

# Overture online

SOLIDARITY FOREVER!

Celebrating our Connection

to the Greater Labor Movement

## LABOR HISTORY MONTH

### At the Local

Spring Membership Drive: Now–June 30  
Next General Membership Meeting: July 27

### AB 1199 Gains Momentum

Support for bill to improve film/TV tax credits for  
musicians continues to grow

## DISCLAIMER

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# Overture online



## **Publisher**

AFM Local 47  
817 Vine Street  
Hollywood, CA 90038-3779  
p 323.462.2161  
f 323.461.3090  
[www.afm47.org](http://www.afm47.org)

## **Editor**

Gary Lasley

## **Managing Editor / Ad Manager**

Linda A. Rapka

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

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

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

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*American Federation of Musicians Local 47*

# MEMBERSHIP DRIVE

**Tell a  
Friend!**

***Spring Membership Drive***

***April 1 - June 30, 2015***



Now is the perfect time  
to become a member of the

***Musicians Union  
of Hollywood***

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

Call 323.993.3116 or join online at [afm47.org](http://afm47.org)





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Front cover image: Candace Evans

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Deborah Lurie

#listenLA



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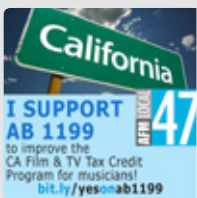
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## President John Acosta

My friends, I trust this report finds you in good health and the best of spirits! This May and in honor of May Day let us not only remember those who built our great union, but those who are yet to join our ranks. For the union musicians of tomorrow let's lead on in artistry and creativity, continuing the great tradition of bargaining better contracts, and also by organizing the unorganized musicians throughout our jurisdiction.

Since this administration took office back in January we have focused on several priorities. First, to analyze the question of what can and should be done with electronic media to bring our agreements into the 21st century, without undermining what is working in electronic media. So, for the last few months the TV/Film Employment Task Force created by the members has met regularly and their report may be found on the members section of the Local 47 website.

Another priority for this administration has been unifying our healthcare, by bringing both plan options, the Local 47 H&W Fund together with the Flex Plan option, creating one plan for all Local 47 members. The Executive Board has appointed two new health plan trustees. Trustee Judy Chilnick, longtime board member, has been appointed to fill the place of former Trustee Jay Rosen, and I have been appointed to fill the place of our past President Vince Trombetta. I want to take this opportunity to recognize both Jay and Vince for their amazing dedication to our musicians and the Health Plan Trust for so many years. Judy, Hal Espinosa and I have already begun to discuss the possibility of merging both programs, and I have created a work group comprised of rank-and-file musicians, and our union trustees to begin this process.

Another priority for this administration is to put before the membership a proposal to move our headquarters to another location, capitalizing on our equity, which is currently appreciated between \$18-20 million, and relocate to Burbank, North Hollywood, or Glendale. The Executive Board, operating under the auspices of the Musicians Club, has approved the recommendation to go forward to the membership and a mail referendum will be forthcoming.

Also, since January, VP Baptist and I along with our various orchestra committees, and business reps Diane Lauerman and Michael Ankney have been busy settling our open contracts. Since January we have concluded the following negotiations:

- Cal Phil – approx. 9% increase – 3 year agreement (June 1, 2014 - Sept. 30, 2017)
- Lockie – approx. 3% increase – 1 year agreement (Jan. 1, 2015 - Dec. 31, 2015)
- San Bernardino Symphony – approx. 8% increase – 3 year agreement (Sept. 1, 2013-Aug. 31, 2016)
- Musica Angelica – approx. 5% increase – 2 year agreement (Sept. 1, 2014 - Aug. 31, 2016)
- Performing Arts Center of L.A. County – 4 year agreement (Jan. 1, 2012 - Aug. 31, 2016) with a 9% increase over 4 years, which includes retroactivity, and a monetary settlement to be dispersed to the bargaining unit for a grievance for the use of recorded music in violation of our contract
- Los Angeles Chamber Orchestra – approx. 13.5% increase – 5 year agreement (July 1, 2015 - June 30, 2020)
- Colony Theatre – extension – 1 year agreement (Sept. 1, 2014 - Aug. 31, 2015)
- El Portal Theatre – extension – 1 year agreement (Jan. 1, 2015 - Dec. 31, 2015)
- La Mirada Theatre – new agreement, per MA – 1 year agreement (March 1, 2015-Feb. 28, 2016)
- Carson Stadium – 5 year card check agreement
- Inglewood Stadium – 5 year card check agreement

I want to thank our VP, our business reps, orchestra committee members and my Executive Assistant Zeina White for all the hard work they put in helping to keep the business of the Local moving forward under tight deadlines and a challenging pace.

Fraternally yours,  
John Acosta  
President





## Vice President Rick Baptist

I came to an interesting observation in the past 3 1/2 months as VP. John and I have negotiated 11 CBAs (collective bargaining agreements) for our musicians. What I have learned is, each one is like buying a car. Let me explain.

First we meet with the orchestra committee (the buyers), John and myself and the negotiators (the salesmen). The committee tells us what they want with their CBA (car). We show them the options and possibilities that they can get with their purchase (the contract). We then talk about the lease (length of the CBA). Once the committee is happy, we (the salesmen) take the buyer's proposal to the sales managers (the producers). This is where it is exactly like buying a car. You go back and forth with the price, the options, the length of time of lease, etc.

After hours of haggling and give-and-take, you finally arrive on a fair price (CBA), everyone is happy (not), and you can then starting driving (using) your new car (CBA). Oh I forgot, the union (your warranty if anything goes wrong) will be there to protect you.

On a personal note, John is an amazing negotiator and I need to learn a whole lot more about how to sell a car. (I am learning!)

Always remember,  
Live, laugh, love.

Rick Baptist  
Vice President



## Secretary/Treasurer Gary Lasley

I am writing to you from the State Capital Building in Sacramento, where I am attending the California Labor Federation's Joint Labor Conference. It's an opportunity to mingle with labor leaders from across the state as well as to meet with members of the State Legislature and Senate. Along with rank-and-file musician Clifford Tasner, I used this time to promote AB1199, introduced by Assemblymember Adrin Nazarian (D, Glendale) that amends the Motion Picture Tax Incentive bill AB 1839, which increased the annual budget for tax incentives for production in California from \$100 million to \$330 million. It was signed into law by Governor Brown in 2014. AB 1199 allocates a percentage of that funding exclusively for music scoring in California. It's a crucial piece of the solution to increasing employment for Local 47 musicians.

Tomorrow I will be attending a conference co-sponsored by Californians for the Arts and the California Arts Council. First and foremost is a Hearing of the Joint Committee on Arts, Entertainment, Sports, Tourism, and Internet Media. They will be exploring the impact of the Arts on the economy of California as well as the importance of arts education and specifically music education in public schools on the future of our business and our culture.

It's a perfect segue way into May Day. May 1st marks the halfway point between the first day of spring and the summer solstice. As such, it is celebrated around the world as the rebirth of the earth after a long, cold, barren winter. May 1st is also known as International Workers Day. In America it began as a remembrance of those protesters who lost their lives in the Haymarket Square Massacre of 1896 in Chicago, where police fired into crowds of workers protesting for an eight hour work day. Local 47 is proud to be affiliated with the Los Angeles County Federation of Labor and the California Labor Federation. It is only with the support of our fellow unions that we can move legislation in Sacramento such as AB 1839 and AB 1199 that directly benefits Local 47 members. And we also support our brothers and sisters in others unions in their struggle for their right to dignity, respect, and a living wage.

Recently I attended the Premier of the Tony Award-winning musical "Newsies" at the Pantages Theatre in Hollywood. It's the story of the newspaper boys going on strike in New York City in 1899, in the early days of the organized labor movement. As you might expect, the music was fantastic. I'd like to acknowledge and congratulate the incredibly talented Local 47 musicians in the pit, including Kathleen Robertson, violin; Paula Fehrenbach, cello; Dick Mitchell, woodwinds, Wayne Bergeron, trumpet; Andy Martin, trombone; Paul Viapiano, guitar; Wade Culbreath, percussion; and David Witham, keyboards.

Until next time, thanks for listening. I hope May Day for you means happy practicing and a new awakening of your artistic muse.

Warmest Regards,  
Gary Lasley  
Secretary/Treasurer





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Beverly Hills, CA 90211  
(310) 275-0032

**Valencia**

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#190  
Valencia, CA 91355  
(661) 254-9494

**Long Beach**

1075 E. Pacific Coast Hwy,  
Unit D  
Long Beach, CA 90806  
(562) 912-2233





# At the Local



## Next General Membership Meeting

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

Local 47 Serena Kay & Earl Williams Auditorium

### On the Agenda (subject to change):

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

Food & refreshments will be served

### Dual Capacity Policy Reminder

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



## Congratulations, President Emeritus Trombetta!

At our April General Membership meeting, past president Vince Trombetta was honored with the title of President Emeritus as moved, seconded, and unanimously approved by all members present.

President John Acosta also presented Trombetta with an honorary plaque dedicating the rehearsal rooms in his honor, which the membership moved and approved at the January Inaugural Meeting. The plaque will be displayed inside the entrance way inside the rooms.

Congratulations, President Emeritus Trombetta!

## Local 47 Proud to Participates in May Day March & Rally

Several Local 47 officers, members and several staffers were proud to march in solidarity with our union sisters and brothers in the LA County Federation of Labor's annual International Worker's Day march on May 1. The action took place in Chinatown, where thousands gathered united with one voice in demanding a \$15-hour minimum wage, no more DACA/DAPA delays, and justice for all communities of color.

Sign up for Local 47 Action Alerts to keep aware of actions and campaigns that protect our jobs and our livelihood: [bit.ly/L47actionalerts](https://bit.ly/L47actionalerts)







## Ongoing Events

**Executive Board Meetings**  
Tuesdays, 10 am  
Local 47 Board Room  
Members welcome as observers

**New Member Orientation**  
Third Thursdays, 2 pm  
Local 47 Conference Room

**Finale (MAC and IBM) Users Group**  
Fourth Wednesdays, 7:30 pm  
@ Local 47  
Contact Bonnie Janofsky: 818.784.4466,  
brjanofsky@sbcglobal.net

**L.A. Bass Club**  
Last Sundays, 2-4 pm  
Local 47 Rehearsal Room 1  
Co-sponsored by RMA and Local 47. Contact Tony Grosso:  
818.326.4323, thesolobass@gmail.com

**L.A. Mambo All-Star Orchestra**  
Every other Monday, 1-3 pm  
Local 47 Rehearsal Room 1  
Open reading/rehearsal sessions at Local 47. Instrumentation:  
4 trumpet, 4 trombone, 2 alto sax, 2 tenor sax, 1 baritone sax,  
traps, bass, piano, congas, bongos, timbales, male and female  
vocalists. Genres: Latin jazz, mambo, Afro-Cubano, samba,  
salsa, danzón, Afro-bolero, cumbia jazz, bossa, bolero & more!  
Please have good reading skills; improvisational skills are a  
plus! Charts range from medium to advanced. Contact Bobby  
Chávez: (323) 774-9222, cnleg3@gmail.com

**L.A. Pianists Club**  
Last Wednesdays, 12:30-2:30 pm  
Serena Kay & Earl Williams Auditorium  
We have all styles, from jazz to pop to classical. We welcome  
and encourage all pianists to join us! Any questions, contact  
Jeff Lass at jefpatla@att.net

**Samm Brown 'For the Record'**  
Every day @ 11 am  
on ProMusic 47 Radio  
Longtime KPFK radio host and Local 47 member Samm  
Brown joins ProMusic 47 Radio with his popular show that  
focuses exclusively on the entertainment industry. Tune in  
every day at 11 a.m. to live365.com/profiles/local 47

**Symphony 47**  
Mondays at 11 am - 1 pm

## Upcoming Events

**Orchestration With Dr. Norman Ludwin**  
*Free paired course for all Local 47 members*

**Orchestration I**  
July 18-Sept 5, 2015  
Participants are introduced to  
orchestral instruments and their  
usage. Two areas are covered:  
instrumentation, which deals with  
the construction, sound produc-  
tion, range, notation, and playing  
techniques of each instrument;  
and orchestration, which is the ac-  
tual process of scoring music for  
orchestra. Groups of instruments  
examined include brass, strings,  
woodwinds, keyboards, harp,  
and percussion. Class sessions  
involve score study, instrumental  
demonstrations, and performance  
and discussion of student assign-  
ments. Prerequisite: Basic knowl-  
edge of music fundamentals; e.g.  
notes, keys, scales, meter, etc.



RSVP: 323.993.3179,  
[jeff.surga@promusic47.org](mailto:jeff.surga@promusic47.org)

**Orchestration II: Sept 12-Oct 31, 2015**  
Students will learn composition and elements of form by look-  
ing at contemporary styles of music, score study, analysis of  
different composers' methods of orchestration, score reduction  
(e.g. learning how to reduce an orchestral score to a piano part,  
or reducing to a five-line staff), and possible guest lecturers. The  
ending course project is a recording of students' original compo-  
sitions by the Symphony 47 orchestra.



**What's that on your dues statement?**

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

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

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

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## **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](mailto:info@symphony47.org)



# AB 1199 Picks Up Steam

Recording Academy, ASMAC, SCL, and IBEW 770  
endorse legislation to improve CA Film/TV  
Tax Credit Program for musicians



by Linda A. Rapka

In recent weeks support for AB 1199 to improve California's Film & TV Tax Credit Program for musicians has quickly picked up steam.

Our quickly growing list of supporters to date includes The Recording Academy Los Angeles and San Francisco chapters, Society of Composers & Lyricists, American Society of Music Arrangers and Composers, Professional Musicians of California (AFM Locals CA Conference), UFCW Local 770, and [hundreds of petition signers](#).

Thousands of California musicians suffering from the effects of runaway production are encouraged by a new bill that aims to close loopholes relating to music scoring in the state's Film & Television Tax Credit Program.

AB 1199, authored by Assembly-member Adrin Nazarian, introduces language that would for the first time require a specified amount of the total expenditures relating to music post-production be done in California in order for a production to qualify for an added rebate. Musicians applaud this preliminary language as a significant step in the right direction, and are optimistic that further development of the bill will continue to improve upon the existing tax credit program as it relates to music scoring in California.

On April 28, AB 1199 was heard before the Committee on Arts & Entertainment in Sacramento. Local 47 Vice President Rick Baptist and rank-and-file member Clifford Tasner presented all of our letters of support and testified before the committee in support of the bill. The committee, chaired by Assemblymember Ian Calderon, was passed unanimously.

AB 1199 now moves on to its next hearing before the Committee on Tax & Revenue, tentatively scheduled for either May 4 or May 11. For this hearing, Local 47 is coordinating a media event to take place on the Capital steps, complete with a live musical performance. We hope to see as many of our supporters possible there. To ensure you keep apprised of these and other important Local 47 actions and updates, [sign up for our Action Alert email list](#).



## Film & TV Tax Credits

### FAQ

What they are and what they mean for CA musicians

#### What are film/TV tax credits?

Movie and television production incentives are tax benefits offered by various regions in the U.S. and abroad to encourage film/TV production in that region. These incentives came about in the U.S. in the 1990s in response to the flight of movie productions to countries such as Canada. Today they are offered around the world, including several states in the U.S. such as California, New York, Louisiana, New Mexico, Virginia, Georgia and Ohio; and abroad including Canada, Australia, and the U.K.

#### How have tax credits impacted the industry worldwide?

Tax credits — whether they're in California or any other state, or abroad — have become part and parcel of independent film financing. Financiers of a film or television project will look to maximize tax credits where they can in order to subsidize the production budget. Tax credits are an integral part of independent film financing — they could be 10, 20, 30% of the budget, or a few hundred thousand dollars.

#### What is "runaway" production/post-production, and what do tax credits have to do with it?

Runaway production/post-production describes filmmaking and television productions that are intended for initial release/exhibition or television broadcast in the U.S., but are actually filmed in another country. On a local scale, in Los Angeles the term has come to mean the exodus of jobs relating to the film/TV industry that were typically done in Hollywood or elsewhere in the state but were lured to other regions by more enticing tax credit programs.

#### How does California's Film & TV Tax Credit Program work?

Since California created its own Film and Television Tax Credit Program in 2009, it has proven to be one of the state's most efficient and proven economic development tools, generating more than 50,000 jobs and \$4.7 billion in direct spending as of 2013. The program recently received a significant boost with AB 1839 - which upped the program to \$300 million annually as well as offering additional incentives including a 5% bump to the existing 25% provision for music scoring done in the state. With that said, the current incentive program is not meeting its full potential, particularly as it relates to post-production including music scoring.

#### What does the CA Tax Credit Program currently say about music scoring?

While the current program does include an added bonus of 25% for post-production work done in-state, it does not make doing this work in California a requirement, and productions still receive significant credits even if all post-production is done out of state. It is imperative that we take decisive steps NOW to ensure production companies that benefit from the state's \$300-million annual tax credit program are made accountable to hold professional musicians to the same industry standard as actors, writers, grips, carpenters, drivers and other industry workers.

#### Why do musicians want to amend the CA Film & TV Tax Credit Program?

California has seen music scoring work plummet in the last 15 years in the face of runaway production and post-production. The Film & Television Tax Credit Program is a significant factor in bringing more of this work to the state, but continued improvements are needed to ensure the fair treatment of the professional musicians who rely on jobs creating the soundtracks to motion pictures and TV shows as their primary way to earn a living.

#### What would AB 1199 change relating to music scoring in CA?

AB 1199 introduces language that would for the first time create a new system for supporting musician jobs in California. Musicians are optimistic about further developments in improving California's existing tax credit program to bring about more music scoring work in the state.

#### Who supports AB 1199?

Our quickly growing list of supporters to date includes:

- The Recording Academy - Los Angeles & San Francisco chapters
- Society of Composers & Lyricists
- UFCW Local 770
- American Society of Music Arrangers and Composers
- Professional Musicians of California (AFM Locals CA Conference)
- Hundreds of petition signers

Sign our petition to support AB 1199 and make continued improvements to CA's Film/TV Tax Credit Program for musicians!

[bit.ly/yesonab1199](http://bit.ly/yesonab1199)



# May Concerts



Desert Symphony

## Fiddler on the Roof

May 1-3

[Info/Tickets](#)

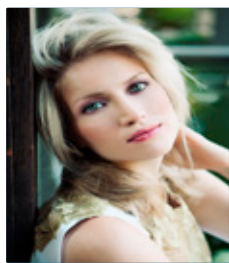


La Mirada Symphony

## “Love Springs Eternal”

May 17

[Info/Tickets](#)



Pasadena Symphony

## Grieg Piano Concerto

May 2

[Info/Tickets](#)

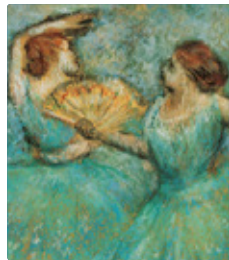


Redlands Symphony

## Spring Symphony: Rodgers & Hammerstein

May 10

[Info/Tickets](#)



Peninsula Symphony

## From Russia with Love

May 3

[Info/Tickets](#)



Orchestra Santa Monica

## A Forward Look Back

May 17

[Info/Tickets](#)

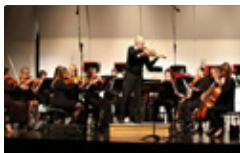


West Los Angeles Symphony

## Great Things in Small Packages

May 5

[Info/Tickets](#)



Santa Clarita Philhamornic

## Beethoven’s Symphony No. 5

May 17

[Info/Tickets](#)



El Portal Theatre

## 13: The Musical

May 8-9

[Info/Tickets](#)



Santa Monica Symphony

## Mozart: Piano Concerto No. 21

May 23

[Info/Tickets](#)



New West Symphony

## Mozart Great Mass

May 8-10

[Info/Tickets](#)



Asia America Symphony

## A Night of 88’s

May 23

[Info/Tickets](#)



Musica Angelica

## The Grand Tour: Germany

May 9 & 10

[Info/Tickets](#)



Beach Cities Symphony

## Artists of the Future

May 29

[Info/Tickets](#)



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LA Phil

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[Info/Tickets](#)



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## Music of Whitacre & Pärt

May 16 & 17

[Info/Tickets](#)



Pasadena Playhouse

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## Sprightly Madrigals

May 16

[Info/Tickets](#)



Asia America Symphony

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# Solidarity Forever

## This Labor History Month we celebrate our connection to the greater labor movement

by Linda A. Rapka

From working together in unity with fellow labor unions, to rallying in solidarity with our sisters and brothers on picket lines and protests, AFM Local 47 has a long and rich history among and within the labor movement. To commemorate Labor History Month, we reflect on these ties by taking a journey back more than 70 years to the 1940s, when the Los Angeles musicians union was involved in a flurry of labor activity.

In the early 1940s, Local 47 established a Committee for Union Defense to offset a vicious anti-labor campaign in the state legislature at the time. The committee launched a weekly national labor radio program, “This is Our America,” with Our America Radio Council, in 1941. The broadcasts featured live union musicians performing over the airwaves. In its first year, over 800 musicians performed on the program under an eclectic array of bandleaders, including Scott Bradley, Don Briggs, Bob Crosby, Alfred Egizi, Skinnay Ennis, Dave Forster, Emil Gerstenberger, Gordon Jenkins, Glenn Miller, Ozzie Nelson, Alfred Newman, Fats Waller, and Meredith Willson.

The Committee for Union Defense also set up district committees for direct political action, and the work of these committees was furthered broadened by the war. In the May 1942 Overture, Union Defense Committee chairman John M. Boyd wrote:

“The most vital work of these District Committees is the contact with the general public and the stimulus to more friendly feeling among people for their own champion of human rights of ORGANIZED LABOR.

The history of the American Labor Movement is a glorious one of struggle for better living conditions for all Americans and this fact is cleverly glossed over or left out by the agencies of public information, radio, newspapers, and periodicals. Therefore, we must develop our side of the picture by radio, press and field contact (District Committee).

To fight Hitlerism — To win the war — This is our job — All of us.”

On the lighter side of union solidarity, in the autumn of 1942 the Local 47 “Musicians’ Canteen Committee” initiated the idea of establishing a canteen in Hollywood expressly for servicemen. Enlisting the support of celebrity actors Bette Davis and Tom Garfield, along with the president of Music Corporation of America Jules Stein, the group gathered donations from more than 50 labor unions and guilds in the surrounding area, including AFM Local 767 (the all-black Los Angeles musicians union prior to the 1953 merger with Local 47 as a single union).

Touted as “The House That Labor Built,” the Hollywood Canteen operated on Cahuenga Boulevard between October 1942 and November 1945 as a club offering food, dancing, and musical entertainment for servicemen. Even though the majority of visitors were U.S. servicemen, the canteen was open to servicemen of allied countries as well as women in all branches of service. A serviceman’s ticket for admission was his uniform, and everything at the canteen was free of charge.



Stars volunteered to wait on tables, cook in the kitchen and clean up. One of the highlights for a serviceman was to dance with one of the many female celebrities volunteering at the Canteen. The other highlight was the entertainment provided by some of Hollywood’s most popular stars, ranging from radio stars to big bands to novelty acts. On Sept. 15, 1943, the one millionth guest walked through the door of the Hollywood Canteen. The lucky soldier, Sgt. Carl Bell, received a kiss from Betty Grable and was escorted in by another beautiful star, including Marlene Dietrich.

By 1944, the Canteen had become so popular that Warner Bros. made a movie titled “Hollywood Canteen.” Starring Joan Leslie and Robert Hutton, the film had scores of stars playing themselves. It was directed by Delmer Daves, who also wrote the screenplay. At the time the Canteen closed its doors, it had been host to almost three million servicemen. Today, the site of the Original Hollywood Canteen is occupied by a parking garage for the office building at 6430 Sunset Blvd.

[continued](#)



Jumping forward to today, the Los Angeles musicians union still holds a prominent place in the city’s labor arena. Our ties with the Los Angeles County Federation of Labor continue, with Local 47 having six delegates as representatives to the city’s main labor body. From rallies against anti-union mega-corporation Walmart to the current fight for a \$15 minimum wage in Los Angeles County, our Local and membership continue to foster a strong connection with the labor community.



Overture archives/Linda A. Rapka  
Walmart Civil Disobedience action, Chinatown, Nov. 7, 2013. Local 47 then-Vice President John Acosta and Secretary/Gary Lasley along with 50+ other Walmart workers and supporters were peacefully arrested in the planned act of civil disobedience.



Overture archives/Kori Chappell  
Koch Brothers rally in Los Angeles, May 14, 2013



Overture archives/Kori Chappell  
WGA strike, Hollywood, Nov. 20, 2007.



Overture archives/Leslie Lashinsky  
CA Federation of Teachers rally, Hollywood, March 23, 2015



Overture archives/Linda A. Rapka  
Grocery workers strike, Hollywood, Sept. 13, 2011



Overture archives/Linda A. Rapka  
Walmart rally, downtown L.A., June 30, 2012



Overture archives/Kori Chappell  
May Day Immigration Reform rally, Los Angeles, May 1, 2013



Sign up for Local 47 Action Alerts to keep aware of actions and campaigns that protect our jobs and our livelihood: [bit.ly/L47actionalerts](http://bit.ly/L47actionalerts)





# Music Jobs Guaranteed AFM at Inglewood Stadium

Organized labor celebrates a touchdown with the upcoming 80,000-seat venue agreeing to union jobs for all

For the first time in recent history, Local 47 has reached an agreement with the forthcoming Inglewood Stadium guaranteeing that all music performances at the venue will be covered under an AFM agreement.

In fact, L.A. labor across the board scored a big victory in finalizing the deal to bring the new football stadium to Inglewood. The developer has guaranteed that the nearly \$2 billion structure would be built and staffed entirely by workers earning top wages and benefits.

“We are happy to announce that the Federation has reached its goal: 100% of our unions have signed agreements for the proposed Inglewood stadium development, said Rusty Hicks, Executive Secretary-Treasurer of the LA County Federation of Labor.

“The promise of good jobs — both for the project’s construction and for ongoing operations — is now a guarantee. We thank the thousands of Inglewood residents who signed our Good Jobs Guarantee petitions. It was those signatures that made these signed agreements possible.”

A similar agreement is in the works for the new Carson Stadium and is expected to be finalized soon.

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# AFM Sues Major Motion Picture Studios



Warner Bros., MGM,  
Paramount hit with suit  
alleging breach of contract  
on four feature films

In late April, the American Federation of Musicians filed suit against Warner Bros., Paramount Pictures and MGM in federal court with a breach of contract lawsuit over the scores to four feature films, including the Hans Zimmer score for Paramount's "Interstellar" which was nominated for an Oscar this year.

The lawsuit AFM filed in federal court in California alleges that the scores for "Interstellar," "Robocop," "Carrie" and "Journey 2: The Mysterious Island" were recorded outside the U.S. or Canada, in violation of their collective bargaining agreement with the studios.

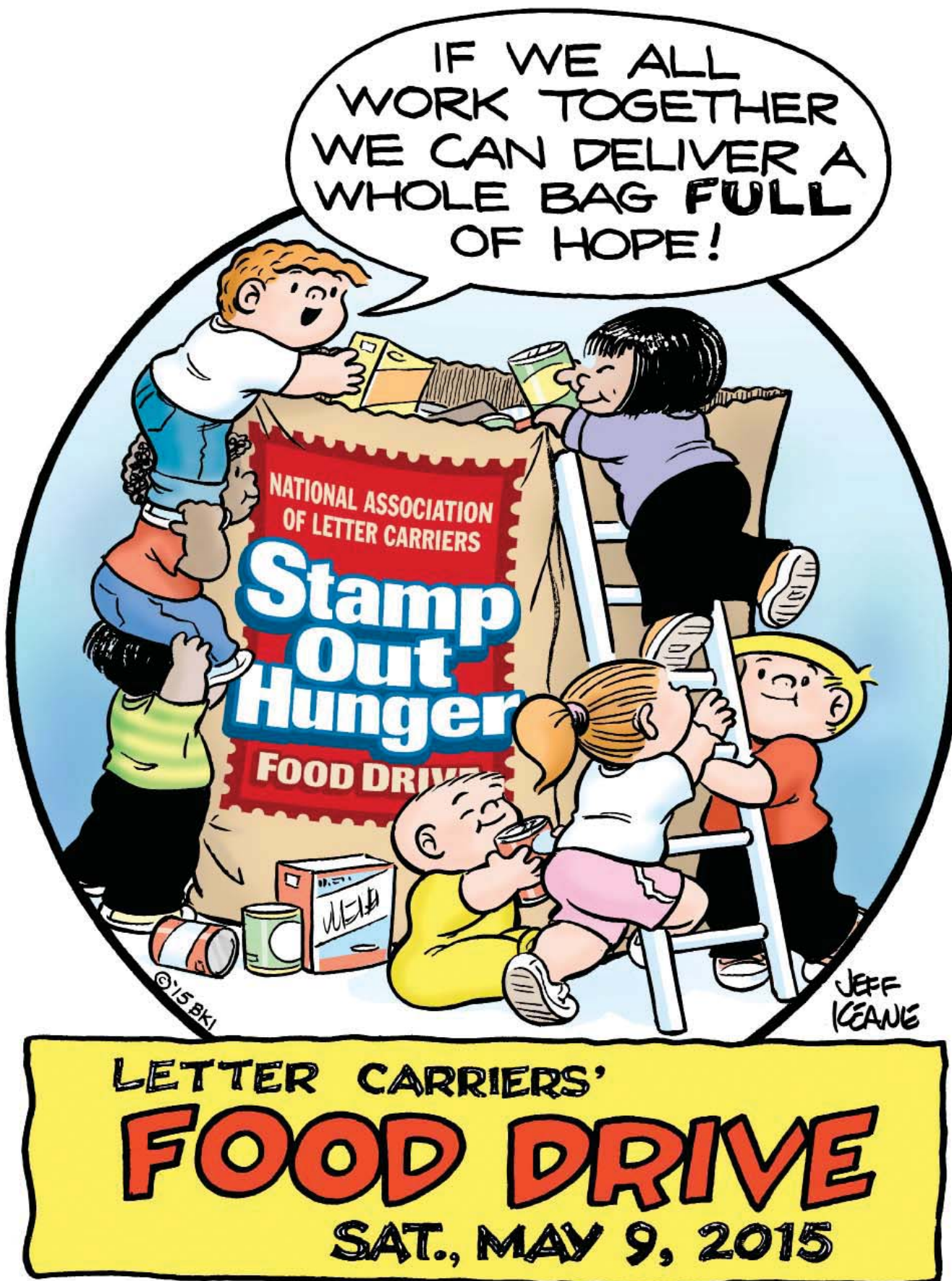
The first three films were scored in Great Britain, while the soundtrack for "Journey 2" was recorded in Papua New Guinea and Australia, the suit claims.

According to the lawsuit, under the guild agreement "[all] theatrical motion pictures produced by the Producer in the United States or Canada, if scored, shall be scored in the United States or Canada, unless excused by the AFM under circumstances not present here."

[Read the full complaint here.](#)

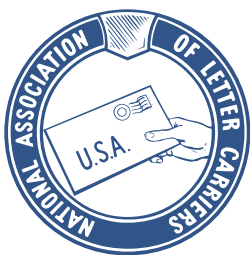
The lawsuit seeks damages for losses suffered by AFM members and an order that the defendants make appropriate contributions to health benefit funds. AFM does not specify a dollar amount for damages, but rather asks for a trial to determine how injurious the loss of work due to these violations were to its members.

AFM is represented by attorneys at Bredhoff & Kaiser as well as Levy, Ford & Wallach.



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# Symphonic Jazz Orchestra Records George Duke With Christian McBride

Lee Ritenour's "Symphonic Captain's Journey," "Rhapsody in Blue" with Bill Cunliffe also recorded

After an extensive crowdfunding campaign, the Symphonic Jazz Orchestra recorded George Duke's "Dark Wood: Bass Concerto for McBride" featuring international renowned jazz bassist Christian McBride, as well as legendary jazz guitarist and composer Lee Ritenour's "Symphonic Captain's Journey."

The recording, conducted by SJO music director Mitch Glickman features works commissioned by the 67-member ensemble, along with the work that started the symphonic jazz genre 90 years ago, Gershwin's "Rhapsody in Blue."



"In its 13-year history, the SJO has commissioned and premiered many great works – but has never recorded," says Glickman. "With George's passing last year, the importance of recording his work took on greater meaning. George's legacy to Christian and the SJO is this powerful work that deserves an audience that only a recording can provide."

Prior to the recording, the orchestra presented a free community concert last January as part of the Carpenter Performing Arts Center's "Arts for Life" series.

The nonprofit Symphonic Jazz Orchestra is dedicated to perpetuating the uniquely American genre of symphonic jazz; music that blends the worlds of jazz and classical music. The orchestra has featured such soloists as Christian McBride, Dave Grusin, Bill Cunliffe, Lee Ritenour, The Yellowjackets, Raul Midon, Luciana Souza, Phil Perry, and co-music director George Duke.

In addition to its concert and commissioning activities, the SJO also maintains a very active "Music in the School's" artist residency program in elementary schools throughout Los Angeles County. Currently the SJO is in over 100 classrooms teaching over 2,800 students each and every week. For more information visit [www.SJOMusic.org](http://www.SJOMusic.org).

## Is your email current?

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

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

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

**Check & update your email at [afm47.org/search.php](http://afm47.org/search.php)  
call 323.462.2161 or email [directory@afm47.org](mailto:directory@afm47.org)**





# #listenLA

spotlight:



Danika Singfield

## Deborah Lurie

The American Society of Composers, Authors and Publishers hosted its 30th annual Film & Television Music Awards March 9, 2015, at the Beverly Hilton Hotel. Among the top honorees at the invitation-only dinner and awards ceremony was composer Deborah Lurie, who received the ASCAP Shirley Walker Award.

Paramount Music President Randy Spendlove and director Joe Nussbaum presented the award to Lurie, and her “Much Ado About Nothing” collaborator Joss Whedon contributed a congratulatory video.

As a member of Local 47 herself, Lurie has been a longtime supporter of Los Angeles musicians. She began her career scoring short films and went on to compose for features. She has scored acclaimed films such as “The Little Traitor,” and the Tim Burton-produced animated feature “9.” She scored the Lasse Hallström films “An Unfinished Life” starring Robert Redford, Morgan Freeman and Jennifer Lopez; and the box office hit “Dear John.” Additional box office hits include “Justin Bieber: Never Say Never,” Craig Brewer’s “Footloose,” and “Katy Perry: Part of Me.”

In addition to composing, Lurie has worked as an orchestrator on studio films such as “The X-Files: I Want to Believe” and “X-Men 2.”

Way to #listenLA!

### *More ASCAP Awards shoutouts!*

*Several other Local 47 members earned awards at the 30th ASCAP Awards:*

*Bear McCreary garnered five awards for his Los Angeles-recorded scores for “Black Sails,” “Defiance,” “Marvel’s Agents of S.H.I.E.L.D.,” “Outlander” and “The Walking Dead”*

*Sean Callery was presented the Composers’ Choice Award for 2014 TV Composer of the Year from the Society of Composers & Lyricist, as well as an award for his work on “Bones.”*

*Songwriter/producer Greg Kurstin earned a Top Box Office Films award for his songs from “Annie,” co-written with Sia.*

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# Final Notes



## In Memoriam

### **Catherine Graff MacLaughlin**

Life Member. Cello  
7/23/1937 – 5/3/2014  
Survived by spouse

### **Elliot W. Franks**

Life Member. Drum Set  
11/14/1938 - 6/22/2014  
Survived by brother & sister

### **Harry A. Hyams**

Life Member. Viola  
5/24/1917 - 1/24/2015  
Survived by spouse & child

### **R. C. Searles**

Life Member. Vibraphone  
5/6/1916 - 7/13/2014  
Survived by sister & nephew

### **Tibor Zelig**

Life Member. Violin  
5/19/1921 - 4/6/2015  
Survived by son

Send your Final Notes remembrances to:

[overture@promusic47.org](mailto: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 Acton

Life Member. French Horn  
(8/8/1921 - 12/7/2014)

## *by the Acton family*

Raymond Denny Acton, an accomplished French horn player and manufacturing engineer has passed away at 93. Ray was born in Roundup, Montana and was the youngest of four children. Ray was very passionate about music and developed a love for the



French horn at a very young age playing in his elementary school band in Phoenix. After moving to Hollywood, he continued playing the French horn at Fairfax High School.

Physical fitness and working out was very important to Ray. As a teenager and young man he joined a group of gymnasts and body builders who regularly met at the Santa Monica Beach (later known as Muscle Beach) where they would perform handstands, gymnastics and acrobats. In 1942, Ray enlisted in the Army Air Force and considered himself very fortunate to play the French horn in the post concert and post dance marching bands and also the full orchestra. He had many fond memories of those years including participating in the welcoming home ceremonies for the WWII troops and President Franklin Delano Roosevelt's memorial service.

Upon his discharge, Ray attended UCLA and the LA Conservatory of Music where he studied the French horn under Vince DiRosa. His musical career spanned some forty years which included playing the French horn for the Pasadena, Burbank and the Santa Monica Symphonies and also the LA City Band. He was a member of the LA Horn Club, and a member of the Orchestra for Conductors Workshop. He was also involved in freelance motion picture, radio and television recordings including performing on the Jack Benny program. During his spare time Ray taught French horn at C & D Music Co. He and his wife Patricia Imes lived in Encino where they raised their four children.

Ray's professional career consisted of various positions at military manufacturing companies. He was awarded an honorary degree from the Society of Manufacturing Engineers and spent 18 years at Litton Industries as a manufacturing engineer working on the development of high performance laser gyroscopes for military airplanes and ships. He also enjoyed being a member of Litton's championship table tennis team, which earned him several trophies.

Ray spent his retirement years in Frazier Park, CA, where he was an active member of the community and served for several years as President of the local AARP. He was instrumental in opening the Frazier Park Senior Center. He especially enjoyed his retirement years as the loving patriarch of the large Acton family cherishing many family get-togethers. He loved traveling in his motor home, spending time with friends, square dancing and ballroom dancing with his current wife Bonnie whom he married in 2009. They enjoyed spending time together, working on projects around the house, cruising and traveling.

Ray is survived by his widow Bonnie, son William, son Richard and wife Debbie, son Michael and wife Aimee, daughter Susan Landy and adopted daughter Alma Vorst. He is also survived by seven grandchildren, four great grandchildren, three stepchildren, two step grandchildren, cousins and nephews.

Ray once said "divine powers guided my life to the wonderful world of music and to the many talented musicians with whom I was so fortunate to share those magical moments. This inspiration and encouragement so enriched my life."





# Robert Clay Searles

Life Member. Vibraphone

5/16/1916 - 7/13/2014

*by Jim Bigsby, nephew*

Bob was born in Everett, WA, and grew up in Tacoma, WA, where he often had the lead role in Stadium High School's musicals. In the summer of 1936 he drove his little Austin 1,500 miles south carrying his vibes on its back in wooden cases built by his father.



Bob quickly got a vibes gig at the Cocoanut Grove in the old Ambassador Hotel; room and food were included marking it the perfect summer experience for a student. He returned again in 1937 and, enjoying success doing what he loved, stayed on rather than returning to studies at the U of Washington in Seattle. In addition to the Grove (and, after its fire, the Beverly Hills Ambassador Hotel) he began playing private gigs at Beverly Hills parties.

Bob later studies musical theater at UCLA with lead roles in several productions and after WWII was offered a touring contract by the L.A. and S.F. light opera company. He performed throughout the USA (including Broadway) in shows such as "Song of Norway," "Rose Marie," "Chocolate Soldier," "Gypsy Lady," etc. Between shows in New Orleans he married castmate Dorothy Coulter, but they amiably went their own ways after her career blossomed into lead roles on TV, musical stage, and the Met.

Bob returned to L.A. and became a director at NBC TV Hollywood doing the Dodgers' baseball games, Pasadena Rose Parades, a year or two of Oscar Levant shows, and many other productions. He continued to play his beloved vibes, piano, and Hammond theater organs (yes, two) for friends, family, and the sheer joy of it well into his late 90s.

Bob died July 13, 2014, in Burbank, CA, at age 98. His ashes were interred with his parents at Haven of Rest Cemetery, Gig Harbor, WA, near his home town of Tacoma.



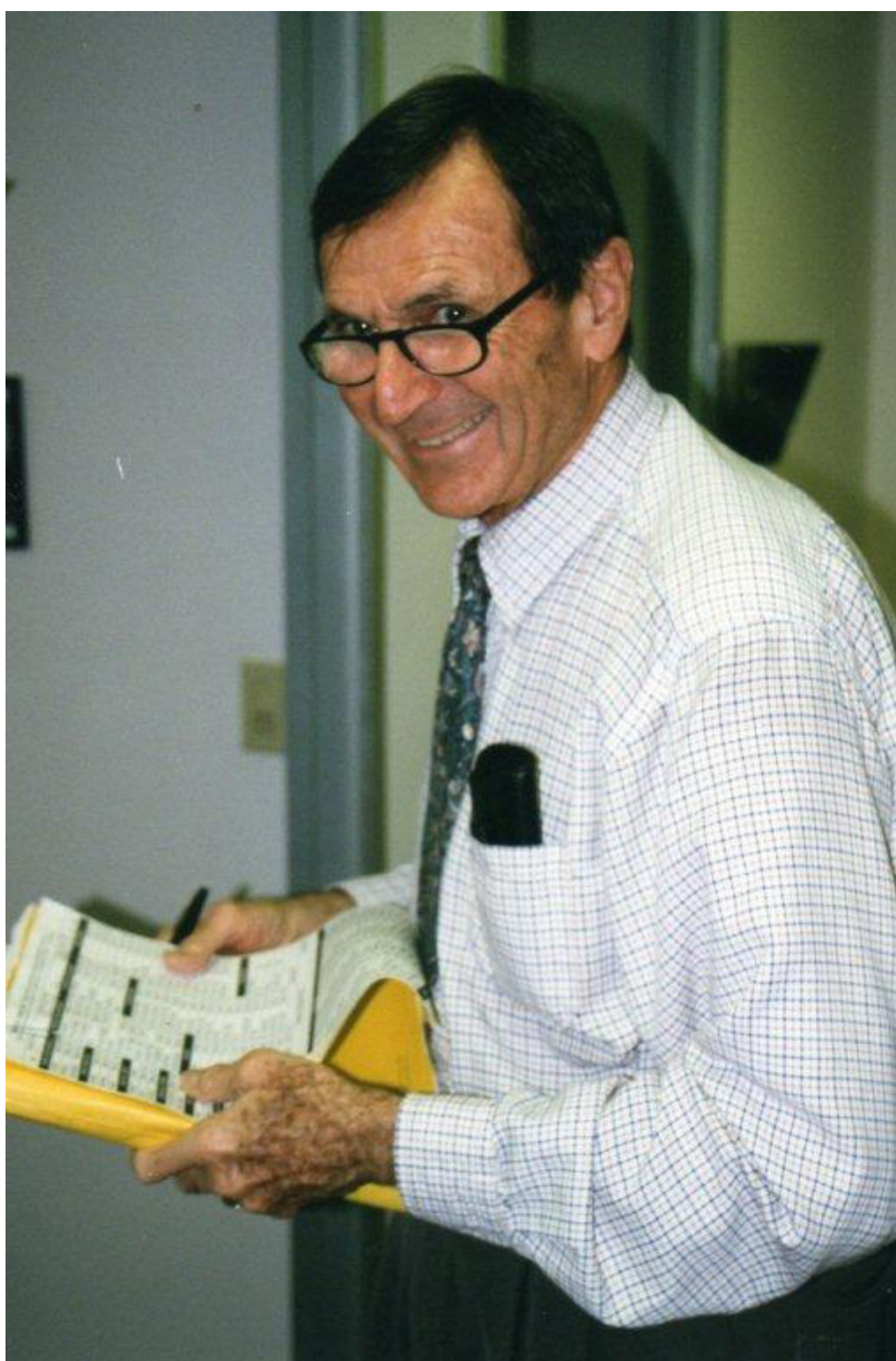


# Ralph R. Gold, M.D.

Honorary Member - "The Jazz Doc"  
(11/23/1925 - 4/2/2015)

*by Heather Gold, wife*

Ralph R. Gold, M.D., affectionately aka "The Jazz Doc," Honorary Local 47 Musicians' Union Member since 2002, died April 2, 2015, in Rancho Mirage, CA. Born and raised in Los Angeles, Nov. 23, 1925, he began playing bass at L.A. High School and played with the L.A. All-City High-school Orchestra and was principal bassist with the Peter Merenblum California Youth Symphony two of his high-school years. After a stint in the Navy, he had dance bands all through his undergraduate years at UCLA and later at USC's Keck School of Medicine, getting his M.D. in 1953. He also played two seasons with the Doctors' Symphony. He had an equal passion for running and was a cross-country runner starting in high-school, also at UCLA, and while there, was a record-holding half-miler.



During his 47-year practice of family medicine in Los Angeles, which he always addressed with a passion and devotion equal to his love of music, he made lasting friendships with a host of wonderful musicians whom he treated, whether they could pay or not. Long after legal blindness forced him to retire and Alzheimer's disease began to destroy his memory, those afflictions never dimmed his enthusiasm for playing jazz with friends assembled in his home in the desert and he continued to play the **good** changes right to the end of his life.

Dr. Gold's Honorary Membership came at the urging of long-time friends "Flip" Manne, the late pianist Russ Freeman and the late Bernie Fleischer. He was very proud of that commendation and happiest when around his friends in music. His wife of 56 years, Heather, and his five wonderful daughters would be pleased to think you might honor his memory by making a donation of any amount in his name to the Alzheimer's Association, found online at [www.alz.org](http://www.alz.org).



# FILM MUSICIANS SECONDARY MARKETS FUND



EST. 1972

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

**A New Record!** The FMSMF closed its 2015 fiscal year, which ended on March 31, 2015, with the highest level of contributions in the Fund's history! When the books closed on March 31, the FMSMF had received residuals of \$92,315,936, surpassing the record of \$89,282,621 set in FY 2013. The continued growth of contributions to the FMSMF during the seven years since the Great Recession is a testament to the continued growth of revenue generated by sales in secondary markets, such as Pay TV, DVDs, Basic Cable and new media platforms — a good news indicator about the health of this segment of the industry and its ability to sustain a middle class living for freelance talent working in film and television.

**We've Moved!** On May 1, 2015, the offices of the Film Musicians Secondary Markets Fund (and the Live Television/Videotape Supplemental Markets sub-fund) moved from Studio City to Encino, California. When the Fund moved into its Studio City offices in 2001, our staff consisted of 20 people. The Fund staff has almost doubled since then, and our Studio City office became very cramped quarters leaving no room for needed growth. By the end of FY 2016, our staff will consist of 43 employees with the addition of new staff needed to support the Fund's collections and compliance work on behalf of musicians. The new Fund offices not only represent a financial savings with a significant reduction in rent costs, but the Encino location provides more square footage to accommodate, more efficiently, the Fund's staff and operations today and into the future. Please make a note of our new address starting May 1: 15910 Ventura Blvd., Suite 900, Encino CA 91436. Our phone numbers remain unchanged.

**Unclaimed Residuals:** Thank you for helping to get the word out — we reached our goal for 2015! At the beginning of this fiscal year, we set a goal to find as many "lost" musicians as possible and distribute \$1 Million in unclaimed residuals. With your help, we met and surpassed our goal: during the 2015 fiscal year, the Fund staff located 570 musicians and beneficiaries who had unclaimed funds, and distributed \$1,173,000 in unclaimed residuals since the start of the fiscal year.

FMSMF is using our traditional magazine advertising in Music Connection to focus on increasing awareness to musicians who may have unclaimed residuals. We are deeply appreciative to the Federation and the AFM Locals, including Local 47, who have assisted with outreach to musicians who may have unclaimed residuals waiting at the Fund. The Fund will continue to put emphasis on finding musicians with unclaimed residuals, and will continue to ask your help in getting the word out. Please check the FMSMF unclaimed residuals list at [www.fmsmf.org/unclaimedchecks](http://www.fmsmf.org/unclaimedchecks) to see if you or a fellow AFM member you know has unclaimed residuals waiting for them. In particular, as a reminder about AFM-covered sound recordings: If a covered sound recording is used in an AFM-covered theatrical or TV motion picture, the musicians who worked on that recording may be entitled to secondary market residuals.





## ‘Chicago: The Musical’

“Chicago: The Musical” performed a successful run April 9-12, 2015, at the Kavli Theatre at the Thousand Oaks Civic Arts Plaza, with additional performances in Santa Barbara and Thousand Oaks. The show was produced by Theatre League under an AFM touring Agreement, and featured a fun mix of musicians from Los Angeles Local 47 and New York Local 802.

Standing, from left: Mike Lunoe (802), Jay Mason, Howard Levitsky (802), Bob Carr, Sal Lozano, Justin Smith, Marisa Kuney, Jamie Hovorka, Kye Palmer, Nissa Kahle (802) MD, Robert Billig (802), Kevin Axt. Kneeling in front: Ryan Dragon, Charlie Morillas.





## ‘Carrie: The Musical’

“Carrie: The Musical” enjoyed a spectacular run at the La Mirada Theatre for the Performing Arts’ ONSTAGE Series March 12 through April 5, 2015. The musical was produced under a brand new collective bargaining agreement between Local 47 and the City of La Mirada that we gained this year with Producing Artistic Director Brian Kite. We look forward to continued successes in La Mirada!

From left:

Brian Kennedy - MD/Keys 1

Eric Heinly - Drums/Percussion

Nate Light - Bass

Mike Abraham - Guitar 2

Justin Smith - Guitar 1

John Krovoza - Cello

Brett Ryback - Keys 2





# Local 47 Reaches Out to Music Students

Last month, Local 47 Vice President and trumpet legend Rick Baptist and new Local 47 intern Eric Dubbury visited students at the USC Thorton School of Music, providing early insights about the benefits of union membership for our future professional musicians of tomorrow. Outreach efforts will continue with many more school visits planned for the near future.

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



*The Local 47 Referral Service is Now:*



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

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

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







# Have You Lost Coverage Under an Employer-Provided Group Health Plan?

## Special Enrollment Rights

In accordance with federal law, the Professional Musicians, Local 47, and Employers' Health & Welfare Fund (the "Fund"), as with all other private sector group health plans, is required to permit individuals who declined health coverage with the Fund — because they had other group health plan or health insurance coverage — to enroll with the Fund through a special enrollment upon (a) any loss of eligibility for the other coverage or (b) if employer contributions toward the other coverage cease.

Under a federal law known as the Health Insurance Portability and Accountability Act ("HIPAA"), individuals who are otherwise eligible for enrollment in the Fund's benefit plans, and who have declined enrollment because they had other group health plan or health insurance coverage, must be permitted to enroll with the Fund (regardless of any late enrollment provisions) upon loss of eligibility for the other coverage or if employer contributions toward the other coverage cease. There is, however, a thirty (30) day time limit — starting with the date on which the other coverage was lost or revoked — for an eligible employee to seek enrollment in any other employer-sponsored group health plan.

Loss of eligibility includes loss of coverage due to legal separation, divorce, voluntary or involuntary termination of employment, reduction in hours, or moving out of an HMO service area. It does not include loss of coverage due to a failure of the individual to pay premiums on a timely basis or termination of coverage for cause (i.e., loss of employment for cause).

Under HIPAA, special enrollment rights are also triggered when employer contributions toward an individual's other coverage cease, regardless of whether the individual is still eligible for coverage under the other plan.

Therefore, if you obtained eligibility through the Professional Musicians, Local 47 and Employers' Health and Welfare Fund (the "Fund") for benefit enrollment and coverage during the calendar year 2015 and declined that coverage — because you had other group health coverage (i.e., you and/or your dependents were covered under your spouse's employer provided group health insurance or even if you are directly covered through another employer provided group plan) — and now you've lost eligibility for that other group coverage, you may enroll in Fund's benefit plan, through the special enrollment window required under HIPAA, if the following conditions are met:

- 1) The Fund verifies that you were originally eligible for coverage, in one of the benefit levels sponsored by the Fund, during the 2015 calendar/coverage year;
- 2) You submit a completed enrollment form along with the applicable co-premium to the Fund within thirty (30) days of the loss eligibility of your other group coverage; and
- 3) You provide the Fund with an appropriate Certificate of Creditable Coverage with your completed enrollment form and the applicable co-premium payment within 30 day of loss of coverage.

## How Do I Know if I'm Eligible for Coverage?

If you have recently lost other group coverage, or are about to lose coverage, and believe that you are eligible for benefits through the Fund, call the Fund office at (818) 243-0222. A Fund representative will advise you of your eligibility status — based on employer contributions during the 2013/2014 eligibility period — and if you qualify to enroll in one of the levels of benefit plans sponsored by the Fund. If you qualify for coverage, you may ask the representative for an enrollment packet, which will contain the available plan level options, premium costs and an enrollment form(s).

## What is the Certificate of Creditable Coverage?

The Certificate of Creditable Coverage (the "Certificate") is a document that shows your prior periods of coverage with another group health plan (which may be sponsored by another employer for whom you or your spouse work; i.e, a PPO, a POS, an HMO, or other group health insurance). You are entitled to request and receive a Certificate — from the other plan's administrator — in the following situations:

**Before you lose your present coverage:** If you know you will be leaving your job, you may request a Certificate, free of charge from the administrator of the other group health plan. The Certificate must be provided to you upon request.

**After coverage ends:** The administrator of your or your spouse's employer-provided group plan must send you a Certificate *automatically* upon loss of coverage, even if you are also eligible for COBRA continuation coverage. If you don't get one, or if you need a new one, you can request a certificate, free of charge, up to 24 months after the prior coverage ends.

**When COBRA coverage ends:** You should also automatically receive a Certificate when COBRA continuation coverage ends.

As pointed out above, any request for a Certificate needs to be directed, in writing, to the plan's administrator.



## Work Dues Notices

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

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

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

Notice From the Executive Board:

### Work Dues Delinquency and Suspension

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

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

## Rehearsal Room Schedule

Rehearsal room rates are \$15 per 2½-hour block for regular rooms, and \$20 per 2½-hour block for large rooms (1 and 6). All rehearsals will be 2½ hours in length ending at 9:30 p.m. on weeknights and 3:30 p.m.

on weekends. If you require more time, an additional block of time must be purchased.

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

Open to ALL AFM members!

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

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

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

## Resignation Policy

### TO RESIGN IN GOOD STANDING:

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

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

## Overture Editorial Policy

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

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

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

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

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

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



# Membership Dues Policy

## Annual Membership Dues

### Regular Member

Full Year: \$210

Half Year: \$110

### Life Member

Active Life Member: \$110

Inactive Life Member: \$90

## Make checks or money orders payable to:

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

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

## Suspension/Expulsion/Reinstatement

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

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

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

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

## Credit Card Fees:

From

\$1 to \$100 \$1

\$101 to \$200 \$2

\$201 to \$300 \$3

\$301 to \$400 \$4

\$401 + \$5

NO EXTRA FEES YOU PAY ONLINE  
AT AFM47.ORG!

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

*(323) 993-3116*

*membership@promusic47.org*

## Please Note the Following Important Information:

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

First - Reinstatement fee.

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

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

Fourth - Any remaining balance to late fees.

Fifth - Any remaining balance to work dues.

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

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

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

## HELP A MUSICIAN IN NEED

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



# 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







# HOLLYWOOD BOWL ORCHESTRA

## SECTION BASS

(with RHYTHM and ELECTRIC BASS doubling)

## PRINCIPAL TIMPANI

## CO-PRINCIPAL TRUMPET

(including COMMERCIAL LEAD TRUMPET)

August 6, 13 and 20, 2015

Résumés must be received by Wednesday, July 1, 2015

Auditions will be held in Los Angeles.

For audition repertoire and further information,  
please send a PDF copy of your one-page résumé to:

Ellie Nishi, Auditions Coordinator, at:

HBOAuditions@gmail.com.

Repertoire information will not be given over the telephone.

Applications by fax will not be accepted.

Employment to commence upon winners' availability  
and according to the Hollywood Bowl Orchestra schedule.

For more information on the Hollywood Bowl Orchestra,  
please consult [www.hollywoodbowl.com](http://www.hollywoodbowl.com).

The Hollywood Bowl Orchestra and Audition Committee  
reserve the right to dismiss immediately any candidate  
not meeting the highest professional standards at these auditions.

*The Hollywood Bowl Orchestra is a project of the Los Angeles Philharmonic Association,  
which is an equal opportunity employer.*





## notice of open position

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

### personnel manager

Interviews to be held in Los Angeles County,  
California:

**June 22 - 26, 2015**

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

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

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

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

2014-15 per-service wage scale:

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

The Los Angeles Chamber Orchestra is an equal opportunity employer

los angeles  
**chamber orchestra**

**Jeffrey Kahane**  
Music Director





# Auditions



## **Announcing Auditions for 2015/2016 Season**

**Open to all orchestral instruments:  
May 2015 Auditions for Fall 2015 Semester**

**Open to intermediate and advanced students aged 8-18  
who have completed at least 2 years of private  
instruction and are continuing to study privately**

Students can apply for either:  
**Symphony Orchestra** (advanced level) or  
**Concert Orchestra** (intermediate level)

Sunday rehearsals at Encino Community Center

Four concerts per season including professional concert halls

Recent Concerts Include:

Carnegie Hall (2013)  
Zipper Hall (Colburn School)  
Schoenberg Hall (UCLA)  
Vienna and Prague (Summer 2015)

For more information and detailed audition requirements, go  
to [LosAngelesYouthOrchestra.org](http://LosAngelesYouthOrchestra.org) and click "Audition!"

If you would like to schedule an audition or have any questions, please  
contact:

Michael Armstrong, Program Director

[LAYOlist@gmail.com](mailto:LAYOlist@gmail.com)

(310) 571-LAYO





## 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

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### 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

## Your Classified Ad here!

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

Contact:  
[advertising@afm47.org](mailto:advertising@afm47.org)  
323.993.3162



# Overture

online

## ADVERTISING

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*Ask about our Repeat  
Advertiser and Local 47  
Member discounts!*

**Deadline: Artwork and payment  
due the 20th of the month prior  
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**Contact:**  
**323.993.3162**  
**[advertising@afm47.org](mailto:advertising@afm47.org)**

