

Overture

online

- Official monthly electronic magazine of the
American Federation of Musicians Local 47 -

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AFM LOCAL
47

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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DO WE HAVE ROYALTIES FOR YOU?



More than \$500 Million Distributed to Musicians & Vocalists

Royalties Distributed to Both Union & Non-Union Session Musicians & Vocalists For Their Performance on Songs Played on Satellite Radio, Non-Interactive Streaming Services, Webcasts, Other Digital Formats and Certain Music Performed on Film & Television

Find Out If We Have Royalties For YOU

www.afmsagaaftrafund.org



Intellectual Property Rights Distribution Fund

The AFM & SAG-AFTRA IPRD Fund is a 501(c)(6) non-profit organization - est. 1998

4705 Laurel Canyon Blvd., Suite 400, Valley Village, CA 91607

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President Stephanie O'Keefe



In the little over nine months that I have served as President, I have concluded that there are two actions that are the essential actions of the Local.

They are:

- 1) The negotiation of good, solid agreements, providing excellent wages and benefits.
- 2) The enforcement of those local agreements, as well as the national agreements, by well-trained business representatives, who know the contracts they are charged with administering. In addition to providing comprehensive training, it is also vital that the Local hire representatives in sufficient number, so that the needs of members and employers can be addressed in a timely fashion.

The other departments and activities of the Local serve to support these two actions. And these actions, performed consistently, make it possible for musicians to pursue their profession with respect and dignity.

As you know, I have been focusing on building an efficient, highly skilled Electronic Media Division. To that end, we have been hiring business representatives and ensuring that they will receive the training necessary for them to administer these very important agreements.

I am pleased to announce that Rebecca Gurnee is now posted as our Motion Picture/TV Film Business Representative, joining Russell Winkler, who was recently hired, as the Representative for Live TV/Videotape and Streaming. Both Rebecca and Russell are extremely busy, working closely with members, employers, and the Federation. You can read a brief interview with each of them [here](#).

I am also happy to announce that Jamie Vespa, currently the Administrative Assistant to the President, will be joining the Electronic Media Division as the Sound Recording Business Representative.

In Live Performance, we are also very busy. As you know, many orchestras and theaters have returned to the stage, putting many members to work. Additionally, we are currently in 26 different negotiations, with over 40 employers.

Diane Lauerman, the head of the Live Performance Department, is doing her usual stellar job, and we hope to hire an additional Live Performance Business Representative soon. Michael Ankney has relocated to the Coachella Valley and won't be resuming his position at the Local. However, in the future, we hope to work with him on some special projects in the desert.

Every year at this time, I make a list of the many blessings in my life. This year, I am so thankful for the fulfillment of one of my lifelong dreams — the opportunity to be a full-time advocate for musicians and for our profession.

I know there are many barriers to be overcome and problems to be solved. But it is my honor to represent each of you, as you pursue what, to me, is the noblest of professions.

Thank you,
Stephanie

Vice President Rick Baptist



On July 11, 1979, I moved from Las Vegas to Glendale, California. After living in Vegas for nine years, I felt I was ready to live out my dream of working in the studios in Los Angeles. While working in Vegas, I had the great opportunity to work with composers, arrangers, contractors and musicians who would come into town with different acts and/or to do TV specials. Names like Nelson Riddle, Don Costa, Nick Perito, Lenny Stack, Bob Rosario, and the great Peter Matz, who came to town to do a TV show and brought along his longtime contractor Joe Soldo. When I moved here, Joe was my first phone call to say, "I am now a member of Local 47." I was hoping he could add me to his list of musicians. Warren Luening was my angel and reaffirmed to Joe that I was OK to use and the rest is history, as they say. This leads me to what I really want to write about this month:

Music Contractors of the 1980s and 1990s Every major studio had its very own contractor. For example:

- Sandy DeCrescent – Universal
- Patti Fidelibus/Zimmitti (later Debbie Datz) – Warner Brothers
- Carl Fortina – Paramount
- Mike Rubin (later Murray Adler) – Fox
- Harry Lojewsky – MGM
- Reg Hall (later Reggie Wilson) – Disney
- Al Lapin – NBC
- Eddie Robertson – CBS

Besides those studio contractors, we had many independent contractors working a lot in L.A.:

- Marion Klein – motion pictures, TV, and live shows
- Marty Berman – very busy doing everything
- Johnny Fresco – also very busy doing all styles
- Bill Hughes – copyist (Billy Byers suggested/insisted that Bill start contracting. Thank you, Billy.)
- Joe Soldo – Peter Matz and many more
- Nathan Kaproff/Bill Conti – Oscars and much more
- Ben Barrett – THE phonograph record contractor
- Jules Chaikin – Jack Elliot, the Grammys and many more
- John Rosenberg – Dennis McCarthy and many live TV shows and all else
- Charlie Price – David Rose
- Leslie Morris – Maurice Jarre and Tom Newman
- Mickey Nadel (later Brian Miller) – Pantages
- Stan Fishelson (later Stu Blumberg and then Bob Payne) – Shubert
- Frank Capp – Lalo Schifrin, Capp/Pierce Juggernaut band
- Bob Fowler – Mike Post
- Dan Savant – very busy/versatile contractor

Around 1984, someone made up a Bingo game of contractors. The title was "Freelance Bingo!" I was going through my collection and found a copy of the game in a very faded black and white condition. I gave it to our office genius Linda Rapka and this is what she did:



I hope I didn't miss any contractors in my list. I plan on dedicating my next few columns to stories about these great people and the crazy musicians that they hired.

Live, Laugh and Love

Rick

(Excerpted from July 2019 Overture)

Secretary/Treasurer Danita Ng-Poss



Photo by Mustafa Sayed

I had written a column about our annual membership dues, and notices are being sent out as you read this. Then the tragic accidental death of cinematographer Halyna Hutchins happened on the set of the film “Rust.” A column explaining membership dues did not feel appropriate, so I have set that column aside. It will run next month. Instead, this column will be a bit more personal.

Our Money, Our Safety

As someone who spent a good part of my career in film and TV, and especially on live TV sets, hearing of Halyna Hutchins’ death was shocking. In my experience, danger on sets is often present. Live TV shoots are often like construction sites with electronics, costumes, cameras, and an audience. Heavy equipment is moving around. Heavy lights and sets may be adjusted overhead. We could be high in the air on scaffolding. We may be required to reach our positions by moving through dark spaces with wires underfoot and potentially sharp edges around. We may be close to pyrotechnics. We may be on, under, or near moving platforms.

Even though accidents have happened, injuries have been rare. This is thanks to safety procedures. This is also thanks to colleagues, both musicians and those in the other trades, who insist on safety and are willing to make sure safety procedures are followed. I have seen stage managers hold productions and refuse to let people move until safety issues were addressed even if it put us behind schedule. I have watched audio techs or grips loudly shout to hold production because they spotted something that could be hazardous. I have seen fellow musicians insist on safe situations before they will play another note. I have seen producers or directors be frustrated by this, but forced to address the issue because we all insist on safety together.

We rely on each other to be safe. I cannot count the number of times I have put my safety in the hands of someone else on a set. There were times I relied on someone else’s work to keep me safe through their technical skills or their understanding of how to mark hazards so they could be seen. I recall asking others to watch out for me because I had to move through a dangerous area where I couldn’t be seen by those in control. I am grateful that those around me care enough to put safety ahead of schedules and profit.

Halyna Hutchins’ death reminds us of why we care about safety. It also reminds us why we have a union, and why our union is as strong as our collective will. COVID-19 is a perfect example of that. COVID brought career- or life-threatening hazards to all of us. Simply showing up to perform became a risk, and we insisted that risk be addressed. Because we musicians together demanded that our safety be protected, we now have procedures in place that allow us to work safely. We have been able to demand that employers follow those procedures because we have insisted on this together. Rehearsals, performances, and recordings have been forced to change their ways because we musicians together have refused to be put at risk for someone else’s profit.

Now that I work as our Secretary/Treasurer, I see exactly where our money goes. This year a large part of our money has been used for legal and other negotiating expenses specifically related to COVID safety. This money is our membership and work dues being spent directly for our own safety.

COVID also means this is another year of financial strain for Local 47, and that creates stress for me personally. Part of what helps me to cope with that stress is knowing that we are choosing to spend our money to protect ourselves. That is what drives me to do my job well as we find a way through these difficulties.

I will write more about our money and how our dues work next month. For now, let Hutchins’ tragedy be a reminder that we are all in this together, and together we protect each other. Be safe, and keep your colleagues safe. You have some of the best musicians in the world around you, and the world needs all of us.



Auto, Home, or Personal Loans Rates That Make You Smile



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www.sagaftfcu.org
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Students of AFM Members Awarded MPTF Music Family Scholarships

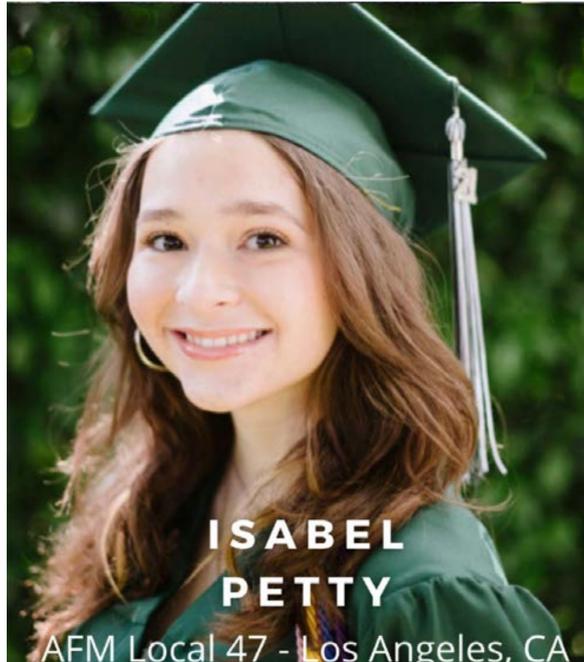
The Music Performance Trust Fund (MPTF) has awarded over 100 music students throughout the nation who are children of AFM members with Music Family Scholarships.

The MPTF Music Family Scholarship was established last year during a time of great challenge and change to encourage the children of professional musicians, and even the musicians themselves, to pursue higher education and become leaders in their chosen fields. This year, applicants were encouraged to write an essay describing the impact that admission-free, live music has on communities.

Three of the awardees are children of members of AFM Local 47: Elizabeth Chavez, daughter of Homero Chavez, and Isabel Petty, daughter of Doug Petty, placed as finalists; and Brian Saranec, son of Christopher Saranec, placed as a semi-finalist.



**ELIZABETH
CHAVEZ**
AFM Local 47 - Los Angeles, CA



**ISABEL
PETTY**
AFM Local 47 - Los Angeles, CA



**BRIAN
SARANEC**
AFM Local 47 - Los Angeles, CA

“Most live music events alienate a large part of the country that does not have the financial stability or access to enjoy them,” said finalist Elizabeth Chavez. “This has made live music a luxury, thus a classist issue and a problem.”

“Live music calls together your tribe in a commonality that was once just shared between your ears,” said finalist Isabel Petty. “We were designed to share triumphs and elation as we bump and jump in synchronicity.”

“We are glad to be able to support families of professional musicians with this scholarship program,” said Dan Beck, MPTF Trustee. “In their essays this year, students expressed a renewed appreciation for the positive effect that admission-free, live music performances can have on communities. Our finalists most uniquely expressed the human need to gather at these types of events and described a sense that they may help us transcend our differences.”

The recording industry’s Music Performance Trust Fund is a 501(c)3 nonprofit public service organization whose mission is to support admission-free, live events performed by professional musicians throughout the United States and Canada. Established more than 70 years ago, the MPTF is funded by music companies including Sony Music, Universal Music Group, Walt Disney Records and Warner Music Group.

View the complete list of 2021 Music Family Scholarship honorees, and learn more about MPTF, at musicpf.org.

Member Spotlight



AFM LOCAL 47 #WhyUnion?



So often, people ask why they should join the Union, why a project should be placed under a Union contract, or even why, once joining, they should remain a Union member.

We're asking the members of Local 47 who, year in and year out, renew their membership, bring projects to the Local to be placed under contract, and perhaps encourage their friends and colleagues to join or remain in the Local, to answer.

Our #WhyUnion? campaign features members from every part of our profession, answering in their own words, this question: "Why Union?" Read what AFM Local 47 members have answered so far at WhyUnion.org.

What's your answer?

Submit your *#WhyUnion?* photo and answer [here](#).

HAMILTON

NOW PLAYING AT
HOLLYWOOD PANTAGES THEATRE

‘Hamilton’ at the Pantages

The smash hit musical “Hamilton” returned to Hollywood’s Pantages Theatre on Aug. 17 after 523 days of an “extended pandemic intermission.”

Penned by Lin-Manuel Miranda, “Hamilton” is the story of America’s Founding Father Alexander Hamilton, an immigrant from the West Indies who became George Washington’s right-hand man during the Revolutionary War and was the new nation’s first treasury secretary. Featuring a score that blends hip-hop, jazz, blues, rap, R&B, and Broadway, “Hamilton” is the story of America then, as told by America now.

“Hamilton” is currently playing at the Pantages through Jan. 2, 2022. For tickets and more information, visit broadwayinhollywood.com.

- Photos courtesy of Eric Heinly, music contractor -



String section, back row from left: Ira Glansbeek, Linnea Powell / Front row from left: Grace Oh, Jen Choi Fischer



Bass: Michael Valerio



Guitar: Michael Abraham



Percussion: Joel Alpers



Drums: John Mader

AFM LOCAL

47

HELLO!

MY NAME IS...

New Member

New Member Orientation is Back!

After a brief hiatus, we are pleased to announce the return of our New Member Orientation meetings, now held via Zoom led by Local 47 Executive Board Director, Dr. Norman Ludwin, every third Thursday of the month from 10-11 a.m.

New members joining AFM Local 47 receive a welcome letter inviting them to attend the orientation via Zoom. If you are a new member and have not yet signed up for your orientation, please be sure to register at afm47.org/orientation.



Next General Membership Meeting

Monday, Jan. 24, 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, 10 a.m.

Required of all new members.

For details please visit afm47.org/orientation

Office Closures

Thursday, Nov. 11 - Veterans Day

Thursday, Nov. 25 - Thanksgiving Day

Friday, Nov. 26 - Day After Thanksgiving

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

View our full calendar @ afm47.org/calendar



AFM LOCAL 47

Rebecca Gurnee

Motion Picture / TV Film Business Representative

Q&A With New Motion Picture/TV Film Representative, Rebecca Gurnee

Local 47 is pleased to welcome a new, yet familiar, face in the Motion Picture / TV Film department as the business representative: Rebecca Gurnee. Previously having served as administrative assistant to the president, Rebecca shares her goals in this new role at the Union.

Please provide a brief of your education background and/or past work experience, including here at L47.

I have a degree in Business with a concentration in Marketing. For about five years, I worked at a music school in Long Beach as the Office Manager and Marketing Manager. Once I completed my degree, I moved to Los Angeles and obtained a job at an advertising agency. I realized very quickly that the advertising world was not for me, unless it was for a company I could be proud to work for. I began looking around for something in music because I missed working closely with musicians.

In 2019, I was hired as the Administrative Assistant to the President at Local 47. I learned so much in that role about the inner workings of the Union. I finally felt proud of the place that I worked and loved that I could help people at Local 47. Moving into my new role as the Motion Picture / Television Film business representative, the opportunity to help the members rests squarely in my hands.

What drew you to want to work with musicians?

I am a singer and have always loved working with musicians. They are the coolest people in the world! When I hear that a musician is being mistreated or taken advantage of, it really upsets me. Local 47 has offered me the opportunity to right those wrongs and I am so thankful for that.

What are your duties as Motion Picture/TV Film Business Rep?

My duties are to ensure that all musicians are being paid at the correct rate for the work provided. I am also on call for any questions that members or contractors have about the agreements that I administer. These agreements include the Basic Theatrical Film Agreement, Basic Television Film Agreement, Independent/Festival Film Agreement and the Video Game Agreement. I spend a portion of my day auditing b-forms that arrive at the Local. If there is a discrepancy, I then file a claim with the producer or payroll company to either correct the report forms or fill out an addendum report to pay the balances owed. President O'Keefe put this procedure in place so that musicians don't have to call in to notify us of a problem payment, eliminating the possibility of individualized backlash from a producer or contractor. Moving forward, the contractors and studios will know that someone is checking their work and will kick it back if it's wrong.

Would you like to share any goals/objectives in your new role?

My biggest goal is to help educate contractors and members of the agreement they are working under, so that everyone has an understanding of their rights and responsibilities.

Is there anything you'd like to share with musicians in regard to calls/questions you are receiving, etc.?

As always, I am happy to help in any way I can. To best serve you, please have as much detailed information about a session at the ready (dates, contractor, signatory, payroll company, type of engagement, etc). The Motion Picture Television Film Agreement is very complex and having all the information up front will help me get you the answers you need quicker.

Do you have any background in music/play any instruments?

I grew up singing, playing the trumpet, piano and guitar. I own an electric bass but have not learned how to play it yet. I would love to be able to play funk music on the electric bass and plan to take lessons in the future!

For fun — do you have a music story to share?

I have had many idols over the years but right now my favorite musician is H.E.R. She plays almost every instrument and is an amazing writer and singer. I was so lucky to go to the recent concert at the Hollywood Bowl when she performed with the Los Angeles Philharmonic. She and the LA Phil were flawless. I had to pick my jaw up off of the floor multiple times that night.

Please include anything else you feel important to share with the membership.

President O'Keefe is building a well-staffed team here at Local 47 with representatives that are passionate about music and helping musicians. For too long we were working with a skeleton crew, but it seems that the tide is turning. This administration is bringing the union into the 21st century and it's all for the benefit of the members. If you have any questions, please feel free to reach out to me at 323.993.3143 or rebecca.gurnee@afm47.org.

Russell Winkler

Live TV Business Representative

Q&A With New Live TV Business Representative, Russell Winkler

We are pleased to announce that Local 47 now has a new Live TV Business Representative: Russell Winkler. Here, Russell introduces himself to you, the membership, and shares his excitement about what's to come with his new role at the Union:

What is your education/work background?

I went to school safely ensconced behind the Orange Curtain here in California, and after growing up with my grandmother's Woodie Guthrie albums I was ready to join the work force as soon as I could. I ended up traveling around the country working as a server, bartender, property manager, welder, salesman, installer, and funeral director. The myriad of jobs I worked prepared me for a position in a labor union. There is power in the union.

What drew you to want to work with musicians?

I believe they are undervalued, yet integral to a cultured society.

What are your duties as Live TV Business Rep?

I review the contracts between the musicians and their employers to ensure they are paid correctly and unravel the complexities for both parties' understanding.

What has your experience at Local 47 been like so far?

My experience has been fantastic, there is a copacetic and jovial energy here at the office.

What are your primary goals/objectives as Live TV rep?

As with many places, a vacuum was created in this department after the pandemic. I would like to see it running efficiently as well as communicably. My door is always open, and I'd like information to be easily accessible.

What advice would you like to share with musicians?

Don't shortchange yourself just to appease an employer; you're worth every penny.

Do you have any background in music/play any instruments?

I took private harp lessons, and I loved it. The harp, if tuned, always sounds pleasant, so practicing came easily.

For fun — do you have a music story to share?

A couple of days before the shutdown I had the privilege of seeing one of my idols, Patti Smith, at the Disney Concert Hall. When everyone shouted out their song requests, I shouted, "Just Kids! In its entirety!" I was cheekily asking her to read her first memoir for us cover to cover, and Patti Smith laughed and joked back with me from the stage.

Contact Live TV Business Representative Russell Winkler: 323.993.3125, russell.winkler@afm47.org

Is Your Info Current?

Make sure your contact info is up-to-date with our Directory Department to ensure timely delivery of dues statements and important news updates.

**afm47.org/directory
323.462.2161**



Update Your Beneficiary Card

Your beneficiary card designates the recipient of the Local 47 \$1,000 death benefit. If you need to change your beneficiary, update beneficiary information, or if you just can't remember who you have listed, please contact our Benefits Department for a new card:

(323) 993-3159 | benefits@afm47.org

If you have any change of beneficiary or contact info updates, be sure to also to report them to:

AFM Pension Fund (AFM-EPF) – (800) 833-8065

Film Musicians Secondary Markets Fund –

(818) 755-7777

Sound Recording Special Payments Fund:

(212) 310-9100

AFM & SAG-AFTRA Intellectual Property Rights

Fund: 818-255-7985

Please note: The Local 47 Death Benefit is not payable to a beneficiary if the member was suspended, expelled or had resigned at the time of passing.

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

Membership Updates

Members may log in to the [members section at afm47.org](#) and navigate to the "Members-Only Scales and Documents" page to view Member Updates including Suspended/Expelled member lists, Hearing Representative reports to the Executive Board, and more.

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



This monthly column is your one-stop-shop for information about all the benefits provided by your union membership. Got a question? [Ask us](#) to have the answer featured here.

Your Health Care & Pension Benefits at a Glance

HEALTH CARE BENEFITS

PROFESSIONAL MUSICIANS LOCAL 47 AND EMPLOYERS HEALTH & WELFARE FUND

The Professional Musicians Local 47 and Employers Health & Welfare Fund is administered by PacFed Benefit Administrators. AFM Local 47 negotiates benefits on behalf of our members. The Health & Welfare Trust provides medical, dental, vision, chiropractic, acupuncture, prescription drugs and life insurance to musicians who qualify for benefits based upon contributions received on their behalf in accordance with Local 47 and AFM contracts and collective bargaining agreements.

Eligibility

Eligibility for enrollment in the Health & Welfare Fund is based upon contributions the Fund receives on musicians' behalf from Participating Employers. A Participating Employer, or an Employers' Payroll Designee, has entered into a Collective Bargaining Agreement (CBA) with the Union which calls for contributions to come to the Health & Welfare Fund. All contributions must come from a Participating Employer; musicians may not "self-pay" into the Health & Welfare Fund.

Coverage

A musician may qualify at one of three levels: Level A (\$1,500+ contribution), Level B (\$1,200-\$1,499 contribution), and Level C (\$700-\$1,199 contribution). Currently the Health & Welfare Fund has contracted with the following benefit providers: Blue Shield, Kaiser Permanente, Landmark Healthplan, Delta Dental, MES Vision underwritten by Gerber Life, and the Prudential Insurance Company of America ("Prudential Life"). To review the Summary Plan Description (SPD), please click [here](#). Any questions regarding a participant or dependent's eligibility and coverage should be directed to the Health & Welfare Fund.

Contact

The Health & Welfare Fund staff can help you with enrollment, coverage and HMO claims. The Health & Welfare Member Services department is available Monday through Friday, 8:30 a.m. to 5 p.m. at 1-800-753-0222 or by email at musicians@pacfed.com.

Website: pacfed-musicians.com

ENTERTAINMENT INDUSTRY FLEX PLAN

The Entertainment industry Flex Plan is an employee benefit plan which combines both Employer Contributions and Employee Contributions to fund benefits including medical, dental, vision, disability, group term life insurance, and dependent care assistance for union members working in Motion Picture and Television. The Flex Plan was established in 1985 to provide Health and related benefits for "Daily-Hire" Union employees working under Collective Bargaining Agreements in the Entertainment Industry.

Eligibility

The Flex Plan covers each person who is employed by an Employer who has entered into a Collective Bargaining Agreement (CBA) with a Local Union providing for Employer Contributions to the Flex Plan. If you are unsure if a specific employer participates in the Flex Plan, contact the Flex Plan. For a complete summary of benefits and information on Employer contributions and Employee contributions, view the Flex Plan Summary Plan Description (SPD).

Coverage

The Plan offers a flexible "cafeteria style" benefit option list in which you design your individual plan according to your needs. If you elect coverage from the Flex Plan Providers, the Flex Plan will make monthly premium payments on your behalf to the carrier(s) you select (provided your account balance is sufficient to pay all of the premiums). Please refer to the Flex Plan Summary of Benefits for descriptions and monthly costs of the coverages offered. If you do not have sufficient funds in your account to pay your premiums, the Flex Plan allows you to "self-pay" the necessary premiums for a period of 12 months.

Contact

Call the Flex Plan Member Services Department at 888.353.9401 (Monday through Friday) between 7:30 a.m. and 5 p.m. (PT). You may also contact the Flex Plan electronically here. Website: flexplan.com

SELF-PAY HEALTH CARE

If a musician does not qualify for coverage under the Health & Welfare Fund or the Flex Plan, Covered California offers individuals and small businesses residing in California to purchase private health insurance coverage at federally subsidized rates. For information about coverage outside of California, visit healthcare.gov. AFM Local 47 members may also contact Mark Cormany of French Cormany Insurance Services at 949.975.1155.



BENEFITS CORNER

AFM LOCAL
47

PENSION

AMERICAN FEDERATION OF MUSICIANS & EMPLOYERS' PENSION FUND (AFM-EPF)

One of the most important benefits your job provides you with is the ability to receive pension benefits when you retire. Even though you can collect Social Security at retirement, your retirement years will be more financially secure if you also receive pension benefits. The American Federation of Musicians and Employers' Pension Fund (AFM-EPF) is a defined benefit multi-employer pension plan for members of the American Federation of Musicians.

Under a collective bargaining agreement with the AFM and its Local unions, or other written agreement acceptable to the Board of Trustees, your employer has agreed to make contributions to a pension fund to provide pension benefits to you and other employees working as musicians. The Pension Fund is operated by the AFM-EPF Board of Trustees, which consists of an equal number of Federation Trustees and Employer Trustees.

You should keep in mind that you are not guaranteed a pension just because a pension fund has been established to which your employer contributes. The Pension Fund has rules about how you begin to participate, how can you earn a right to your pension, how much you might receive and when you can start getting payments, what happens to your pension if you die before or after retirement, and many other issues. For more information, please contact the Pension Fund office.

Contact

If you have any questions about your pension, contact the AFM-EPF Office at 800.833.8065.

Website: afm-epf.org



Remembering Halyna Hutchins

International Cinematographers Guild IATSE Local 600 and the entertainment community lost a beloved sister when Director of Photography Halyna Hutchins lost her life on the set of the film *Rust*. Hutchins was born in Ukraine and graduated from the American Film Institute in 2015. She was named a rising star by American Cinematographer Magazine in 2019. She is survived by her husband Matthew and 9-year-old son. [Click here](#) to read recollections from people within the industry who knew and worked with Hutchins.

“What’s clear to me is that she was beloved, respected, talented, and loving,” says Local 600 National President John Lindley. “She was one of us. She was part of the film family, she was passionate about the work and eager to succeed.”

- ICG Local 600 & Evan Henerson

Final Notes



In Memoriam

Timothy Charles Barr

Life Member. Bass

6/24/1949 - 2/25/2021

Survived by children

Michael K. Finnigan

Member. Organ

4/26/1945 - 8/10/2021

Survived by spouse & children

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

or you may send to:

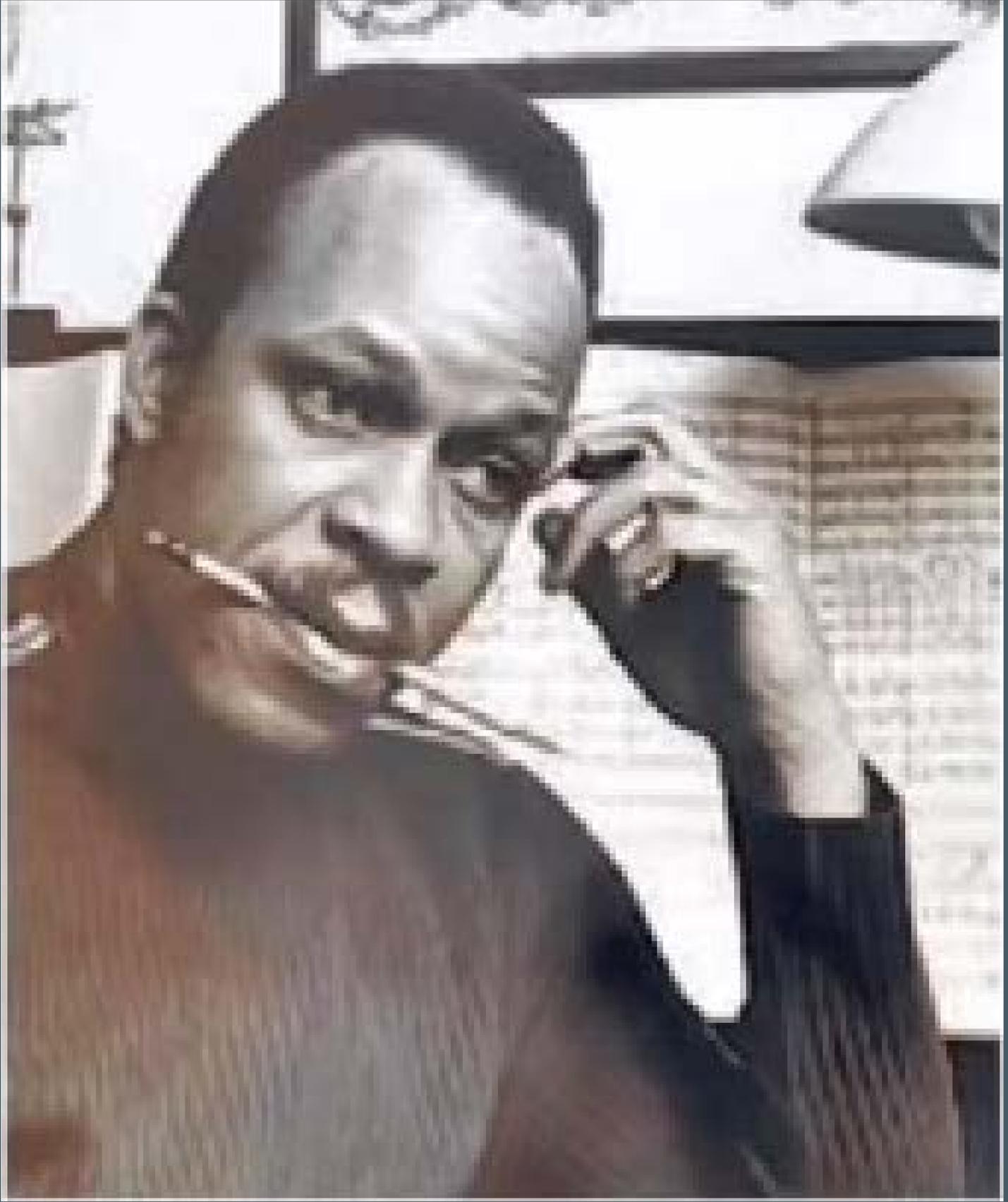
overture@afm47.org

Local 47 Overture Online

3220 Winona Ave.

Burbank CA 91504

Final Notes

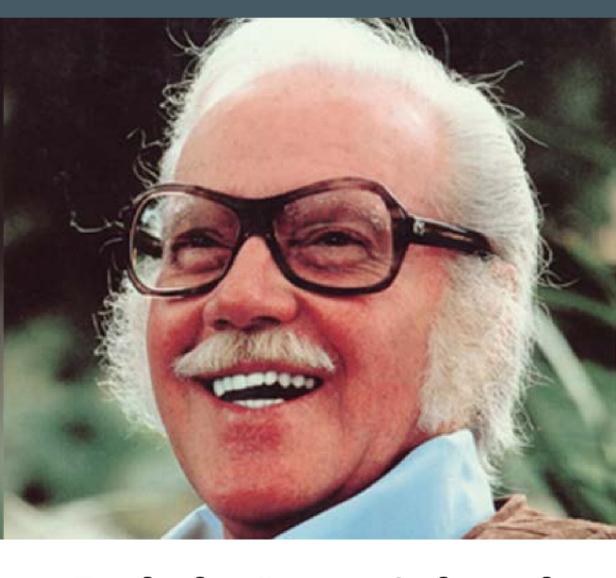


Garnett Brown

Life Member. Trombone

1/31/1936 - 10/9/2021

It is with saddened hearts that we announce the passing of Garnett Brown. Garnett was a well-loved and respected trombonist, composer and arranger of live and recorded music, film and television. He was also a beloved brother, husband, father and grandfather. Garnett is survived by his wife Anna, two daughters Ariana and Miranda, and grandchildren Luca, Francesca and Alessandra.



Ralph Carmichael

Former Life Member. Orchestrator

5/27/1927 - 10/18/2021

Ralph Carmichael, prolific composer, Emmy Award winning arranger/conductor for Nat King Cole, Jack Jones, Ella Fitzgerald and Roger Williams, composer of “The Blob” movie score and considered to be the Father of Contemporary Christian Music, died October 18, 2021, in Camarillo, Calif. He was 94.

Carmichael was born May 27, 1927, in Quincy, Ill. to Rev. Richard and Adelle Carmichael. Pursuing a college education, he moved to California in 1944 where he has resided ever since. Starting in his early 30’s, he wrote and conducted arrangements for artists including Frankie Laine, Rosemary Clooney, Bing Crosby (“Do You Hear What I Hear?”), Stan Kenton, Peggy Lee, Ella Fitzgerald and Jack Jones. He also was a primary arranger/conductor for pianist Roger Williams, creating 20 albums together including 1965’s hit “Born Free.”

Carmichael got a big break when legendary Capitol Records producer Lee Gillette was introduced to some of Ralph’s arrangements in the late 1950s. This led to a prolific collaboration between Ralph and Nat King Cole starting with Nat’s 1960 Christmas album titled “The Magic of Christmas” which was re-packaged in 1962 as “The Christmas Song.” Tracks from this album are still heard every Christmas. Cole and Carmichael produced nine full studio projects together, including Nat’s final sessions in 1964 for the album “L-O-V-E,” recorded just weeks prior to Nat’s death – more collaborations with Nat than any other single arranger.

Carmichael’s skills were also utilized in writing charts for TV shows including “I Love Lucy,” “December Bride,” “Bonanza” and “The Frankie Laine Show,” and he was music director for “The Roy Rogers & Dale Evans Show,” “The King Family Show.” “O.K. Crackerby,” “My Mother the Car” and “What’s This Song?” He was also music director on TV specials for Bing Crosby, Barbara McNair & Count Basie, Julie London, Oral Roberts and Anita Bryant, as well as 14 years with Pat Boone on the Easter Seals Telethon.

Ralph had an extensive history of writing movie scores, including cult classics “The Blob” starring Steve McQueen and “4D Man” starring Robert Lansing, as well as for “The Cross and the Switchblade” starring Erik Estrada and Pat Boone. For many years he wrote film music for the Billy Graham organization: “Mr. Texas,” “Oiltown, U.S.A.,” “The Restless Ones,” “For Pete’s Sake” and “His Land” among numerous others.

He recorded for most of the major labels: CAPITOL (Nat King Cole, Frankie Laine, Ella Fitzgerald, Sue Raney, Earl ‘Fatha’ Hines, Stan Kenton, Tex Ritter, Peggy Lee, Barbara McNair, Ann Richards and his own LPs); KAPP (Jack Jones, Roger Williams, Shani Wallis and his own orchestra); WARNER BROTHERS (Jimmy Durante, King Family, Allan Sherman and Clint Walker); DOT (Pat Boone); RCA VICTOR (George Beverly Shea, Laymen Singers, Billy Graham and Paul Horn). He also recorded numerous projects for International Sacred, Sacred, Christian Faith, Word, Light and Brentwood labels.

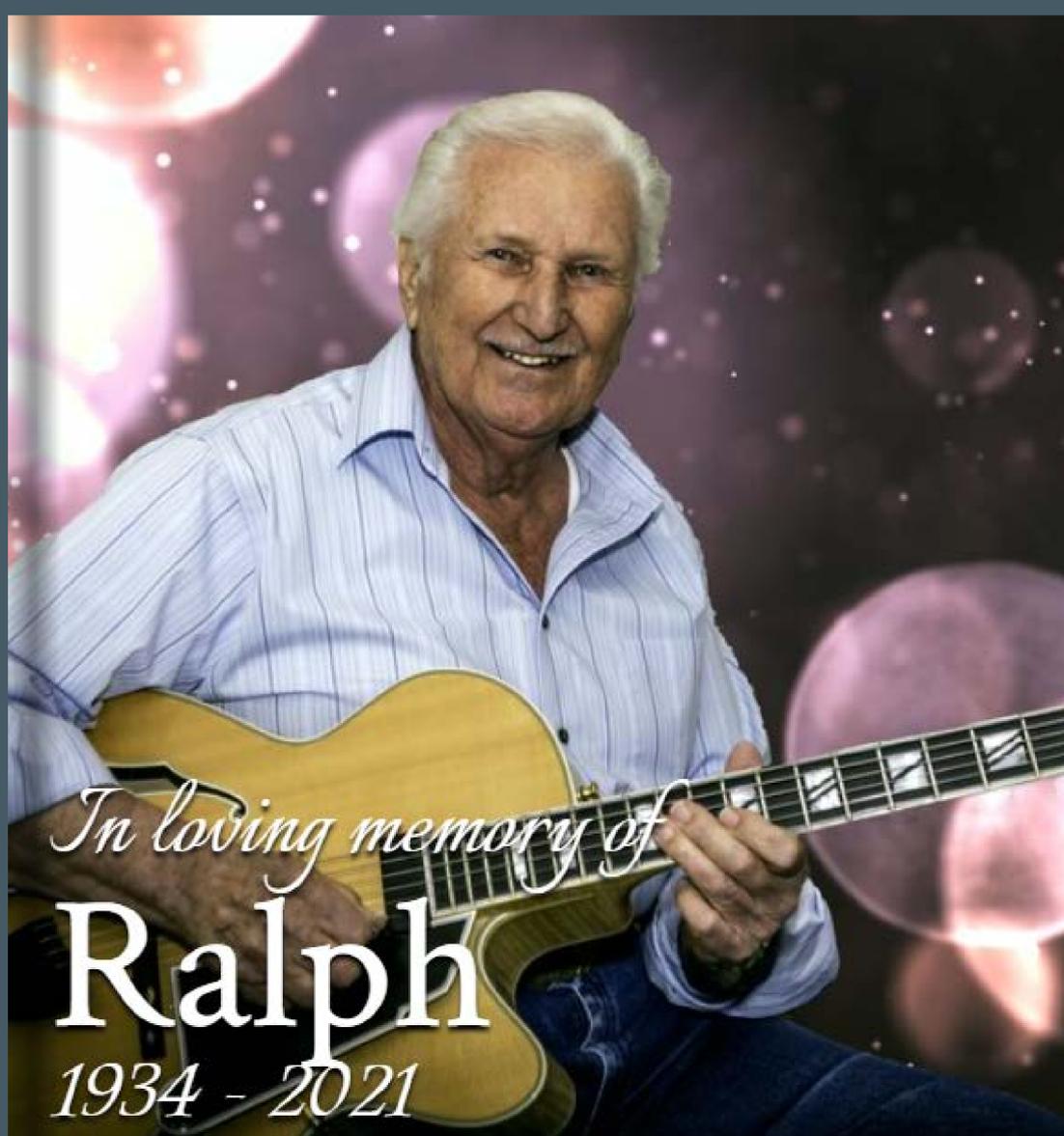
A graduate of Southern California Bible College, he became head of the school’s music department in his early 20s. His first achievement was “Campus Christian Hour” that aired on KHJ-TV in Los Angeles, featuring his college band and singers with big band treatments of hymns and gospel songs. The show won an Emmy in 1951.

Carmichael is considered to be the Father of Contemporary Christian Music because of his focus on creating religious music for the new generation of the 1960’s and beyond. In 1968 he created his own record and publishing companies, Light Records and Lexicon Music Publishing, to promote new Christian artists in addition to his own music, projects that were considered too risky for mainstream labels. Some of the early artists on his label were Andrae Crouch, the Continental Singers, Cliff Richard and Ralph’s studio group “The Young People.” He also served for several years as president of the Gospel Music Association.

Composer of over 300 gospel songs, Carmichael’s compositions have been sung around the world and are standard in many church hymnals – “The Savior Is Waiting,” “There Is A Quiet Place,” “Reach Out to Jesus,” and “He’s Everything to Me” to name a few. His songs have been recorded by Elvis Presley, The Carpenters, George Beverly Shea and hundreds of other artists.

Inducted into the Gospel Music Hall of Fame in 1985 and into the National Religious Broadcasters Hall of Fame in 2001, Carmichael toured for about 25 years with his own big band. He received the Gospel Music Association’s Dove Award in 1994 for his big band CD “Strike Up the Band.” Ralph’s autobiography, “He’s Everything to Me,” was published in 1986.

Carmichael is survived by his wife Marvella; children Andrea, Greg, and Erin; grandchildren and great grandchildren; nieces and nephews. His daughter Carol Carmichael Parks predeceased him.



Ralph Santo Grasso

Life Member. Guitar

3/5/1934 – 9/16/2021

A Renaissance man with a deep love of music, flying, teaching, his rose garden, Cadillacs and especially Leah, his wife of 38 years, Ralph Santo Grasso was born March 5, 1934 in Newark, NJ; he left us on September 14, 2021 following heart surgery.

Ralph was best known as a Hollywood studio musician and as an accompanist for headliners such as Frank Sinatra, Barbra Streisand, Herb Alpert, Tony Bennett, Jimmie Rodgers, George Shearing and even Elvis. His professional career had begun with his first paying job in junior high, followed by an ever-increasing series of gigs including his first TV appearance at age 17. After high school he entered the U.S. Navy World Talent Contest while still in his teens. That win led to his performing for presidents and Queen Elizabeth, and to friendships and professional contacts that lasted a lifetime.

After discharge from the Navy, he held a variety of day jobs while continuing to develop his music career, including one engineering job where he was responsible for building and testing a key module for the X-15 instrument panel. Meanwhile he sought out and became close friends with Les Paul, who showed him a prototype of his invention, the multi-track tape recorder. Drawing on his technical abilities, Ralph proceeded to use two single-track recorders with multiple redubbing to achieve a similar effect in his own studio, much to the amazement of other professional musicians.

Ralph's second love was flying. He and Leah owned a single-engine Navion aircraft that they used for fun trips and for search-and-rescue missions with the California Civil Air Patrol. Helped by Gen. Jimmy Doolittle, he was a founding member of the Southern California squadron of the Confederate Air Force (since renamed "Commemorative"), an organization dedicated to preservation and demonstration of historical aircraft.

Along with Herb Alpert, Clint Eastwood and others, Ralph was a founding member of the "Hollywood Hackers" who raised money for charitable organizations through celebrity golf tournaments throughout the U.S.

Ralph's music took him on seven trips around the world. He was a great raconteur who could talk your ear off with stories of his many experiences and the people he had known. These are chronicled in his 200-plus page autobiography "All the Way to the Top."

On the wall of Ralph's studio in Green Valley, Arizona is a framed copy of the poem "High Flight," which begins, "Oh, I have slipped the surly bonds of earth." He is greatly missed by his many students, friends and admirers. No memorial service has yet been scheduled; in lieu of flowers Leah has suggested donations to MusiciansFoundation.org, who provide support to retired studio musicians, or to TucsonJazzInstitute.com, widely considered the country's best school for young jazz musicians.



Daniel Shindarov

Former Life Member. Violin

12/8/1924 – 10/21/2021

Local 47 Life Member, Russian born and internationally renowned violinist, Daniel Shindarov, passed away on October 21, 2021, in Hollywood at the age of 97.

Former concertmaster in the USSR of Moscow's Bolshoi Opera and Ballet Orchestras, Daniel began his musical training with Pyotr Stolyarsky, who had also been the teacher of Misha Elman, Nathan Milstein and David Oistrakh, with whom Daniel later studied at the Moscow Conservatory.

After emigrating to the U.S. in 1975, Daniel Shindarov served as concertmaster of the San Francisco Opera Orchestra, as well as long-time member of the Los Angeles Chamber Orchestra, the Master Symphony, the Seattle Symphony as well as numerous other ensembles. As a prominent studio musician in Los Angeles, Daniel also performed in many Film Scores and recording sessions.

A public memorial service will be held at 12 noon on November 7, 2021 at Mount Sinai Memorial Park, 5950 Forest Lawn Drive, Los Angeles, CA 90068 (Forest Lawn Drive Exit on the 134 Freeway).



James Stark

Member. Violin

7/18/1948 – 9/29/2020

James Stark: A Lifetime of Music and Performance

by Cheri Jamison and La Mirada Symphony

As a student of Albert Gillis, James Stark began his violin studies at the age of seven in the San Francisco Bay area. In 1980, he was appointed concertmaster for the Heidelberg Chamber Orchestra and toured extensively in Europe and the United States performing in the major capital cities as a soloist in over 150 concerts.

After returning to the United States, Mr. Stark taught at the California State University, Fresno and was concertmaster of the Fresno Philharmonic Orchestra for ten years. He appeared as a soloist numerous times, performing repertoire such as the Barber Violin Concerto and the Brahms Concerto for violin and cello. When free from his teaching duties, he played with the San Francisco Symphony under the direction of Herbert Blomstedt.

Mr. Stark was a member of the Los Angeles Opera Orchestra for 20 years [from 1995-2015], which was under the direction of Plácido Domingo and James Conlon. In early 2001, he was the featured violinist onstage in Handel's "Cesare" as a major soloist with countertenor David Daniels to superior reviews.

He also completed two tours of Japan as a principal player with the Percy Faith Orchestra and recorded on a regular basis for various artists such as Barry Manilow, Steve Lawrence, Keely Smith, Linda Ronstadt and Monica Mancini.

He was well-respected in the Southern California music community. In addition to the LA Opera Orchestra, Mr. Stark has been soloist and member with the La Mirada Symphony, the West Coast Symphony in Santa Barbara, the Brentwood Westwood Symphony, the Pacific Palisades Symphony, La Cañada Presbyterian Church Orchestra, Los Angeles Master Chorale Orchestra and the California Philharmonic.

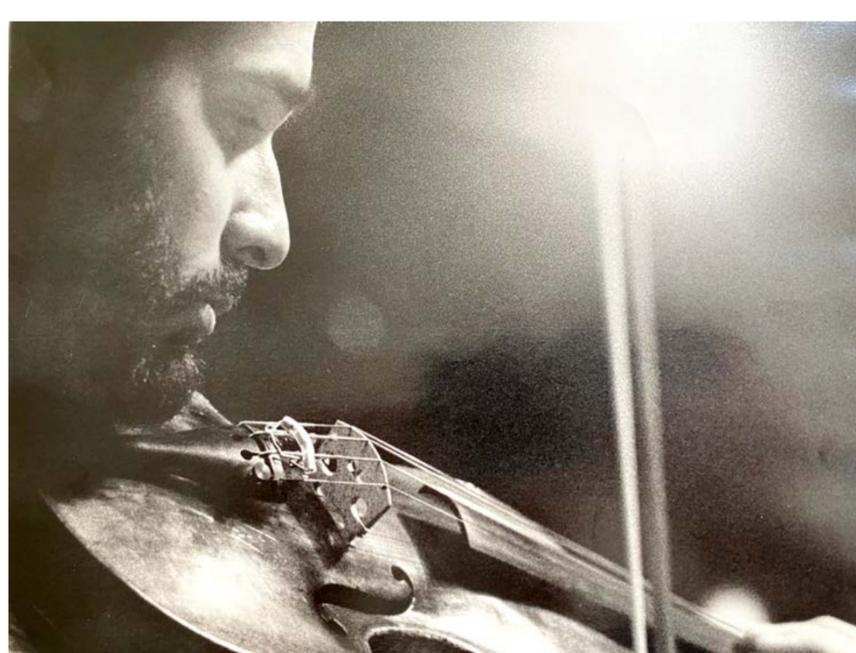
As a music educator, Mr. Stark's impressive musical and technical knowledge touched the lives of thousands of students throughout his career teaching music for 24 years in the California public school system, including the Clovis and Whittier School districts. He retired from teaching in public schools in 2009, but continued to teach privately up until the COVID-19 pandemic in 2020.

During his final hours, his wife Janet and daughter Cheri made sure he was comfortable. Cheri gently sang the aria, "*O mio babbino caro*," (Oh, My Beloved Father) as she held his hand. The classical music station was on quietly all night long. He passed away peacefully in the early morning hours on September 29, 2020.

"The La Mirada Symphony was honored to have someone of his caliber as a past concertmaster," said David Derks, president of the La Mirada Symphony Association. "He will be greatly missed."

Visit James Stark's memorial website:

jamesstarkviolin.wixsite.com/memorial



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with
the Overture

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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.

Letters



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](#).*

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

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. **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. **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



THE SANTA BARBARA
SYMPHONY
Nir Kabaretti, Music & Artistic Director

PRINCIPAL FLUTE 4TH HORN

JANUARY 10-12, 2022

Application Deadline: November 29, 2021
Online Application Form
thesymphony.org/auditions

Employment will begin as soon as mutually agreeable to both the winner and the Santa Barbara Symphony. If a titled position is filled by an existing member of the Santa Barbara Symphony, a 1-year position may also be awarded at the auditions.

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*For information on posting auditions, please visit
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