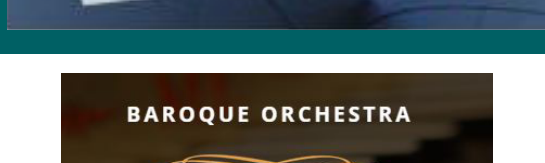
Los Angeles Chamber Orchestra



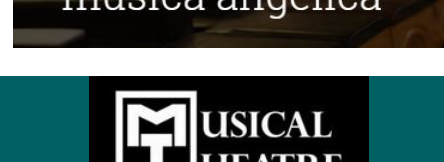
Los Angeles Master Choral



Los Angeles Opera



Los Angeles Philharmonic



Musica Angelica



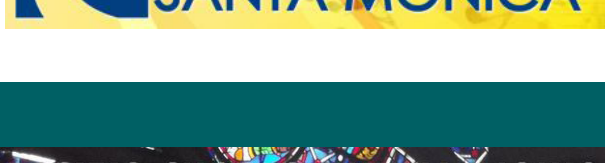
Musical Theatre Guild



New Valley Symphony Orchestra



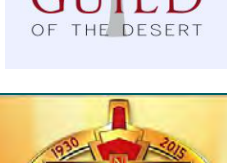
New West Symphony



Orchestra Santa Monica



Pacific Shores Philharmonic



Palm Springs Opera Guild of the Desert



Pantages Theatre



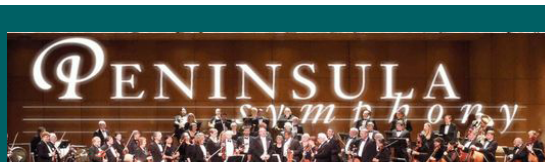
Pasadena Master Choral



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



Lee Ritenour's Six String Theory Competition Open for Applications

Grammy-winning guitarist/producer, Local 47 member Lee Ritenour hosts the biennial Six String Theory Competition for the 5th time with applications accepted in guitar, bass, piano/keyboards, and drums.

Registration is open through May 15, 2016, on the website sixstringtheory.com by submitting two YouTube videos. For guitar, applicants may register in the genres of Rock, Blues, Jazz/Fusion, Acoustic/Country, Classical/Flamenco and Rhythm Guitar which includes Pop, Funk, R&B, and World styles (Brazilian, Latin, African, Island, etc.). For rhythm players, any contemporary music style will be accepted such as jazz, fusion, R & B, rock, blues, etc.

Partnering again with Yamaha, Berklee College of Music, Premier Guitar, Blue Note Tokyo, Crown Guitar Workshop & Festival, Monster, Jazziz, D'Addario, True Fire and Guitar HD, the 2016 competition offers incredible professional opportunities and a total prize package value of over \$700,000.

Prize highlights for the 2016 competition include: Berklee College of Music Scholarships; performance at the legendary Blue Note Tokyo with Lee Ritenour and up-and-coming All-Star musicians from Japan; recording on Ritenour's forthcoming album at the stunning Woodshed Recording Studio in Malibu, and Scholarships and Performances at Crown Guitar Festival in scenic Montana. Other prizes include travel and hotel for performance and recording opportunities, Yamaha instruments and endorsements, professional mentoring with Lee Ritenour, and Monster and D'Addario prizes.

The Six String Theory Competition is the inspiration of Ritenour, who debuted the International Competition in 2010 with the release of his all-star guitar CD, "6 String Theory." The guitar-only contest was a great success and the winner, Shon Boubilil, recorded a track on "6 String Theory" and won a four-year scholarship to Berklee College of Music, in which he just graduated in 2015. The guitar contest continued to grow in popularity and scope with another competition in 2011, which guitarist David Murray Browne won. By 2012, the competition expanded to include three new instruments — piano, bass and drums — and attracted wonderful, diverse talent from over 70 countries. Lee Ritenour's Six String Theory Competition also became an official non-profit organization with the mission of supporting aspiring musicians towards a professional music career through scholarships, recording, performing, mentoring and prizes.

The 2012 rhythm winners Selim Munir, Hans de Wild, Michael Feinberg, and Demetrius Nabors recorded a track on Ritenour's Grammy-nominated "Rhythm Sessions" starring musicians Chick Corea, George Duke, Stanley Clarke, Patrice Rushen and more. The guitar winner, Karl Marino, is halfway done with his Berklee College of Music four-year scholarship. The 2014 winners performed at the illustrious Montreux Jazz Festival and the guitar grand prize winner, Tony Puszta, recorded a track on Ritenour's "Twist of Rit" album starring greats such as: Academy® & Grammy® winning Dave Grusin, Dave Weckl, John Beasley, and Ernie Watts.

Legendary advisory judges will work with Ritenour to evaluate and determine the 2016 winners. Those judges include Joe Satriani, Joe Bonamassa, Keb' Mo', Vince Gill, Brent Masen, Pat Martino, John Scofield, Julian Lage, Guthrie Govan, Steve Lukather, Daryl Stuermer, John Patitucci, Dave Weckl, Harvey Mason, Patrice Rushen, John Beasley, Sonny Emory, Will Kennedy, Dave Grusin, Nathan East and many others.





Final Notes



Final Notes in this issue:

Ray Colcord, Jack Eskew, Jimmie Haskell

Memorial announcement:

Jack Feierman

In Memoriam

Rudolph Eagan

Life Member. Piano

12/17/1925 - 2/7/2016

Survived by spouse & children

Jack W. Feierman

Life Member. Trumpet

11/3/1924 - 1/19/2016

Survived by spouse

Newly Reported:

Carol C. Hatch

Life Member. Marimba

4/11/1921 - 7/25/2015

Survived by son & family

Monica Lewis Lang

Life Member. Piano

5/5/1922 - 6/12/2015

Survived by son & family

Deborah R. Luboff

Life Member. Violin

2/24/1920 - 5/23/2015

Survived by 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.

Ray Colcord

Life Member. Piano

12/24/1949 – 2/5/2016

by Dan Foliart

It is with deep sadness that I report the passing of my dear friend, Ray Colcord.

To say that Ray was courageous, would be a gross understatement, as his valiant battle with pancreatic cancer over four years, not only defied all odds, it redefined to all who knew him what the words courage and determination truly mean. During most of those four years we were running companions, with Ray, even in his weakened condition, always the winner as he truly is today. Participating in several LA marathons was always one of his most prized accomplishments.

It was Ray who insisted that I follow in his footsteps as President of the Society of Composers & Lyricists. He served our membership with distinction, calling upon his wit, intelligence and knowledge of his chosen profession to elevate the organization to new heights and prestige within the large community here and abroad.

As a composer, his work on such classic series as “Boy Meets World,” “The Facts of Life,” “My Two Dads,” “227,” “Big Brother” 2 & 3, “Family Affair,” “Lost at Home,” “Dinosaurs,” “Promised Land,” “Silver Spoons,” “Hiller and Diller,” “Touched by an Angel” and “Where I Live” among countless others set the bar high for all of us working in the profession. His music for those series continues to play around the world. He was particularly proud of his work on the movie “Heartwood,” where he was able to employ Elmer Bernstein sensibilities with his own beautiful gift for melody and textures. It was no coincidence that he was able to convince Elmer to take a position on the ASCAP board, of which Ray was a proud member for several decades. Ray’s passion for composers’ rights was unparalleled and his tireless work to try to achieve equality in the greater entertainment community with collective bargaining was admired by all of his peers.

In his early career Ray had the opportunity to tour with the renowned Columbus Boys Choir and later with hit recording artist Roy Head as an accomplished keyboardist. This led to a coveted position of A&R at Columbia Records where he performed on the seminal album, American Pie with Don Maclean and was the first to hear Aerosmith and convince Clive Davis to sign them. He left Columbia to produce their second album and then went on tour with Lou Reed as a keyboard player. His diverse career went on to include time as music director and keyboardist for an Evening at the Improv and the Groundlings, a celebrated Los Angeles comedy group.

Ray achieved what all of us dream of — going out on top. Through his close friend and champion, Michael Jacobs, Ray was still writing music for Michael’s hit series “Girl Meets World” up until his final days. He leaves his loving wife Maddie and talented son Alex, who lived through the good and bad times, but never faltered in their devotion to this creative and passionate soul. I am better for having known Ray Colcord and cherish these last few years of watching this heroic figure that was the exemplary role model for all who knew him.



Jack Eskew

Life Member. Trumpet
6/29/1940 - 2016

by Jim Eskew, brother

It was summer 1958 (right out of high school) when Jack applied and got accepted to Westlake College of Music. Westlake was a jazz school. The school was located in Hollywood in an old big house. Jack was one of the

youngest guys there at the school. The students started eating Jack's food from the refrigerator. One Sunday, Jack asked me to come to school to visit. Many of the students were in the kitchen. I met most of them with a handshake and a great big smile. They all left in minutes. I found out later Jack told the students that my smile was just before I went ballistic. Yes, Jack set me up.

When Jack started USC he lived off campus. It was a funky apartment. He had a quirky roommate. One night at 2 a.m. Jack called me in La Mirada and woke me up. He said "get over here quick." I got out of bed and I'm racing over the freeways wondering what happened. When I got to his apartment Jack said "beat him up," referring to his roommate. Yes, Jack set me up, for the second time but I was always there for him as he was for me.

Jack was a man that was unique, complex, and loving (his way). Through life's endeavors Jack did it his way.

I'm proud to be his big brother now and through eternity. Jack, rest in peace, my brother.



Jimmie Haskell

Life Member. Composer

11/7/1926 - 2/4/2016

*by Scottie Haskell,
daughter*

On Feb. 4, 2016, the music world lost an international treasure. World renowned music composer, arranger and conductor Jimmie Haskell passed away at his home in Laguna Niguel California. He was 89 years young.



Jimmie Haskell with Jose Feliciano and the Pope at Yankee stadium, 2008.

Born Sheridan Pearlman

in Brooklyn, New York on Nov. 7, 1926, Jimmie came to Los Angeles when he was just nine years old. He became an in-demand arranger and producer for the likes of Ricky Nelson, Bobby Darin, The Lettermen, The Grassroots, and many, many more.

His career blossomed as he worked on countless records, film scores and TV themes receiving over 150 gold and platinum albums. He also received three Grammy awards for best arrangement for “Ode to Billie Joe” by Bobbie Gentry, “Bridge Over Troubled Water” by Simon and Garfunkel, and Chicago’s “If You Leave Me Now.” He enjoyed such huge unprecedented success in the music business and his life, yet always remained the very humble, kind and gentle man that everyone knew.

Services were held privately at Forest Lawn of Hollywood Hills on Feb. 8. Jimmie is survived by his two children, daughter Scottie Haskell (a professional session singer in Los Angeles), and son David Haskell.

In lieu of flowers, Scottie and David ask that you please send your tax deductible donations in Jimmie’s name to one of these organizations that Jimmie loved so much:

American Society of Music Arrangers and Composers
5903 Noble Ave., Van Nuys CA 91411 asmac.org

ProMusicDB: The Professional Music Credits Database and Archive
c/o Pasadena Arts Council, 65 S. Grand Ave, Pasadena, CA 91105
promusicdb.org

The Grammy Foundation, 3030 Olympic Blvd., Santa Monica, CA 90404
grammy.org/grammy-foundation

A public celebration of Jimmie’s life is in the works at Local 47 and will be announced in the near future.



Please join us for a

CELEBRATION

Honoring the Extraordinary Life of

JACK FEIERMAN

November 3, 1924 - January 19, 2016



Saturday, March 12, 2016

2:00 PM - 6:00 PM - Local 47 AFM



UNION PLUS LEGAL SERVICES A Member Benefit

Are you taking full advantage of your Union benefits? The *Union Plus Legal Services Network* (UPLSN) is a part of the Union Plus Program available to members of Musician's Local 47. As a union member, you are automatically a member of the UPLSN which entitles you to a free 30 minute consultation as well as a 30% discount on fees with a Union Plus participating attorney. When you're talking legal fees, that's a great discount!

One legal service that everyone should think about (and will ultimately need) is estate planning. Many people think that estate planning is simply the writing of a will. Actually, it is significantly more. Proper estate planning allows you, and not the Court, to determine who will take care of your minor children. A well drafted estate plan will also protect you in the event of your incapacity. It

will determine who makes important decisions regarding your medical care should you be unable to speak for yourself. It will allow you to determine who will receive your assets after you die, preferably with as little money going to legal fees and taxes as possible.

The best time to plan your estate is now — while you can and before you need it. None of us likes to think about our own mortality or the possibility of becoming incapacitated. Unfortunately, that is exactly why so many families are caught off guard and unprepared when incapacity or death strikes. In these tough times, spending a relatively small sum now can save thousands of dollars later.

We urge you to contact our office to take advantage of the Union Plus program.

KRAMER LAW GROUP

STEPHEN W. KRAMER

5858 WILSHIRE BOULEVARD, SUITE 205

LOS ANGELES, CA 90036-4521

PHONE (323) 964-7100

WWW.KRAMERLAW.BIZ





YOLA Harmony Project Goes Live at Super Bowl 50

Student youth orchestra performs with Coldplay during the big game’s halftime show

Classical music gained some major cool points on Super Bowl Sunday when members of Harmony Project’s Youth Orchestra of Los Angeles (YOLA) led by Maestro Gustavo Dudamel performed during the half-time show with Coldplay.

Their instruments brightly painted in colorful psychedelic patterns, the young players, all aged 17 and under, danced out on stage with Chris Martin at the start of the show. They performed standing, jumping, feet flying, creating an energetic wall behind the band as they performed Coldplay’s hits “Viva La Vida,” “Paradise,” “Adventure of a Lifetime” and “Fix You.” By the end of the set, the orchestra cast aside their instruments and took to simply singing and cheering along, faces beaming all the while.

Watch the video here, courtesy of NFL Network:



Says Harmony Project: “This was a once-in-a-lifetime opportunity that we will never forget. Special thanks to our partners at LA Phil and EXPO Center, and to all of our donors who make Harmony Project possible!”

Inspired by Venezuela’s revolutionary *El Sistema* music education program, YOLA serves as a partnership of the LA Phil, Harmony Project, and the EXPO Center, a City of Los Angeles Department of Recreation and Parks facility. The LA Phil and community partners provide free instruments, intensive music training, and academic support to students from underserved neighborhoods, empowering them to become vital citizens, leaders, and agents of change.

For more information about this incredible program (and a link to donate!), please visit laphil.com/yola.

Support Fort Worth Musicians



Dear Member:

Fort Worth Symphony Orchestra musicians have been in contract negotiations for eight months. Musicians have been asked to take an almost 9% pay cut by management. Management even threatened to stop bargaining and simply impose the cuts last month.

[Please sign the open letter calling on Fort Worth Symphony Orchestra management to negotiate a fair contract now—a contract promoting growth, not cuts.](#)

SIGN NOW



But by joining together and standing strong, musicians forced management to maintain their wages through July and return to the bargaining table. Now Fort Worth musicians need our support in their fight for a contract promoting growth, not cuts.

With strong ticket sales and great reviews in one of the fastest growing cities in the U.S.—symphony management can and should negotiate a fair contract. Take a moment to support Fort Worth musicians.

Musicians standing together have the power.

In Unity,
Ray Hair
AFM International President





Do Not Work For...

This list contains the names of employers with whom Local 47 currently has disputes:



Kerry Candaele

Non-payment of pension and H&W contributions for live performances

Michael Franco

Non-payment of pension and H&W contributions for live performances

Ron Goswick / Valley Music Theatre

Non-payment of wages, pension and H&W contributions for theatrical performances

Ghiya Rushidat

Non-payment of pension and H&W contributions for live performances

Jeff Weber / Weberworks

Non-payment of wages, pension and H&W contributions for recording session

West Covina Symphony

Non-payment of wages, pension and H&W contributions for live performances

If you have any questions about this list please contact
President John Acosta: 323.993.3181



Photo by Colleen Gold

‘EMPIRE’ the Musical

McCoy Rigby presented “Empire” at the La Mirada Theatre Jan. 22 through Feb. 14, 2016. This heartwarming original musical shares the story about who bravely embodied the American spirit during the dark days of the Great Depression by building what was then the tallest structure in the world, the Empire State Building.

When the roaring ’20s collapsed into the reeling ’30s, these industrialists, laborers and their families mortgaged all that was safe and reasonable for the dream of leaving their mark on New York City and the world.

The Local 47 orchestra put together by contractor Tim Christensen performed with musical direction by Sariva Goetz, AFM member of New York Local 802. Music and lyrics were by Caroline Sherman and Robert Hull.

“EMPIRE” ORCHESTRA

La Mirada Theatre Jan. 22 - Feb. 14, 2016

Tim Christensen- string & electric bass, contractor

Phil Feather- oboe, English horn, clarinet, tenor sax

Alby Potts- keyboard 2

Adam Bhatia- trumpet, flugel horn

Charlie Morillas - trombone

Jeff Driskill- flute, piccolo, clarinet, alto sax

Sariva Goetz - musical director/conductor (NY Local 802)

Mark Converse - drum set, percussion

David Hill - clarinet, flute, alto sax, soprano sax

Bob Carr- bassoon, clarinet, bass clarinet, baritone sax

Michael Stever- lead trumpet, piccolo trumpet

Don Clarke- trumpet, flugel horn

Toby Holmes - bass trombone, tuba

Brent Crayon- associate conductor, keyboard 1

Breaks: The Viola Dialogues

by Lisa Haley

Cellos are either ominous or sonorous; violins either sweet or shrill. But what exactly ARE violas?

And why would anyone choose to play so covert an instrument for a living? Surely such a secretive personality must inevitably be up to no good.

The spellchecker on my phone currently replaces the word “viola” with “violation;” I believe the computer-literary world is in great need of an update to their musical vocabulary.

We viola players know beyond the shadow of a doubt who are the truly accomplished composers: They are those who really know what to do with a viola.

Beethoven, Dvořák, Mozart, Tchaikovsky, Prokofiev — and so many more — who thread the underpinnings of their musical tapestries with their subtle violanistic weavings, whose art and chord progressions are so intricate that the untrained ear can only marvel - we viola players know that “lesser composers can run, but they cannot hide!” when it comes to utilizing viola.

As we dance and prance around the melody of a piece, we are exhilarated over the avoidance of being locked into only one identity; one moment we are one with the trombones; the next with cellos; the next with violins; in the next breath with woodwinds.

In truth, in answer to the question, “Why would anyone choose to play the viola?” the following secret, sordid, shameful tale all too frequently comes to light:

Sadly, many of us did not, indeed, volunteer for the viola as our first choice of an instrument. Rather, as late bloomers in the orchestras of our childhoods, we were pressed into service when the school conductor discovered his embarrassing lack of even one available viola player.

Our dreams of soaring stardom in the spotlight of classical violin were slowly dashed, as we attempted daily to fit that cumbersome viola under our chins, only to have our fingers and jaws ache from exertion.

However, as time went on, a small but definitely redeeming Silver Lining began to emerge as a result of our conscription.

Our fellow violin-playing classmates experienced a constant, seething, unrelenting pressure to establish, and then retain, their place in the battlefield trenches of the orchestra.

However, we had only to whisper the word “viola” into the ears of the school conductor, whereupon he or she became instantly dewey-eyed on our behalf. We were instantly whisked into a good seat in the front section of the orchestra.

Auditions frequently were unneeded for one who played the viola. Simply sitting there holding that unmistakable large viol was a badge of status which any conductor would welcome.

Invited to play with fine orchestras far beyond our young abilities, we quickly learned to disguise our serendipitous secret, and fit in.

As I look back on my choice of the Viola as my instrument (yes I chose the viola; I was not banished to it, as so many of us were, after being forcibly relieved of first violin and then second violin positions).

I see a life path of counterpoint, third part harmony and rhythm that has unalterably shaped both my musicality and personality.

Like the middle child in a large family, I have become a musical chameleon — all things to all people. Not trained only in Melody, but in a variety of moods, able to shift and flit at a moment’s notice.

So hold your heads up high, viola players of the world; unite! Life could not be better; we are the instrument that makes classical music the mysterious and satisfying animal that it is. This secret is safe with us.

— A GRAMMY nominee and successful songwriter, Lisa Haley helps fellow musicians navigate the dangerous waters of the 21st Century music biz. She is a descendant of Francis Scott Key, and kin to F. Scott Fitzgerald. Her family has always been writers.



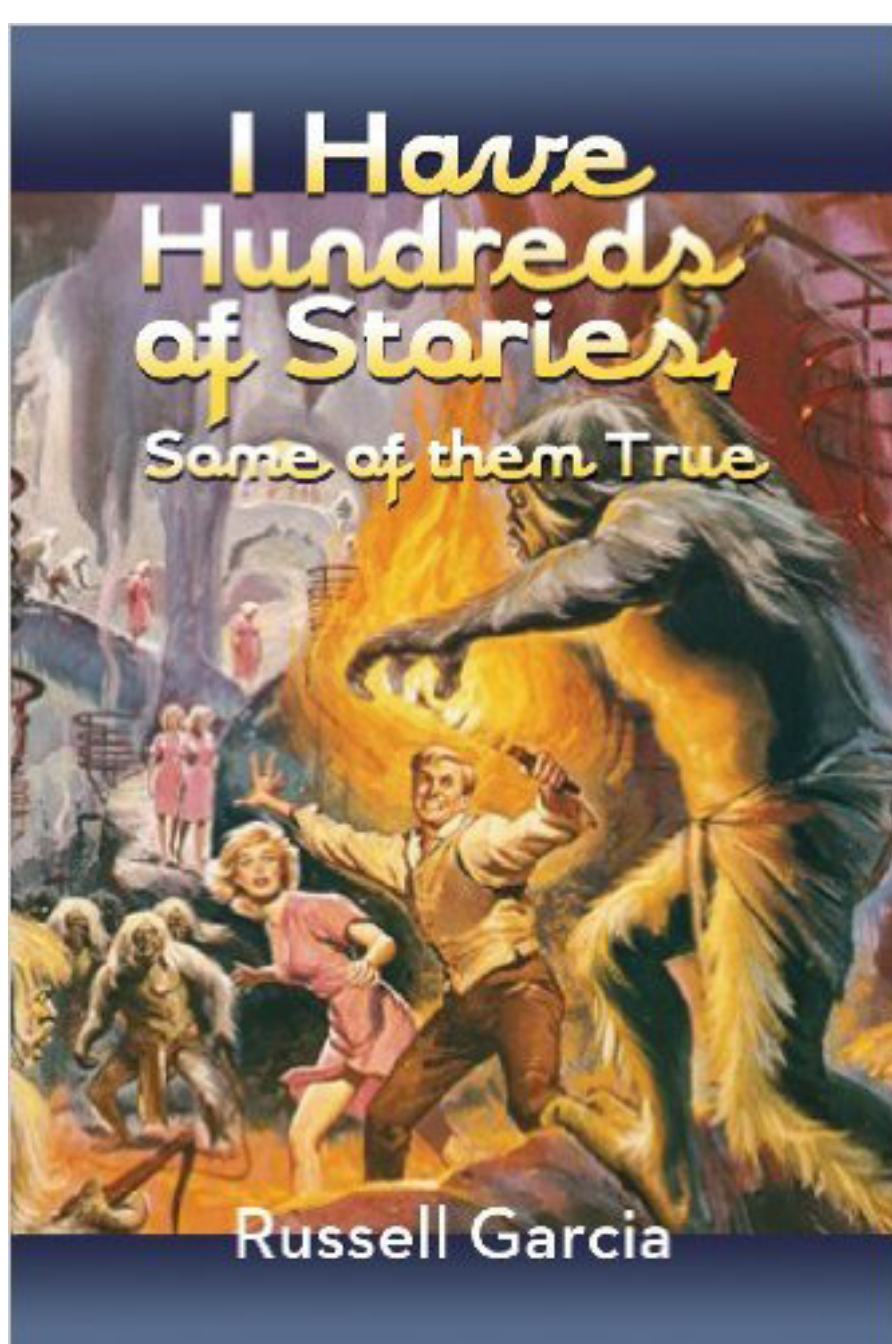
Photo by: Peter Figen

New to the Library:

‘I Have Hundreds of Stories, Some of Them True’

Author: Russell Garcia

In a unique refreshing style, world-renowned composer/arranger/conductor Russell Garcia relates the stories of the glitz and glamour of Hollywood during his many years writing music for films and television in his posthumously released book, “I Have Hundreds of Stories, Some of Them True.”



His inimitable, delightful sense of humor comes through even when he’s winning World War II single-handed. As a young boy in school, he taught himself to play trumpet and organized his own little band. Fortunately, in high school, he had teachers who recognized his genius and encouraged him to write music. He later studied with Ernst Toch, Edmond Ross and Mario Castelnuovo-Tedesco. This is a wonderful inspiring book by a legendary icon who spent some 70 years in the music business. Self-taught, his break came when he substituted for an ill colleague on a radio show. Subsequently, he went on to become a composer/arranger at NBC Studios for television, and his work can still be heard today on such shows as “The Twilight Zone,” “Laredo,” “Fame is the Name of the Game” and “Rawhide.”

He later worked at Universal Studios and MGM, where he composed and conducted the original scores for over 100 films including George Pal’s “The Time Machine” (1960) and “Atlantis, the Lost Continent” (1961). He also orchestrated the music for “Father Goose” (1964) and “The Benny Goodman Story” (1956).

He also recorded with all the great luminaries like Ella Fitzgerald, Anita O’Day, Frances Faye, Julie London, Sarah Vaughan, Margaret Whiting, Louis Armstrong, Sammy Davis, Mel Tormé as well as many of the great instrumentalist stars such as Oscar Peterson, George Shearing, Buddy De Franco, Dizzy Gillespie, Stan Getz, Roy Eldridge to name a few. Known for his versatility in both jazz and classical music, Garcia has conducted many of his own compositions with symphony orchestras throughout Europe, America, New Zealand and China. He has written two text books, “The Professional Arranger-Composer, Book 1 and Book 2” which are used in universities around the world and have been translated into six languages.

Russell and his wife Gina made New Zealand their home in 1971 while continuing to work in the music and film industry. An adventurer, he and Gina cruised the South Pacific in their yacht Dawn-Breaker for almost six years. He was also a caring humanitarian who, together with his wife, taught virtues with music for some 39 years as a “labor of love” at three public schools in New Zealand for which each of them received the Queen’s Service Medal for Service to Music in 2009.

“I Have Hundreds of Stories, Some of Them True,” published two years after his death, has received praise from luminaries in the music industry:

“If you have read any of this book, you can see that Russell Garcia has had a wonderful career. He attributes the wonderful life and sensational good luck he and his wife Gina have had because of their goal: Dedicating their life to trying to do their share in building a beautiful, happy, peaceful, world for the people of every race, religion, and country. Everyone should read this book. It has, as well as fabulous stories about so many famous stars, the answers to a lot of the problems we have in today’s insane, mixed up world.”

– Larson Craig, writer

“What a great book. Russ’s stories of his 70 years in the music business are personal, unique, very interesting, full of laughs and certainly worth reading.”

– Quincy Jones, Composer, Producer, Arranger, Conductor

“What a life! Russ gives us a condensed account of his life, his work, and his beliefs. He manages to find humor in some unlikely situations, and his music and lovable personality endeared him to many.”

– Bill Holman, Leader of the Bill Holman Band

“I Have a Hundred Stories, Some of Them True” is available for purchase at buildabetterworldproductions.com. Through Build A Better World Productions, Russ’s granddaughter and family are revitalizing the dream of Russ and Gina Garcia to “Build A Better World” dedicated to “Unity in Diversity” and the education of all children and peoples of the world through music, virtues/character building, self-empowerment, healing/wellness, sustainability, science and the arts.





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!

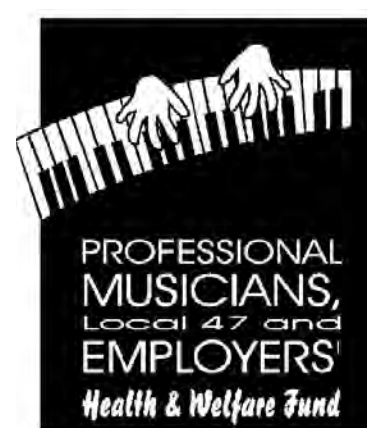
To participate in Gig Junction - a free program for Local 47 members - simply register with the Referral Service and keep your Local 47 membership current. Members must sign and date the Referral Service Rules & Regulations and Website Agreement. Once signed, please return it with an intact handwritten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



Trusted Sources Provide Important Information Regarding the Zika Virus

One of the Fund's carriers — Blue Shield — has circulated a notice to the Fund, as well as many other Union benefit plans, regarding the Zika Virus. The Notice provides important information from the Centers for Disease Control (CDC) to those thinking about traveling to certain countries. As many of you travel outside of the United States for work, the Fund believes your access to this information is vital.

Below is that very important notice from Blue Shield:

"On behalf of Blue Shield, we wanted to let you know that the Centers for Disease Control (CDC) has recently issued a Travel Alert warning travelers to avoid 14 countries in South/Central America (including Mexico) and the Caribbean because of a mosquito-transmitted virus infection called Zika. Women infected with Zika early in pregnancy are giving birth to babies with a condition called 'microcephaly' (small head) that results in severe developmental delay and early death.

"Those who decide to travel to one of these areas, should seek the advice of a health care specialist and strictly follow steps to avoid mosquito bites during the trip. Women trying to become pregnant should also consult with a healthcare provider prior to traveling to these areas.

"Zika virus has not yet been reported in the continental United States, however, infections have been reported in travelers returning to the United States, and the numbers of these cases are likely to increase. A local spread of the virus could occur in some areas of the United States by a human-to-mosquito-to-human spread of the virus.

"For more information about the Zika virus, please review the official [CDC Media Statement](#) and visit the [CDC Zika Virus webpage](#)."

However, and since the Blue Shield notice was published, the Fund has received a more recent notice from the office of California State Senator Carol Liu. This notice is especially concerning as the California Department of Public Health states that there are now confirmed reports of the Zika virus in California. To ensue you have access to all of the information the Fund has on this important issue, we are also printing the letter from Senator Liu's office in its entirety:

"Dear Friends,

"There have been multiple confirmed reports of the Zika virus found in California. According to the California Department of Public Health (CDPH) the virus is primarily transferred through mosquitos found in Latin America. While the virus is not contagious, the CDPH recommends travel precautions for pregnant women and women trying to become pregnant.

"According to the Centers for Disease Control and Prevention the most common symptoms of the Zika virus are fever, rash, joint pain, or conjunctivitis (red eyes). The incubation period is not known, but is likely to be a few days to a week. If you or someone you know has recently traveled to Latin America or has questions relating to the Zika virus, please contact your healthcare provider.

"For more information, please visit the links below:

[California Department of Public Health](#)

[Centers for Disease Control and Prevention](#)

"If you have any questions, please feel free to contact my office at 818-409-0400.

"Sincerely,

CAROL LIU

State Senator

25th District"

The Fund will continue to update you with any additional information it receives on the Zika Virus. In the interim, if you do have to travel to one of the countries at risk, please consult your physician before embarking on your tour.

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

Suspension/Expulsion

Annual and Semi-Annual Membership Dues, due Jan. 1 of each year, must be received by March 31 (three-month grace period) to avoid suspension. If not paid by this date, a reinstatement fee will be assessed. Both dues and reinstatement fee must be paid by June 30 to avoid expulsion. Likewise, Semi-Annual Membership Dues for Regular Members, due July 1, must be received by Sept. 30 (three-month grace period) to avoid suspension. If not paid by this date, a reinstatement fee will be assessed. Both dues and reinstatement fee must be paid by Dec. 31 to avoid expulsion.

Reinstatement

A member suspended for non-payment of Periodic Dues shall be restored to membership in good standing upon payment of a \$75 reinstatement fee together with all accrued indebtedness to the Local and the then current semi-annual Periodic Dues. A former member expelled for non-payment of Periodic Dues who applies for reinstatement within one year from the date of suspension shall be restored to membership in good standing upon payment of a \$75 reinstatement fee together with all indebtedness to the Local accrued until the time of expulsion, and the then current semi-annual Periodic Dues. A member suspended for reasons other than non-payment of Periodic Dues may be reinstated upon compliance with all orders of the Executive Board and/or the Hearing Board in addition to the payment of all accrued indebtedness to the Local together with the then current Periodic Dues.

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.

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 reinstatement fee with your payment. The reinstatement fee 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





Symphony 47

Eímear Noone, Music Director Announces Openings For:

VIOLINS, VIOLAS, CELLI, BASSES

(There are no auditions for string players EXCEPT Assistant Principal Cello)

and Auditions For:

SECOND FLUTE, UTILITY 5th HORN, UTILITY 6th HORN, ASSISTANT PRINCIPAL CELLO

Open to all union members and students*

All Auditionees: Please send a one-page resume describing qualifications and experience, via email to info@symphony47.org or U.S. Mail addressed to Michael Goode, Artistic Coordinator, Symphony 47, 817 Vine Street, Hollywood, CA 90038. Symphony 47 reserves the right to immediately dismiss any candidate who does not meet the orchestra's standards.

Deadline for receipt of applications for all auditions is March 31, 2016.

Open to all union members and students

** All union musicians will receive union compensation for performances*

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



LOS ANGELES CITY COLLEGE

MUSIC INSTRUCTOR POSITIONS

The Los Angeles City College (LACC) Music Department seeks candidates for a full-time, probationary (tenure track) position in Music.

The completed application package must be filed no later than **March 8, 2016** to be considered.

Please see the following quick links
for complete information:

Music Instructor (Position 1):
laccd.peopleadmin.com:80/postings/2649

Music Instructor (Position 2):
laccd.peopleadmin.com80/postings/2651



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

INTERNATIONAL WOODWIND

We buy, sell, repair and consign vintage woodwinds. Saxophones, flutes, clarinets, oboes. Come see us! Hollywood, CA 323.462.2389
internationalwoodwind.com

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

Rate: \$25 for up to 25 words

Contact: advertising@afm47.org 323.993.3162

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