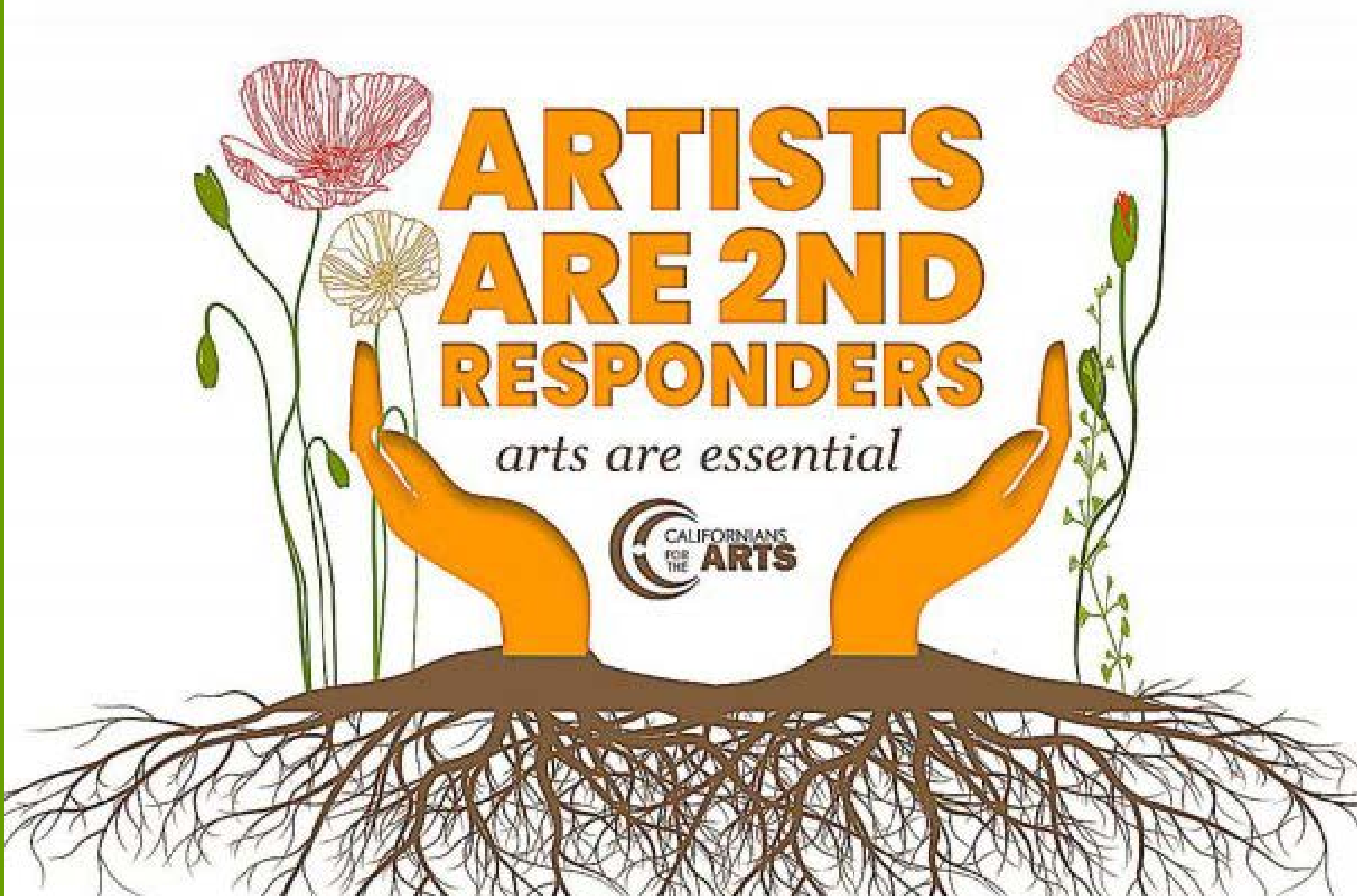


Overture online



**California Artists Calling for
\$1 Billion in Arts Funding**

*LA Opera Receives \$5 Million Gift
for Pandemic Recovery*

*Hollywood Bowl Announces Limited
Capacity Summer Re-Opening*

Overture online

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Message From the Editor

Please be aware that until further notice, AFM Local 47 will not be publishing, due to cost-saving measures, a print Overture Magazine. We will continue to publish our monthly digital e-magazine, Overture Online, and will continue email blasts and our Local 47 Beat email newsletter.

In order to better serve you, Local 47 is looking at every possible way to cut costs and save on administrative expenses. One simple yet effective step all members can take to help us reduce expenses is to add your current email address to your Directory profile. This allows us to ensure that you receive timely updates from Local 47 in the most cost-effective way possible.

Please update your Directory profile with your current email and notification preferences by filling out the update form at afm47.org/directory or call 323.462.2161. Thank you!

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President Stephanie O’Keefe



It has been a busy few months at Local 47.

I have had the opportunity to meet many people, both in music and related fields, and have joined the boards of the Actors Fund, the Music Fund of Los Angeles, the Verdugo Workforce Development Board, RAS (Reopening Arts Safely), and the California Jazz Foundation. Additionally, I moved to a co-chair position on the board of trustees for Pacific Federal/Musicians Health & Welfare, and was recently sworn in as a delegate to the Los Angeles County Federation of Labor.

With Los Angeles City Councilman Curren Price, of the 9th District, I am forming a Central Avenue Advisory committee, chaired by bassist and composer John Clayton, made up of Local 47 members, who will assist the councilman in his ongoing project to restore the historic stretch of Central Avenue, once a key location for jazz on the West Coast.

Also forming is the Local 47 Diversity Committee, chaired by President Emeritus John Acosta.

I have been working with Martha Demson, president of the Theatrical Producers League of Los Angeles, on a project that would secure funding for small theaters in Los Angeles, allowing them to hire musicians under an AFM contract.

I have also been working with Julie Baker, president of Californians for the Arts, in support of a bill that would bring \$1 billion to the arts in California.

Along with musician and prominent music educator Danielle Ondarza and the Verdugo Workforce Development Board, I am designing and implementing a project involving seminars and masterclasses for professional musicians in private teaching and maintaining a studio, along with a mentoring program for high school and junior high school students.

I have also begun an informational campaign, soon to launch on our website and social media platforms, featuring Local 47 members sharing their thoughts on the value of AFM membership.

Negotiating collective bargaining agreements is central to my position as president, and I am currently involved in over 20 different negotiations, including two brand new employers who are negotiating their very first agreements with Local 47.

Current negotiations include:

- Academy of Magical Arts
- Actors Theatre Series
- Asia America Symphony
- Beverly Hilton Hotel
- Bridge Street Productions
- California Jazz Foundation
- California Philharmonic
- Dolby Theatre
- Gay Men’s Chorus of Los Angeles
- Los Angeles Chamber Orchestra
- Los Angeles Master Chorale
- Los Angeles Opera
- Los Angeles Orchestra Leaders Association
- Music Theater Guild
- New West Symphony
- Palm Springs Opera Guild
- Pasadena Playhouse
- Performing Arts Center of L.A. County
- Redlands Symphony
- Riverside Philharmonic
- San Gabriel Valley Music Theatre
- Wallis Annenberg Center for the Performing Arts

All in all, it has been an exciting time – but never more so than when I am able to bring recognition to Local 47 musicians and smooth the way for them to go to work, receive fair wages and benefits, and be treated with dignity. It is an honor to represent you all.

Stephanie

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Vice President Rick Baptist



I hope everyone has gotten their vaccine. It truly is important.

I think I have mentioned in previous columns that driving into work, I always listen to “Radio Classics” on SiriusXM Satellite radio. Radio Classics is the station that plays the old radio shows from the ’40s and ’50s. I listen because I know that the musicians who performed on those shows were recording live, and back then most shows were transcribed the same day to air on the east coast. The playing was always top notch. Many times, they would announce at the end of the program featured musicians for that show. On one particular morning while I was driving in, they did just that. I was listening to “Gunsmoke,” which always had many guitar solos, and at one point, there was a funeral that had a bugler playing “Taps.” At the end of the show, the announcer said, “Guitar solos by Bob Bain, and the bugler was Max Herman.” I had read Max’s book, so I knew he had played on all the “Gunsmoke” radio shows. I love that once in a while, they would give credits to our musicians.

A few weeks ago, I heard on one of the “Johnny Dollar” radio programs, a fantastic Dixieland band with a great trombone player being featured throughout. When I arrived at work, I actually waited in my car to hear the end of the show in hopes that they would credit the musicians. I sat there for 15 minutes until finally it ended. The radio host of the program said, “You may not believe this, but the featured trombone player on this episode’s name is Abe Lincoln.” He then said, “Obviously, not the 16th president of the United States.”

Since I moved to town, I have heard stories of how fantastic Abe was. Al Anderson, a great player in his own right and who was first trombone at Disney studios, had given me many tapes of Abe’s playing. I also asked Dick Nash as well as Lloyd Ulyate about Abe, and both said he was a genius of a player. I knew that was truly high praise from two of my idols on trombone.

My family and many of my friends know that every Saturday night, I have a ritual that at 8 p.m. I sit down in front of the TV and turn on channel 54 on cable to MeTV to watch the show hosted by a character named Svengoolie. This show is taped in Chicago and has been on the air for over 30 years. I watch for two reasons: Number one is it only airs 1950 sci fi B movies (my favorite), and because the musical director/piano player is my dear friend and fellow trumpeter on “The Late Show Starring Joan Rivers,” Doug Scharf. When he left L.A., he moved back to Chicago and got this gig. Each week, he is featured as a character on the show. Doug and the host write song parodies about that week’s show. Doug plays the piano, Svengoolie sings, and once in a while Doug will play his trumpet. Doug even had his very talented daughter, Natalie, play saxophone on one of the spots. I bring this up because this past Saturday, the featured movie was “The Incredible Shrinking Man” from 1957. The main title of the movie features a great trumpet solo. As the credits continued, they said, “Music Supervisor Joseph Gershenson, and trumpet soloist Mr. Ray Anthony.” The next day, I called 99-year-old Ray Anthony at his home to ask him if he remembers how this all came about. He told me he had just started his weekly TV show, and the head of Universal studios called him and said, “I love your show and I really love your trumpet playing. I have a movie coming up and I want you to play the main titles for that movie.” Ray thanked him and replied that because of his contract with his TV show, the producers will not allow him to do it, but, if he didn’t mind waiting about three months, then he would do it. Ray figured he would probably not hear back, but Gershenson called him and said he was sending over the music for his solo. Ray said he decided to do it and was proud to say it was done in one take. I believe that, because I have heard stories from the musicians who would do hundreds of these B movies for Joe and Universal. They would try to record as much music as they could in a three-hour session. Most of the time, they would finish the entire score in one session. The musicians told me there was no goofing around once Joe hit the podium; just crank out as much as they could. Vince DeRosa told me that one day, one of the guys asked, “Hey Joe, what is this movie about?” Joe yelled, “It’s a gorilla in the desert. Take!!!” I love that story.

Remember to Live, Laugh and Love,
Rick Baptist

Secretary/Treasurer Danita Ng-Poss



Photo by Mustafa Sayed

I hope this message finds you well and in good spirits.

It has been a very busy month of auditing, taxes, and keeping all things in financial order. We still face some great challenges, but we also have had some successes. On April 22, Local 47 was very excited to secure a PPP Loan of \$397,132 from the Small Business Administration (SBA). One of the benefits of this loan is that Local 47 may request “forgiveness” from the SBA for the full amount of the loan. This means that Local 47 will not have to repay the loan as long as the money is used for payroll and other eligible expenses within a certain time frame.

This loan may seem like a large sum, but keep in mind the operating costs to run a Local our size. As we continue to stretch every dollar we have, this loan gives us more financial breathing room to keeping the Local operating for you.

Local 47 has continued to reduce expenses to keep operating costs low during the pandemic. Part of how we have done this is through staff reductions and other cutbacks. Note that with reduced staff we operate at a much slower pace, so please be patient with us.

Meanwhile, we are dealing with overlapping personnel and technical challenges. We recently had to change our IT personnel. Our new IT staff is working as quickly as possible getting up to speed on the daily functioning of the Local. Simultaneously, our work dues payment portion of the website is still disabled. Many members have not been able to pay their work dues online. Local 47 appreciates your patience in paying your work dues by mail or phone. Our new IT personnel are working on our website to resolve the data sync issue as soon as we possibly can.

The Local’s technical issues are because we have outlived what our computers and databases were originally designed to do. For years they have been maintained with an approach described by one colleague as “patch and pray.” I have explained it to some of you as inheriting a very old car that leaks oil, has multiple engine issues, and other mechanical problems. My office is tasked to take the vehicle apart and repair it, while moving, and still ensure we all arrive safely at our destination.

This may be one of the toughest times to serve as Secretary/Treasurer. With reduced work for members, reduced staff, and an outdated technical infrastructure, the road to recovery is hard. However, I am determined to see us through this challenge and put us on a strong foundation for the future. You can help with this task through your continued patience and courtesy towards our staff members when you interact with them. Each and every one of us needs to do our part. It is only together that we can navigate these difficult times and build for the future we all desire.

May is Asian American and Pacific Islander Heritage month. As an Asian immigrant, I am proud of my heritage. I am also proud that you, my fellow musicians, elected me as your first Asian-American titled officer. I celebrate my fellow Asian musicians for your talent and contributions to our community and the arts. Here we stand together. Let us make today better and build for a better future tomorrow.

Regards,

Danita Ng-Poss

(pronounced dah-NEE-tah UNG-poss)



Illustration by Sara Zahn

“Artists are second responders. We aren’t going into burning buildings and saving lives, but — responders rebuild lives, and that is functionally what arts engagement strategies utilizing artists do.”

— Julie Baker, Executive Director, California Arts Advocates/Californians for the Arts

California Artists Calling for \$1 Billion in Arts Funding

Access to the arts will help us survive and overcome the pandemic, and as we emerge from the crisis, we will be a changed society. Artists are vital second responders. In disasters such as Sonoma and Paradise, Houston and New Orleans, the arts fortified the souls and minds of people with the familiar hallmarks of their own culture and identity. Expressions of affirmation and triumph, heartfelt grief, newfound insight and wisdom — it’s creativity that gives us purpose and determination to go on. First responders save lives; second responders help put people’s lives back together. Artists are essential workers in our society and our economy, helping us recover, reflect, and rebuild.

As venues, concerts, schools, dance performances, theaters, festivals, and museums closed, artists and cultural organizations sprang into action providing free lessons to confused and homebound children, their parents suddenly thrust into the role of home-school teacher. Major institutions such as the Getty Museum offered their entire archives free online, and the public has consumed it at record rates. This outpouring of human spirit, feeding academic intellectual, and creative appetites, has been remarkable. Art has been one of our most vital sanity tools during this crisis.

And yet despite its multi-layered value, the creative sector still fights to be recognized. In 2019, the creative economy generated \$650.3 billion, but that output depends on long-term investment in cultural, arts, and non-profit organizations.

Every arts and culture community in California is suffering devastating economic losses without the ability to gather. They are all in need of emergency relief as the first to close and likely the last to open to full capacity. COVID-19’s long-term impact on our state will be multi-fold; loss of life and chronic health conditions, closure of businesses, and escalating unemployment that will destabilize working families. Extended periods of isolation will take their toll. Getting the engine going again will require ingenuity. Our arts and cultural institutions must remain in order for us to revitalize our communities. We are a keystone in our state’s economy, identity, and social fabric.

As budget dollars shrink, state and local lawmakers have tough decisions to make. Investment in the arts should be part of the long-term strategy to deal with aftermath of the pandemic. The arts sector offers resourcefulness and innovation — we are problem solvers with a unique ability to stretch a dollar. We are ready to provide support and services to rebuild California. We can integrate skilled creative workers into municipal government and statewide infrastructure programs, provide employment training and mentorships and develop innovative strategies to utilize venues and performers until we can gather safely again.

And once we are able to gather, we know that the arts will be the electricity that fills our restaurants, hotels, and theaters to capacity, reigniting communities across California. In a recent webinar for Arts Advocacy Day presented by Californians for the Arts, Assemblymember Sydney Kamlager (CA, 54) said, “We need to remind our colleagues who might not come from the art world just how critical the arts are to how we teach, how we train, how we motivate, how many people we hire, and the revenues that we create through this amazing sector.”

Urgent Support for the Arts is Critical

The ecosystem of arts, culture, and creativity in California is vast and impactful, representing over 8% of the gross state product. The sector relies on revenue from live events, indoor attractions, gatherings and group participation, which has largely been shut down for over a year to stop the spread of COVID-19. According to a report by McKinsey and Company, the arts, entertainment, and recreation sectors will not fully recover from this public health crisis and muted economy until 2025.

To fully address the recovery of our sector and to help stimulate economic activity, Californians for the Arts has launched an ambitious campaign along with California Arts Advocates, NIVA CA, and California Association of Museums in urging the state to prioritize funding to the arts and creative industries by allocating \$1 billion investment in the 2021-2022 budget year, to be spent over four years. This funding would benefit the recovery of the entire cultural sector:

- **Support for Independent Venues:** \$250 million in a grants program to be distributed by CAL-OSBA for for-profit independent venues and nonprofit cultural organizations to reopen and bring economic vitality back to every community across CA. This program, which would use existing infrastructure to deliver grants, would identify revenue loss and the gaps in funding due to limited capacity reopening plans.
- **Community Access to Arts:** \$250 million allocation to the California Arts Council to expand grants programs and direct relief to artists; cultural districts including a cultural access pass program for arts access for all; arts education, creative youth development, arts and veterans, public art, nonprofit sustainability and capacity building including increased costs for AB 5 compliance.
- **Workforce Development and Infrastructure Investments:** \$250 million to workforce development and jobs training programs to employ creative workers in their communities including infrastructure projects, and to provide training and support to new creative workers in the creative industries with contracts and living wages in a WPA/CETA model for the 21st Century. (See [SB 628 - Allen](#)). This bucket of funds could also explore affordable housing opportunities for arts workers and artists.
- **Support Museums and Cultural Institutions:** \$250 million to the California Cultural and Historical Endowment to be distributed competitively to government entities, non-profit organizations, and Tribal Organizations for the acquisition, restoration, preservation, and interpretation of California’s historical and cultural resources. Of this amount, \$50 million will go to the Museum Grant Program for capital projects or programs that support and enhance museums services and serve historically under-served communities and/or students subject to Title 1 of the Federal Elementary and Secondary Education Act.

The pandemic has also exposed deep inequities, with disproportionate impact and lack of access to funding and resources within rural areas and communities of color. All programs proposed would reach every corner of California and emphasize equity and investment in traditionally under-resourced and marginalized communities and organizations.

Federal relief funds and windfall tax state tax receipts have given California an opportunity to make a substantial investment that could help stabilize the sector and stimulate economic activity. A \$1 billion investment in California’s arts, culture, and creativity industries over a four year period will help overcome the challenges of state-imposed COVID-19 restrictions and have a positive impact on jobs creation, tourism, and tax revenues.

As California looks to rebuild local communities and recover, arts, culture and creativity will be an essential industry to bringing social cohesion, mental health support and wellness, and positive opportunities for families and youth.

< *Continued from previous page: CA Artists Calling for \$1 Billion in Arts Funding*

Arts & culture are the heartbeat of a healthy California recovery.

Urge your state elected officials to make a significant investment in the creative industries.

Take 5 minutes to send an automated message **TODAY!**



Take Action!

We cannot wait any longer. With a California budget surplus and Federal funds on their way to help the state recover, we must act now and urge the Newsom administration and California legislature to recognize the disproportionate impact to California's creative industries due to the COVID pandemic, and to value the impact of the Arts, Culture and Creative Sector to power community engagement, social cohesion, wellness, healing, and rebuilding our state and local economies. In meetings with legislative offices, many have shared they are not hearing from the arts.

This is a once in a lifetime opportunity to end the historic under-capitalization of arts and culture, but we cannot do it without your help. Take five minutes to lift your voice for the arts and send an automated letter to your elected representatives today!

SEND A LETTER TO YOUR ELECTED REPRESENTATIVES

Lift your voice for the arts and send an automated letter to your elected representatives, and urge them to support recovery funding for our industry and a significant investment over the next four years. [Click here to send your letter.](#)

After you send your letter, please encourage your friends, patrons and arts supporters to send a letter and support the movement for the arts and culture industries recovery!

- *Californians for the Arts*

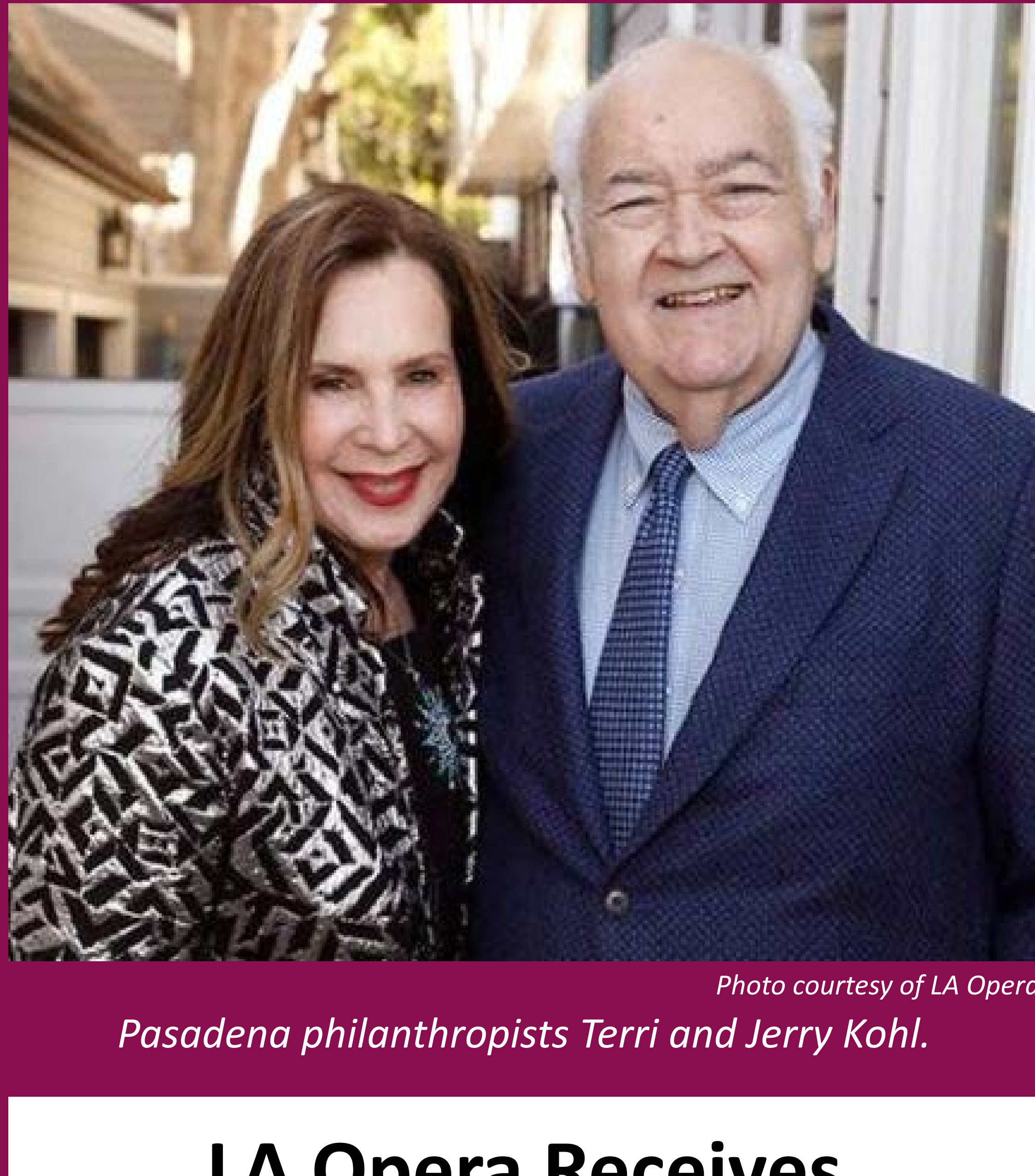


Photo courtesy of LA Opera

Pasadena philanthropists Terri and Jerry Kohl.

LA Opera Receives \$5 Million Gift for Pandemic Recovery

In one of the largest single gifts ever made to the LA Opera, Pasadena resident philanthropist couple Terri and Jerry Kohl have made an immediate \$5 million gift and pledged a challenge grant in support of the LA Opera Orchestra and the company's post-COVID recovery, part of which will be used to fund an upcoming production of "Oedipus Rex" by Igor Stravinsky.

The challenge grant has been designed to raise money for the company's endowment, ensuring long-term support for the orchestra. This gift, in recognition of the unique hardships that artists are facing as a result of COVID-19 shutdowns, is the largest pandemic-era gift the company has received to date and makes the Kohls among the largest donors in LA Opera history.

"We are extremely touched by and grateful for the generous, heartfelt and meaningful support from Terri and Jerry, which comes at a critical moment for the company," said LA Opera president and CEO Christopher Koelsch. "Our stage has been regrettably dark for a year, and while we have been able to provide our orchestra some level of financial support as well as performance opportunities through our On Now digital programming, this gift will help to ensure that we are able to return to pre-COVID levels of employment and artistic strength as soon as it is safe to do so."

In recognition of the gift, the company has named Terri and Jerry Kohl sole underwriters of the LA Opera Orchestra, officially calling it the "LA Opera Orchestra, generously underwritten by Terri and Jerry Kohl."

"I cannot think of anyone in our community who has demonstrated such care and support for orchestral musicians," said LA Opera Board Chair Marc Stern. "Terri and Jerry's support of LA Opera's orchestra will not only be transformative for the future of the company, it will also be a powerful affirmation of the excellence, artistry and individual worth of each member of the orchestra, many of whom play for orchestras and ensembles throughout Southern California."

Made up of 62 core musicians, the LA Opera Orchestra can encompass as many as 100 players, depending on repertory. Led since 2006 by James Conlon, the company's Richard Seaver Music Director, the group is lauded for its consummate musicianship, distinctive sound, and versatility. Players in the orchestra also fill principal positions with other distinguished Southern California symphony orchestras, ensembles and chamber groups, and the musicians are regularly heard in Hollywood film, television and recording sessions. Additionally, many are regarded as the region's leading instrumental instructors. Their work with LA Opera has been honored twice in recent years by the Recording Academy, winning Grammy Awards for Best Opera Recording for "Rise and Fall of the City of Mahagonny" (2008) and "The Ghosts of Versailles" (2016).

In advance of LA Opera's return to public performances at the Dorothy Chandler Pavilion in September, 2021, the orchestra will next be heard in the upcoming company premiere of Stravinsky's Oedipus Rex, a work chosen both for the complexity of its orchestral scoring and for its thematic resonance. Conducted by James Conlon and directed by Matthew Diamond in creative collaboration with Manual Cinema, the opera is currently being planned for outdoor performances in the early summer of 2021, subject to evolving Los Angeles County Department of Public Health public assembly regulations. This will mark the first in-person performances for the full orchestra since March 8, 2020. More details will be announced soon.

"I am deeply grateful to Terri and Jerry Kohl for having demonstrated such generosity in giving the members of our LA Opera Orchestra the support and recognition that their consistently high level of performance has merited," said James Conlon, LA Opera's Music Director. "In the nearly 15 years since I came to Los Angeles, I have come to know our musicians not just as world-class artists but, as wonderful colleagues whose dedication to their art and to the company is unswerving. Their artistic contribution is fundamental to LA Opera's powerful artistic image, and I am gratified to know that my personal appreciation for our orchestra musicians is not only shared, but amplified, by the Kohls' extraordinary generosity."

As with most other performing artists during the pandemic, members of the orchestra have largely been sidelined as the result of COVID -19 safety guidelines and closures. While LA Opera has been able to offer some limited employment and other forms of financial support to players during the shutdown of the theater, the company and its musicians alike are anxious to restore opera to the stage of the Dorothy Chandler Pavilion.

"This last year has been a roller coaster of emotions," said Grace Oh, a violinist in the orchestra. "As musicians, we were among the very first to be affected by pandemic cancellations and have yet to come back. We had to put our art—something we've worked for throughout our entire lives—on hold indefinitely. With news of the vaccines and everything getting back in motion for our return, it is almost hard to believe there is truly a light at the end of the tunnel. This extremely generous gift, specifically focused on the orchestra, is a welcome sign of appreciation for our artistry and a signal that our return to live performance is truly imminent. We couldn't be more excited and grateful."

Longtime attendees and generous supporters of LA Opera, the Kohls have been contributors to the company since 2008. The Kohls are recognized as civic and cultural benefactors across Los Angeles and nationwide as a result of their individual and corporate generosity, with leadership support of the region's most prominent musical organizations, including the Los Angeles Philharmonic, Los Angeles Chamber Orchestra, Colburn School, Pasadena Symphony, MUSE/IQUE, Pasadena Pops and Los Angeles Master Chorale. Terri Kohl currently serves as president of the Blue Ribbon, the Music Center's premier women's support organization. They are the founders and owners of Brighton, a producer and retailer of women's fine accessories products available in Brighton Collectible stores, fine specialty boutiques and online. In addition to their personal giving, their company generously donates to a variety of national and local charities, including the company's Power of Pink program which raises money to fight breast cancer.

"Terri and I are passionate about live music performances, but we care even more about the individual musicians who make those treasured experiences possible," said Jerry Kohl. "For more than a year, the lives and careers of classical musicians have been completely upended by the pandemic. We want to do everything in our power to ensure that the organizations that employ them, giving them the opportunities to share their talents with our communities, have the resources they need for returning to live performances as soon as possible. The LA Opera Orchestra is comprised of dozens of the nation's top players, many of whom have become friends. It is a true honor for Terri and me to be associated with this orchestra, LA Opera and the outstanding service they provide to our community."

"The last 12 months and the next 12 months have been and will be the most challenging in Los Angeles music history," he continued. "We're stepping up because we passionately care. I hope others will step up and show their passion for Los Angeles musicians by giving whatever they can, big or small."

- LA Opera

Member Spotlight



“It’s just all love. That’s what music is. That’s why music was created. To make people feel good, to uplift people.”

— Bruno Mars

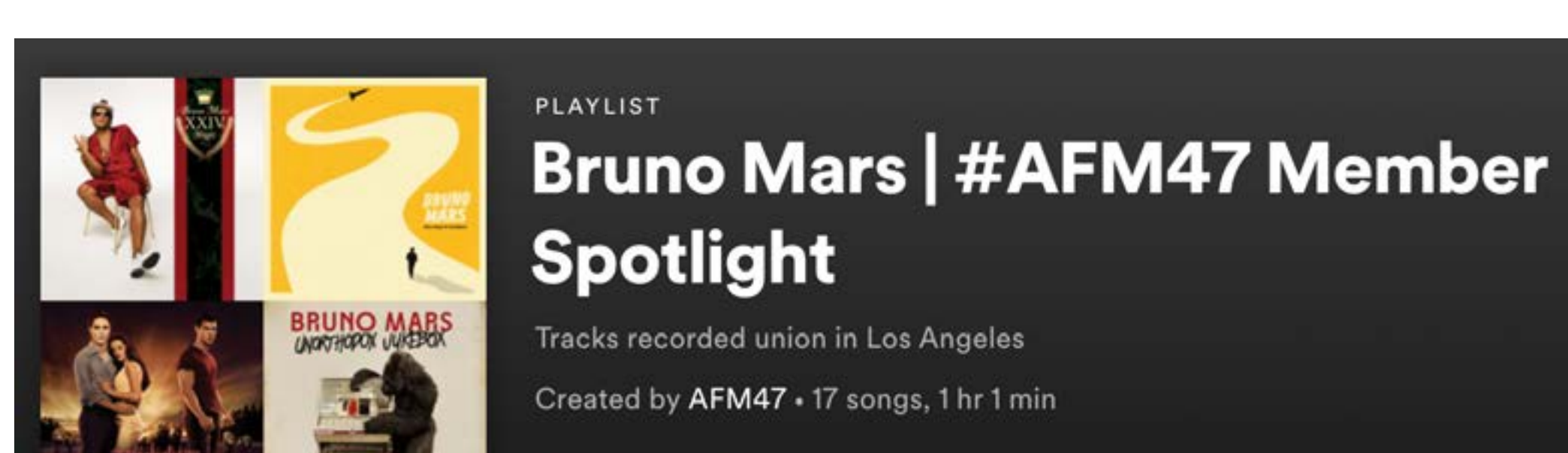
Grammy Award-winning R&B singer Bruno Mars began to find success in the early 2000s by writing songs for popular artists. After several years as one of pop music’s premier songwriters, Mars broke out as a singer in his own right with the 2010 hit “Nothin’ On You.”

Born Peter Gene Hernandez on Oct. 8, 1985, in Honolulu, Hawaii, Mars grew up in a very musical family. His father, Pete, was a Latin percussionist of half Puerto Rican and half Ashkenazi Jewish descent, originally from Brooklyn. His mother, Bernadette (“Bernie”), who emigrated from the Philippines to Hawaii, and was of Filipina and some Spanish ancestry, was a singer.

In Waikiki Beach, Mars’s family performed a Las Vegas-style revue that included Motown hits, doo-wop melodies and celebrity impersonations. Growing up around entertainers, Mars began picking up musical instruments from early childhood. “I’ve always had a drum set, a piano, a guitar... and never got trained to play. It was just always there,” he later recalled. “That’s just how I learned, just being surrounded by it my whole life.”

At the age of 4, he joined the family musical act as an Elvis impersonator and quickly become one of the stars of the show. He continued to perform with his family throughout his childhood, and as he approached adolescence he added Michael Jackson to his impersonation repertoire.

After graduating from high school, Mars decided to leave Hawaii for Los Angeles. Over his first few years in L.A., he struggled to make a breakthrough in the music industry. And especially because he had performed so frequently while growing up in Honolulu, Mars grew frustrated with waiting for his career to move forward. It was during this period that Mars first turned to songwriting. “I only started writing songs when I moved up to L.A. because when I was in Hawaii, I never really needed to,” he recalled. “But it stemmed from just learning that you have to do everything by yourself. It’s not like what you see in movies, where you walk into a record company and you’re given all these great songs to sing. You have to write the song the world is going to want to hear and play it over and over again. I learned that the hard way here in L.A.”



^ Tap to listen to the #AFM47 Bruno Mars playlist featuring tracks recorded union in Los Angeles

Mars received his first eight career Grammy nominations for 2010, including nods for Record of the Year, Song of the Year and Producer of the Year, Non-Classical. He took home his first Grammy win that year for Best Male Pop Vocal Performance for “Just the Way You Are.” In 2014 Mars also won a Grammy for Best Pop Vocal Album. Other popular songs by Mars include “Locked Out of Heaven” (2012) and the Grammy-winning tracks “Uptown Funk” (2015) and “That’s What I Like” (2017), which was recorded and engineered at Glenwood Place Studios in Burbank.

Mars continued his immensely successful run with the release of his third studio effort, “24K Magic,” in November 2016. The album included the catchy title track, a retro-tinted dance number in the vein of “Uptown Funk,” as well as the sultry “That’s What I Like,” which climbed to No. 1 on the Billboard Hot 100.

Mars cleaned up at the 2018 Grammy Awards, winning in all six categories for which he drew nominations, including Record of the Year, Album of the Year and Song of the Year. He also delivered a quality performance alongside Cardi B for his latest single, “Finesse,” cementing his standing as arguably the top all-around act in the business.

ORCHESTRATION CLASSES

WITH DR. NORMAN LUDWIN

*Free classes exclusively for
AFM Local 47 members!**

Beginning Orchestration

Wednesdays 7-10pm:

June 2, 9, 16, 23

Advanced Orchestration

Wednesdays 7-10pm:

August 4, 11, 18, 25

via Zoom video conference

** A \$25 ebook fee, per course, will be
collected by the instructor.*



REGISTER @ [AFM47.ORG/ORCHESTRATION](https://afm47.org/orchestration)

Develop your music orchestration skills this summer with a pair of free classes offered exclusively to members of AFM Local 47.

Taught by Dr. Norman Ludwin — an active session bass player, teacher, composer, and orchestrator — the classes offer AFM members a unique hands-on learning experience using real film scores with an industry professional focusing on practical knowledge and fundamental techniques.

This year, classes will be once again be presented via Zoom, just as they were last year following limits on in-person gatherings due to the coronavirus pandemic. The first of the two four-week courses, presented via Zoom, begins with Beginning Orchestration, held Wednesday evenings from 7-10 p.m. June 2, 9, 16 and 23. Advanced Orchestration runs Wednesday evenings from 7-10 p.m. Aug. 4, 11, 18 and 25. The classes are presented free to Local 47 members in good standing, with a \$25 ebook fee to be collected per course by the instructor.

“As a member of Local 47, I just want to express my gratitude to the union for sponsoring Norman Ludwin’s orchestration classes,” said Janice Markham, who took the course last year. “After having so many sessions, tours and residencies canceled due to the COVID shut down, those classes were exactly what I needed to improve my arranging chops and focus my creativity.”

“Additionally, Ludwin is really a terrific teacher,” Markham continued. “In both the beginning and advanced sessions it was clear that there were students of varying degrees of proficiency, and the class was taught in such a way as all would benefit... These are just the types of experiences that help us get through these challenging times.”

Beginning Orchestration covers the basics: ranges, strength and weaknesses of the instruments, transpositions and how to orchestrate clearly and effectively. Advanced Orchestration will present a heavy focus on film music. Using current scores, Ludwin plans to instruct on selections from Michael Giacchino, Thomas Newman, John Williams, Hans Zimmer, among others.

Prerequisites for the courses are a basic knowledge of music fundamentals; e.g. notes, keys, scales, meter, etc. But even if you have limited or no experience in orchestration, members are strongly encouraged to attend these classes to learn this important craft that can boost your career.

Registration is required at afm47.org/orchestration. Once your Local 47 membership is verified, you will receive the Zoom access credentials. If you are not yet a member, or would like to renew your membership, please visit afm47.org/join.

About the Instructor

A pioneer in the field of orchestration and in the study of film composition, he has presented his orchestration classes at Local 47 over a past decade and has taught at the UCLA Extension Film Scoring Department, the Film Scoring Academy of Europe, ThinkSpace Education, as well as holds a Doctorate in Composition.

His recent orchestration credits include: “Jurassic World,” “Inside Out,” “Star Trek: Into Darkness,” “Super-8,” “John Carter,” and “Priest.”

Dr. Ludwin has delivered presentations to AFM Locals 6, 9-535, 10-208, 47, 76-493, 149, 161-710, 325, 571, and 802. He has lectured to enthusiastic audiences in Los Angeles, New York City, Washington D.C., Boston, Chicago, San Francisco, Bloomington, Seattle, Toronto, Halifax, Munich, Zurich, Bologna, Sofia, Rio de Janeiro, São Paulo, Beijing, Shanghai, Nanking, Singapore, Kuala Lumpur, Bangkok, and Ho Chi Minh City.



Office Closures

Monday, May 31 - Memorial Day

Next General Membership Meeting

Monday, July 26, 7:30 p.m.

Open to all members in good standing

Executive Board Meetings

Tuesdays, 10 a.m.

Members welcome as observers

New Member Orientation

Third Thursdays, 2 p.m.

Please Note: While our offices remain closed due to COVID, meetings are currently held via Zoom

View our full calender @ afm47.org/calendar

Election Board Vacancy Filled

At the April 26, 2021 AFM Local 47 General Membership Meeting, member Nick Stone received the sole nomination to fill a vacancy on the Election Board. Because no other nominees were named, Election Board Chair Paul Sternhagen declared Stone elected by acclamation.

Local 47 Musicians Relief Fund

afm47.org/relief

The Local 47 Musicians Relief Fund offers up to \$500 per member based on need. Applicants will need to provide bank statements and bills to receive payment. Please visit afm47.org/relief to review eligibility guidelines and to apply.

Claim Your Money!

The musicians listed here have not responded to notices of checks in escrow at Local 47. If your name is listed or you know the whereabouts of these musicians or their beneficiaries, please contact our Finance Department: 323.993.3146, bookkeeping@afm47.org

Coronavirus COVID-19

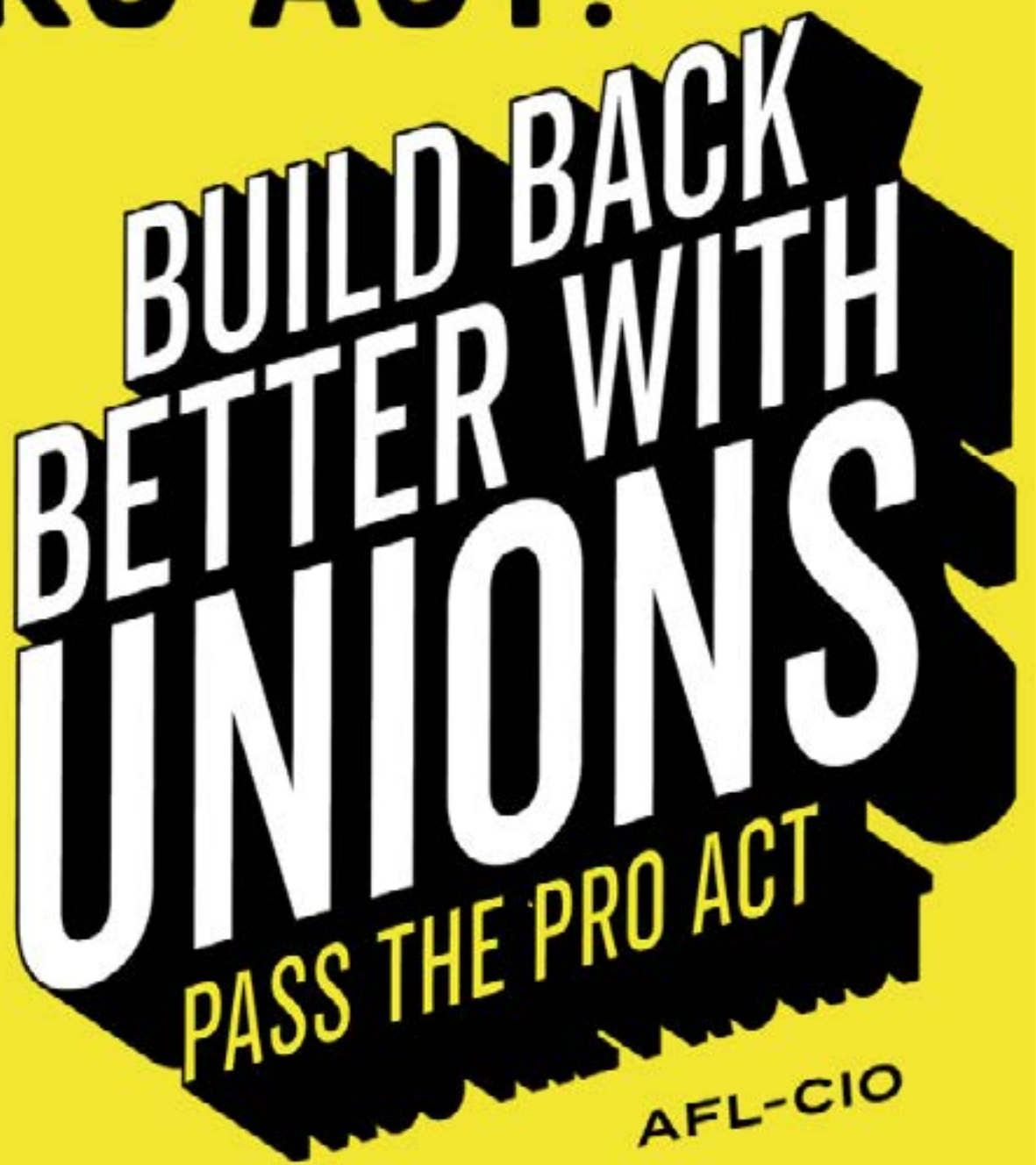
Resources for Musicians

afm47.org/covid19

Find information about the Local 47 Relief Fund and other grants available for musicians, unemployment/PUA news, community services, and more.

afm47.org/covid19

MUSICIANS SUPPORT THE PRO ACT!



Musicians Organize to Support the PRO Act

*A Message from AFM International
President Ray Hair*

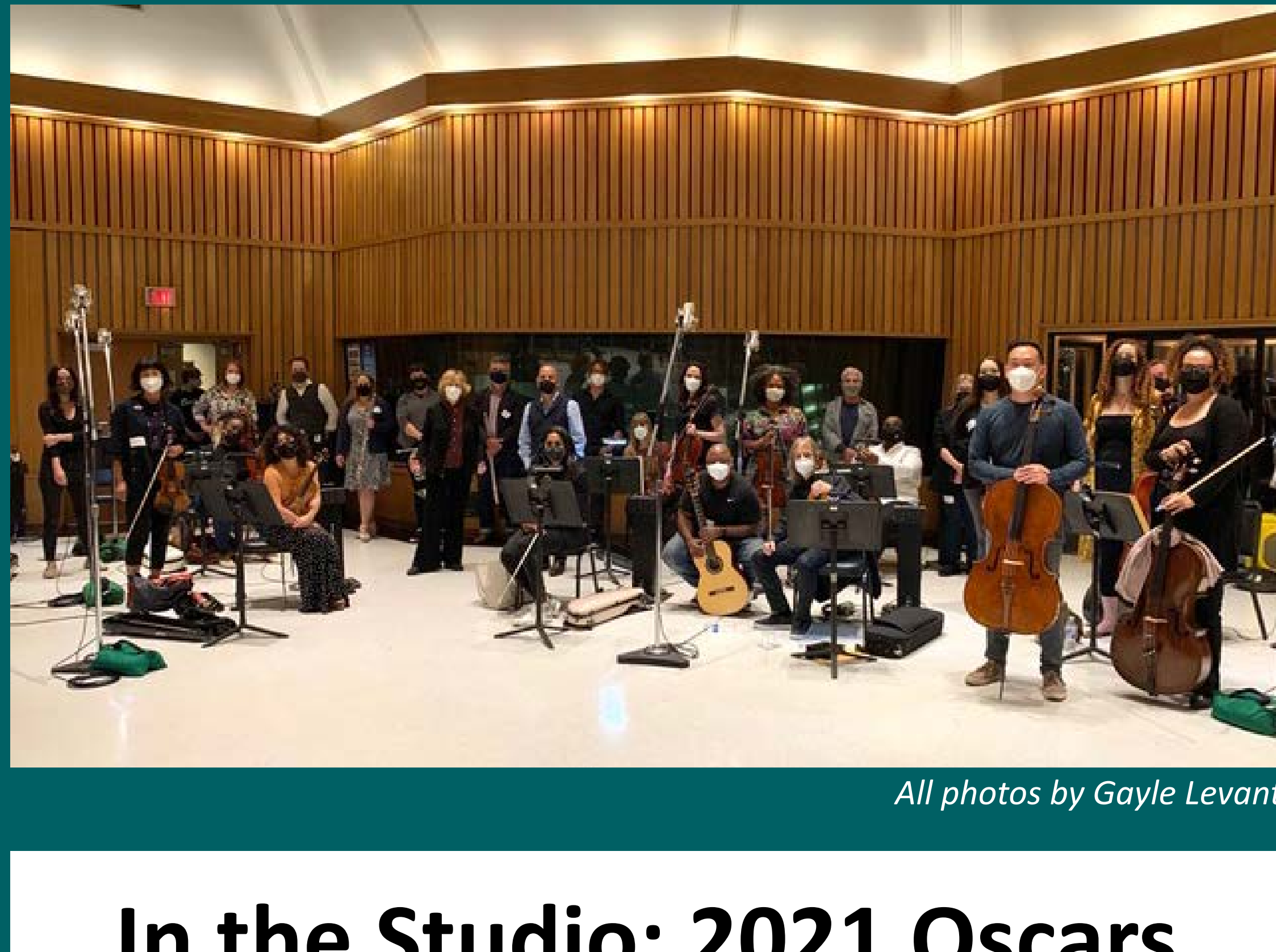
The Protecting the Right to Organize Act, known as the PRO Act, would amend some of the country's decades-old labor laws to empower workers in their efforts to promote democracy and justice in their workplaces, add penalties for companies that retaliate against workers who organize, and grant hundreds of thousands of workers collective-bargaining rights currently enjoyed by other workers.

Passage of the PRO Act would allow musicians and other gig workers classified as independent contractors to organize and seek remedy under the laws of the National Labor Relations Act from employers who commit unfair labor practices against them. It would also weaken so-called "right-to-work" laws that permit non-union workers to avoid payment of representational costs when working under union contracts.

The PRO Act was passed by the US House of Representatives in March, but has yet to be considered by the Senate. Labor unions across the country are joining together in PRO Act Days/Weeks of Action to advance the measure through Congress.

[Please click here to send a message to your Senator](#) telling them to support the PRO Act.

Now is the time for you to pitch in like you did during our successful pension campaign and strongly encourage Senators to come together and pass this important piece of the President's labor champion's agenda.



All photos by Gayle Levant

In the Studio: 2021 Oscars Pre-Show With Dianne Warren & Laura Pausini

On April 20, backed by an AFM Local 47 orchestra, Diane Warren and Laura Pausini performed their Oscar-nominated song “Io Si (Seen)” for the 2021 Oscars pre-show, Into the Night, ahead of the big ceremony itself the following Sunday.



Music Director Rickey Minor, songwriter Dianne Warren, Arranger Chris Walden

The song is from the Italian film “*La Vita Davanti a Sé*” (“*The Life Ahead*”) starring Sophia Loren. The pair — backed by musicians playing guitar, violins, cello and drums — delivered their soaring and emotional song from the Academy Museum of Motion Pictures’ Dolby Family Terrace, as the sun set on Los Angeles behind them. With Warren behind the keys of a bright red grand piano, Pausini kicked off the song in Italian before switching to English, and back again.

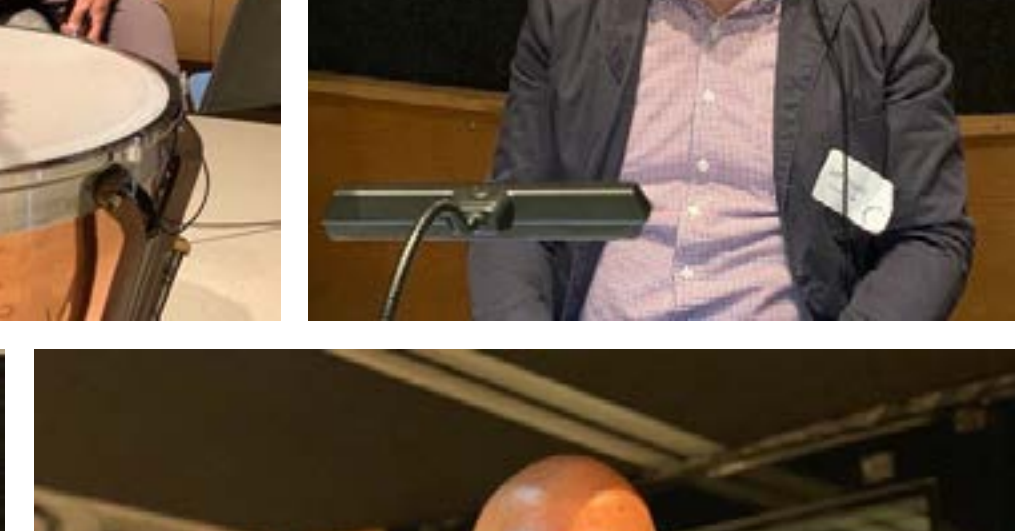
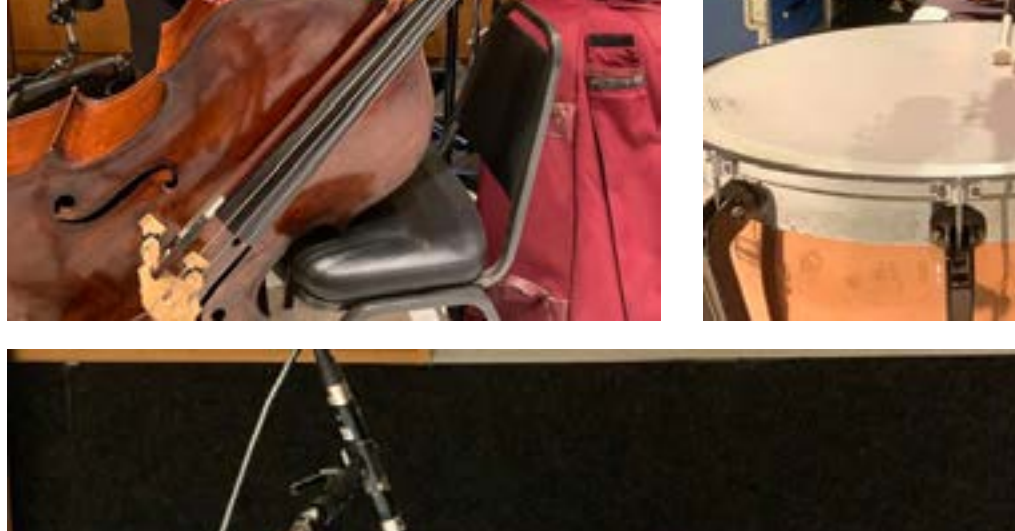
This is the first year that the Oscars have had both a pre- and post-show, with the tunes nominated for best song performed as part of the pre-show.



Harpist Gayle Levant with Orchestra Contractor Kimberlee Wertz

The pre-records took place at Capitol Studios in Hollywood and contracted by Kimberlee Wertz, with Rickey Minor serving as music director, Chris Walden as arranger, and Tommy Vicari as engineer.

The 93rd annual Academy Awards aired live on ABC on April 25. As with the previous two years, there was no host for the 2021 show, which was broadcast live from Union Station Los Angeles, Hollywood’s Dolby Theatre, and international locations.



93rd Academy Awards Pre-Show Orchestra

Violin

Daphne Chen, concertmaster
Mark Cargill
Joel Derouin
Luanne Homzy
Songa Lee
Lucia Micarelli
Stephanie Matthews
Carol Pool
Shalani Vijayan

French Horn

Laura Brenes

Percussion

Pete Korpela

Guitar

Paul Jackson

Harp

Gayle Levant

Viola

Karen Elaine
Leah Katz
Rocio Marron

Piano

Tom Ranier

Leader

Rickey Minor

Cello

Giovanna Moraga Clayton
Tim Loo
Adrienne Woods

Arranger

Chris Walden

Bass

Mike Valerio

Orchestra Contractor

Kimberlee Wertz

Alto Flute

Jeff Driskill
Jennifer Olson

Engineer

Tom Vicari



The orchestra, socially distanced in the studio



Photo courtesy LA Philharmonic Association

Hollywood Bowl Announces Limited Capacity Summer Re-Opening

Frontline workers to be thanked with four free concerts at season kickoff

After the cancellation of the Hollywood Bowl's 2020 season due to the coronavirus pandemic, the beloved venue on Friday announced it will be reopening with limited capacity this summer.

"We are immensely grateful for the support you have shown us over the past year, whether it was by donating, keeping a credit on your account, or sharing your concert memories and words of encouragement," a news release said. "We can't wait to enjoy the experience of live music under the Southern California night sky with you again."

Based on Los Angeles County Public Health guidance, the Hollywood Bowl will be able to welcome a limited-capacity audience of approximately 4,000 when concerts resume in May, and anticipates ramping up to greater capacity later in the summer as guidelines evolve.

To kick off the reopening, the LA Phil will host four free concerts for healthcare workers, first responders and essential workers as a gesture of thanks for all they have done for Los Angeles throughout the pandemic. Beginning in July, the Hollywood Bowl will present 14 weeks of concerts, including the LA Phil with Music & Artistic Director Gustavo Dudamel as well as crowd favorites such as the July 4th Fireworks Spectacular. Detailed information on programming, dates and ticketing will be announced May 11.

"After more than a year of tremendous hardship and incredible demonstrations of resilience and care across our community, we are looking forward to reuniting our audiences, with one another and with live music at the Hollywood Bowl and The Ford," Chief Executive Officer and David C. Bohnett Chief Executive Officer Chair Chad Smith said. "We are wasting no time in hiring seasonal staff and implementing policies and procedures designed for the safety of our audiences, artists and staff. We are immensely grateful to Kaiser Permanente and all our supporters for making this coming season possible. This summer's concerts will likely be some of the most memorable, uplifting and restorative of our lifetimes, and we can't wait to get started."

"I cannot describe the joy and hope that I feel at the thought of returning to the stage with our musicians, in front of a live audience," Dudamel said. "We have found so many extraordinary and creative ways to share music together over the course of this pandemic, but truly nothing can take the place of performing in person. And nothing can compare to the magic of making music at the Hollywood Bowl, where the sound waves mingle with the soft breeze of a Southern California evening. My friends, we have missed you, and we cannot wait to share music in person again!"

"I am truly excited that the Hollywood Bowl and The Ford have both announced that this summer, audiences will again be welcome, and safe, at L.A.'s legendary outdoor venues," said Los Angeles County Supervisor Sheila Kuehl, who represents the 3rd District. "This milestone in our recovery journey means that vocalists can start warming up, instrumentalists can start tuning up and audiences can actually again make plans for a summer of inspired performances under the stars."

Three of the first free concerts at the Hollywood Bowl are made possible through a partnership with Kaiser Permanente. They will include two performances by Gustavo Dudamel and the LA Phil (May 15 & 22) playing repertoire from Tchaikovsky to Montgomery, and Grammy-winning L.A.-based band La Santa Cecilia (June 26). The fourth free concert will be with L.A. artists Thundercat and Flying Lotus (June 12), their first performance since Thundercat won a Grammy for Best Progressive R&B Album earlier this year.

"A night of music under the stars enjoyed safely is surely the right medicine many of us need to celebrate our progress in advancing total health in our communities," said Julie Miller-Phipps, president, Kaiser Permanente Southern California and Hawaii, Health Plan and Hospitals. "We are excited to partner with the LA Phil to offer entertainment that is sure to delight essential workers, including healthcare employees and first responders who unselfishly go above and beyond the call of duty to care for and improve lives on a daily basis across Southern California, and who also overcame incredible challenges during the COVID-19 pandemic."

For further information visit [HollywoodBowl.com](https://www.hollywoodbowl.com).

- LA Philharmonic Association

On the Town

SAVE THE DATE
SUNDAY JUNE 6, 2021 - 6 PM PDT



California Jazz Foundation's
Give the Band a Hand!
VIRTUAL Gala



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TIM JACKSON

*Artistic Director, Monterey Jazz Festival
Artistic Director/Co Founder, Kuumbwa Jazz of Santa Cruz*

honoring



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HORACE SILVER

*Jazz pianist, composer and arranger
NEA Jazz Master*

Hosted by: LeRoy Downs

Special guests and performers confirmed to date include:
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Darryn Dean, Scott Tixier and Alonzo Bodden
with more to be announced in the coming weeks.

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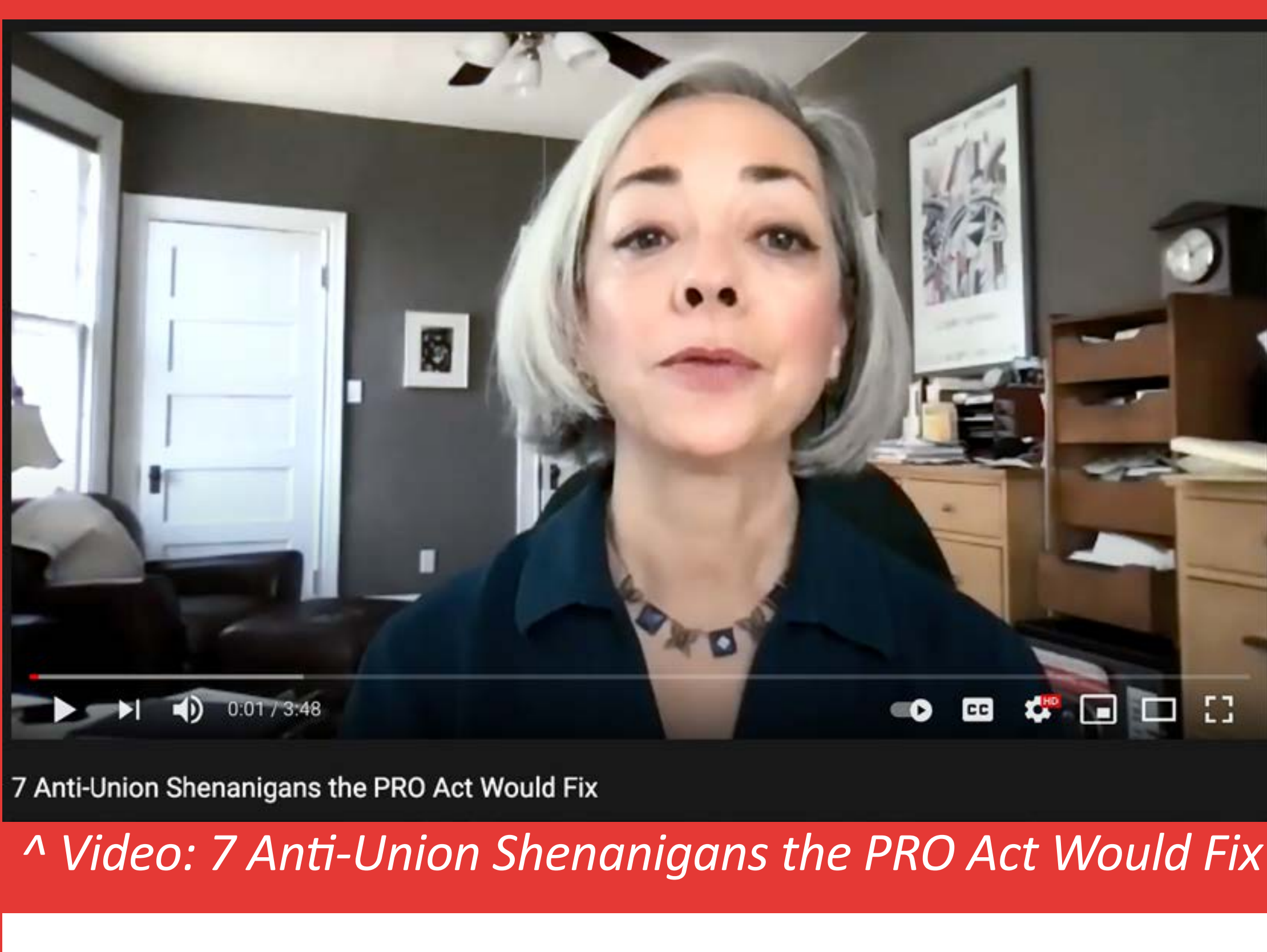
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Union 47 Membership I.D. Required





7 Anti-Union Shenanigans the PRO Act Would Fix

^ Video: 7 Anti-Union Shenanigans the PRO Act Would Fix

A Fair Shot: How the PRO Act Would've Changed the Amazon Organizing Landscape

by Tim Schlittner, Communications Director, AFL-CIO

Heroic Amazon workers in Bessemer, Alabama, came together to claim their right to form a union, but antiquated federal labor law and a virulently anti-union company stood in their way. We all benefit from broad and accessible union membership. Organizing a union should not be a trial by combat. The Protecting the Right to Organize (PRO) Act will make it easier for working people to organize if we so choose.

Here's how the campaign unfolded in Bessemer, Alabama, and how it would be different under the PRO Act.

Before Organizing Started—Firings and Surveillance:

- ✖ Amazon workers were aware of the company's anti-union position.
- ✖ Amazon has fired workers for union activity in New York and Virginia, and faced no financial penalties. There are none under current labor law.
- ✖ Amazon's use of high-tech surveillance of workers' organizing interests were widely reported. Amazon faced no penalties for this activity.

Under the PRO Act:

- ✓ Workers who were fired would have had access to double damages for lost wages, and the National Labor Relations Board (NLRB) would be required to use the courts to get these workers their jobs back quickly.
- ✓ Amazon would have to inform employees about their rights under the law, like other federally guaranteed rights.
- ✓ Unions would likely use labor law's "unfair labor practice charge" system more vigorously because there would be meaningful penalties.
- ✓ Unions and employees would have the option of going to court to remedy unlawful action.

When Workers Organized in Alabama:

- ✖ The Amazon campaign moved rapidly, driven by a groundswell of worker support, because most organizers understand speed is one of the only shields against illegal, but unpunished, employer violations of labor law.
- ✖ Workers met with organizers clandestinely because they were very fearful of losing their jobs.
- ✖ A relatively small number of workers have become the public face of the campaign because the remedies for workers being illegally fired for union activity are ineffective. Workers being forced to silence themselves made it easier for Amazon to try to paint the union as an outside entity rather than a support for a genuine, new organization of working people.
- ✖ Workers filed a petition to certify their union with the NLRB on Nov. 20, 2020, and immediately Amazon used legal maneuvers to attempt to have the petition thrown out.
- ✖ In order to move forward with an election and accommodate Amazon, the union consented to thousands of seasonal workers, many of whom no longer worked in the facility, being included in the proposed bargaining unit and the representation election.

Under the PRO Act:

- ✓ Unfair labor practices (violations of the labor law) could have penalties of up to \$50,000 for each violation—which often number in the hundreds. Additionally, employers' officers and directors may be held personally liable under certain circumstances, such as if they knew about violations and failed to prevent them.
- ✓ With real costs to Amazon for violating the law, workers would be able to organize publicly without the fear of being fired, threatened or discriminated against.
- ✓ Amazon's central message of its anti-union campaign—that the union is a third party—would be countered by unafraid workers leading the organizing campaign.
- ✓ When workers filed the petition with the NLRB, Amazon would not have been party to the hearing and, therefore, would have had less opportunity to manipulate the NLRB's procedures to cause delay or object to the workers' chosen bargaining unit.

The Election:

- ✖ As soon as the petition was filed, Amazon began a massive anti-union campaign. Flyers and banners were posted throughout the facility—even in bathroom stalls.
- ✖ Amazon texted anti-union messages to workers' personal cell phones.
- ✖ Amazon required workers to attend weekly mandatory meetings where anti-union consultants would present distorted and false information about unions.
- ✖ Workers reported that if people spoke up or countered Amazon's anti-union propaganda, they would be called to the front of the room, photographed and dismissed.
- ✖ Amazon flooded the plant with managers and anti-union consultants to interrogate workers one on one about their support for the union.
- ✖ Key to Amazon's rhetoric was the implied threat that if the workers formed a union, Amazon might refuse any improvements in bargaining, making the whole effort futile and costly.
- ✖ Amazon tried repeated legal maneuvers to have the election held on its premises, in person despite the pandemic. When those efforts failed, Amazon induced the U.S. Postal Service to set up a drop box in the front of its facility, inside a tent supplied by Amazon, and encouraged workers to use it.

- ✖ During the election period, Amazon offered \$1,000 to any employee who quit—which also would mean that they were not entitled to vote in the election. The offer was limited to a period during balloting.

Under the PRO Act:

- ✓ Amazon could not hold mandatory union-bashing meetings.
- ✓ Amazon would face substantial financial penalties for threatening, intimidating, surveilling, bribing and/or firing workers for their union support.
- ✓ The NLRB would hold elections in a neutral place, by mail or electronically, unless all parties agreed to hold it in company facilities.
- ✓ If workers voted to certify their union, and no contract agreement could be negotiated in 90 days, the union or Amazon could ask for a mediator. If no contract were negotiated within 30 days of that request, the dispute would go to binding arbitration. This change would massively undermine Amazon's implied threat that contract negotiations would be ineffective.

Simply put, Amazon workers faced an uphill climb from the moment they decided to join together for a better life, both by a company determined to stifle their voice and a law that has failed to keep up with the sophisticated landscape of employer intimidation and coercion.

Bottom Line: It shouldn't be this hard to form a union, and under the PRO Act, it wouldn't be.

[Click here to take action in support of the PRO Act!](#)

share YOUR story
with
the Overture

OPEN MIC!



Got a Story to Tell?

Let us know! Overture welcomes submissions from our members. Share about your latest union recording, performance or event by sending us your story (and photos!) using our online submission form at afm47.org/overture.

Final Notes



In Memoriam

Don L. Heffington (aka Tiny Humbleton)

Life Member. Drum Set

12/20/1950 - 3/24/2021

Survived by spouse & children

James Leary III

Life Member. Bass

6/4/1946 - 3/21/2021

Survived by children

Send your Final Notes remembrances using our online submissions form at afm47.org/overture

or you may send to:

overture@afm47.org

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Thank You, and Happy 100th Birthday, Serena Kay Williams!

Editor's Note: Serena Kay Williams served as Secretary/Treasurer to AFM Local 47 from 1984 until her retirement in 2007. On April 9, 2021, she celebrated her 100th birthday. To mark the occasion, Serena's former executive secretary, Rimona Seay, shares these warm memories and kind wishes.



I met Serena Kay Williams in 1985. I barely spoke English. After working a few months in membership, there was an opening in the Recording Department. Serena met with me because she had a special project. She also said, "It doesn't matter that you have an accent, as long as your assignment gets done." Then I went on to scan all the contracts onto microfiche. I left in 1990 to follow my husband. When the Union burned down in 1992, Serena called my friend Jory to find out where I was, and to thank me for saving so many contracts. I felt honored to get her call.

Fast forward to 2007: I was looking for a job and found out that Serena was looking for an assistant. But, being from France, for us it is common that if you leave your job, your former employer never rehires you. So, I wasn't sure if she'd be happy to hear me. When I called to speak to her she replied, "How long have you been back in the U.S. without letting me know??? Your punishment is to come see me, and have the job." Needless to say, I was back working for Local 47. She is a wonderful lady who always guided me when I doubted myself because of my language barrier. I overcame a lot of racial slur because of my "thick and heavy accent."

- Rimona Seay, Local 47 Executive Secretary to the Secretary/Treasurer since 2007

We want to hear from you!

Send in your Letters to the Editor:

overture@afm47.org

3220 Winona Ave.

Burbank CA 91504

*Please keep within a maximum of 400 words.
For full submission guidelines, please [click here](#).*



Important Notice About Expiration of Certain Extended Plan Deadlines; COBRA Subsidy Under the American Rescue Plan Act

Expiration of Certain Extended Plan Deadlines

On May 4, 2020, the Internal Revenue Service and Department of Labor adopted an emergency regulation that extended certain plan deadlines during the coronavirus “Outbreak Period.” Beginning March 1, 2020, health plans have suspended certain plan deadlines related to COBRA coverage, special enrollment periods and claims and appeals during the Outbreak Period.

On February 26, 2021, federal agencies further clarified that the period requiring suspension of such deadlines will terminate at the earlier of: (1) one year from the date an individual first became eligible for an extended deadline; or (2) the end of the Outbreak Period. The period that these deadlines are suspended cannot exceed one year. This notice gives examples of how this will apply to several deadlines under the Plan.

COBRA Coverage

Examples:

1) Terry lost coverage on January 1, 2020 due to a reduction of hours and received a COBRA election notice on January 15, 2020. He did not elect COBRA coverage by March 15, 2020, which was the 60-day deadline under the normal (non-emergency) COBRA election rules. The first 45 days of his COBRA election window were prior to the Outbreak Period and counted toward his election deadline, which was suspended on March 1, 2020. However, the suspension of the election deadline ended on February 28, 2021, one year after he became eligible for the extended deadline. Terry will have 15 days remaining in his COBRA election period, which will now end on March 15, 2021.

2) Maria was receiving COBRA coverage on April 1, 2020. Maria last made timely COBRA premium payments for her April 2020 through July 2020 COBRA coverage, but has not made any payments since then. Under normal (non-emergency) COBRA rules, premium payments are due within a 30-day grace period that begins on the first day of the coverage month. For purposes of this example, assume that the Outbreak Period ends on July 31, 2021. Maria’s premium payments for August 2020 through July 2021 are due within 30 days from the end of the Outbreak Period which is August 30, 2021. Her August premium would be due by August 31, 2021 (the 30-day grace period for her August premium payment).

Special Enrollment

Special enrollment allows: (1) participants, spouses and new dependents to enroll following a marriage, birth, adoption, or placement for adoption; and (2) permits participants and dependents to enroll upon loss of eligibility for other coverage, such as a spouse’s plan.

Examples:

1) Pat is the parent of a baby born on February 15, 2020. Under the normal special enrollment rules, Pat had 30 days to enroll her baby in plan coverage. This deadline was suspended during the Outbreak Period. The first 14 days of the special enrollment period were prior to the Outbreak Period and counted toward the special enrollment period deadline, which was suspended March 1, 2020. Her baby’s special enrollment period ends on the earlier of March 16, 2021 or 16 days after the end of the Outbreak Period.

2) David married his spouse on August 1, 2020. Under the normal special enrollment rules, David had 30 days to enroll his new spouse in plan coverage. This deadline was suspended during the Outbreak Period. The spouse’s special enrollment period ends on the earlier of: August 30, 2021 or 30 days after the end of the Outbreak Period.

Claims and Appeals

The deadlines for filing a claim for benefits (including eligibility), appealing a claim denial (an “adverse benefit determination”) and filing a request for external review of a claim denial were suspended during the Outbreak Period.

Example:

Melanie received a claim denial (an “adverse benefit determination”) for an eligibility determination on July 1, 2020. Under normal (non-emergency) plan rules, she could file a written appeal within 60 days of the denial notice which would be August 30, 2020. This deadline was suspended during the Outbreak Period. Melanie’s appeal window ends on the earlier of: August 30, 2021 or 60 days after the end of the Outbreak Period.

COBRA Subsidy Under the American Rescue Plan Act

The American Rescue Plan Act (ARPA) subsidizes the full COBRA premium for “Assistance Eligible Individuals” for periods of coverage from April 1, 2021 through September 30, 2021. To be eligible for the premium assistance, you:

- **MUST** have a COBRA qualifying event that is a reduction in hours or an involuntary termination of a covered employee’s employment;
- **MUST** elect COBRA continuation coverage;
- **MUST NOT** be eligible for Medicare; AND
- **MUST NOT** be eligible for coverage under any other group health plan, such as a plan sponsored by a new employer or a spouse’s employer.

As discussed on above, due to the COVID-19 National Emergency, the federal agencies have temporarily suspended plan deadlines, including the initial 60-day deadline for electing COBRA .

The extended deadline relief does not apply, however, to the 60-day election period related to COBRA premium assistance under the ARPA. Potential Assistance Eligible Individuals therefore must elect COBRA within 60 days of receipt of the relevant notice or forfeit their right to elect COBRA with premium assistance.

Participants of the Professional Musicians, Local 47 and Employers’ Health and Welfare may call a PacFed Member Services Representative, at (818) 243-0222, to answer any questions they may have about this information.

- Health & Welfare Fund



COVID-19 Vaccine FAQ

Good news for union members, especially those on the front lines. Multiple safe and highly effective vaccines are becoming available to more phase tiers at clinics around Los Angeles, and are a big part of the solution to getting our country back on track.

To help members make an informed decision about the vaccine or discuss it with friends and family, we took a look at the science behind the medicines that are now available. With so much misinformation about vaccines floating around, some may be skeptical about taking the Pfizer, Moderna, or Johnson & Johnson vaccines, concerned about their effectiveness or safety.

To set the record straight, the LA Fed has gathered information from the medical experts. [Click here to see what they have to say.](#)

Membership Dues Policy

Membership Dues Fees

Regular Member

Annual Dues: \$210

Semi-Annual Dues: \$110

Life Member

Annual Dues: \$110

Inactive Life Member

Annual Dues: \$90

Make checks or money orders payable to:

AFM Local 47,
3220 Winona Ave.
Burbank CA 91504

You may also make payments with VISA, MasterCard, Discover, AmEx by phone at 323.993.3116 or at afm47.org/dues

Dues Schedule

NOTE: We are extending our pandemic waiver of the \$75 reinstatement fee until further notice. Members wishing to reinstate membership may do so without paying the \$75 penalty.

Annual and Semi-Annual Membership Dues for Regular, Life and Inactive Life Members are due **Jan. 1** of each year. Payment must be received by **March 31** (three-month grace period) to avoid suspension. If not paid by this date, a \$75 reinstatement fee will be assessed (*currently waived due to COVID waiver*). **Payment must be paid by June 30 to avoid expulsion.**

Likewise, Semi-Annual Membership Dues for Regular Members are due **July 1** and must be received by **Sept. 30** (three-month grace period) to avoid suspension. If not paid by this date, a \$75 reinstatement fee will be assessed (*currently waived due to COVID waiver*). **Payment must be paid by Dec. 31 to avoid expulsion.**

Please note: Inactive Life Members do not have all of the same rights as privileges as Regular and Life Members, such as the right to vote in Local elections. Please review the AFM Local 47 Bylaws for complete information.

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.

In order to reinstate membership, a \$75 reinstatement fee will be assessed (*currently waived due to COVID waiver*).

Resignation Policy

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. (*The reinstatement fee of \$75 is currently waived due to COVID waiver.*)

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 and/or clearance fee.

AFM Local 47 Refund/Return Policy

Unless otherwise specified, Membership and Work dues payments made to AFM Local 47 are not refundable. Merchandise or other items purchased directly from AFM Local 47 may be returned within fourteen days of purchase upon return of the item(s) in the condition in which you received said item(s). To request a refund and return content, please contact AFM Local 47, Attn: Vice President's Office, 323.993.3172, merchandise@afm47.org, 3220 Winona Ave. Burbank CA 91504, to receive instructions on returning your product(s).

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

Did you know? If you hold membership in three or more Locals throughout a full calendar year, you are entitled to a rebate from the AFM.

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. Rebates will be issued after Jan. 1.

Members may download the rebate form from the international AFM website [here](http://afm.org) (afm.org login required; locate the rebate form under "Miscellaneous" in the Document Library).

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 the Local 47 headquarters.)

** 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.*

Do Not Work For...

The list published at afm47.org/donotworkfor.html contains the names of employers with whom Local 47 currently has disputes.



If you have any questions about this list please contact

the President's Office: 323.993.3181

Notice of Strike Sanctions

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

Cinema Scoring
CMG Music Recording
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 323.993.3181.

Your Union will take action — with legal counsel if necessary — on your behalf to ensure your rights as a union worker are protected.

Auditions

A Message From LA Youth Orchestra

Support our program at LAYO by spreading the word about our upcoming auditions for the Fall 2021 semester! Feel free to share our flyer and audition information below. We are excited to work together with you to bring some live music experiences back into the lives of young musicians in the greater Los Angeles areas during the COVID-19 pandemic.



PLAY CHAMBER MUSIC AT LIVE, OUTDOOR IN-PERSON REHEARSALS!

**Auditions for the Fall 2021 semester will be held via Zoom
on May 15 and 16, 2021.**

Email layolist@gmail.com to request your audition today!

LAYO auditions are open to intermediate and advanced students on all instruments who have at least two years of private instrumental study.

- Study chamber music in safe, physically distanced outdoor rehearsals.
- Work with outstanding professional coaches in small groups and one-on-one every week.
- Engage in interactive discussions with Artistic Director and Conductor Russell Steinberg.
- Learn from LAYO alums who offer the benefit of their expertise in panels on a range of diverse topics.

**For more information about LAYO, visit
www.LosAngelesYouthOrchestra.org**



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