

# Overture

online



**HAPPY NEW YEAR!**

**Membership Meeting &  
Special Election: Jan. 24**

**Joni Mitchell Receives  
Kennedy Center Honors**

# Overture

online

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

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Linda A. Rapka

**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.

Additionally, officer reports will now be published quarterly, rather than monthly.

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](http://afm47.org/directory) or call 323.462.2161. Thank you!

## AFM LOCAL 47 EXECUTIVE BOARD & COMMITTEES

### Titled Officers

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# Contents

*Navigate back to Contents by tapping the "O"*

Overture Online / Vol. 8 No. 1 / January 2022 / afm47.org

On the cover: Year 2000 U.S. postage stamp featuring "Baby New Year Celebrates:" illustration by J.C. Leyendecker, originally created for the Jan. 2, 1937 cover of the Saturday Evening Post.



## Columns

## Features



**'West Side Story'  
2021: A New Take on  
a Modern Classic**



**Joni Mitchell  
Receives Kennedy  
Center Honors**



**January 24: Special Election, General  
Membership & Musicians' Club Meetings**



**On the Town:  
'Mamma Mia!' & 'Head Over Heels'**



**FMSMF Celebrates 50 Years of Service**

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## More than \$500 Million Distributed to Musicians & Vocalists

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**Find Out If We Have Royalties For YOU**

[www.afmsagaaftrafund.org](http://www.afmsagaaftrafund.org)



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# President Stephanie O'Keefe



An interesting year...

When I began my term in January 2021, there was one business representative in the Electronic Media Division. When that person departed for a new position in July 2021, my assistant and I ran the entire division from the President's Office for some months, until staff could be hired.

Today, I am happy to say that we have three business representatives administering the agreements for live TV, streaming, video games, motion picture/TV film, and sound recording. On a daily basis, every single report form for each of these agreements, including music preparation, is audited, to ensure that musicians are receiving the correct wages and benefits.

I'm also pleased that we were able to replace the entire outdated computer system – which was so old that it could not be updated to Windows 10 – so that staff are now able to work on modern equipment.

And we were truly fortunate to find an IT/software designer who is honest, brilliant, and totally up to the task of creating an updated operating system to replace the dangerously antiquated system currently in use. Although the design and implementation of our new system is a race against time – our 30-year-old system threatens to crash at any moment – I am looking forward to modernizing and streamlining the day to day operations of the Local.

We were able to add administrative staff as well. Our newest staff member, Amber O'Donnell, will begin on January 6<sup>th</sup>. Amber comes from a labor and accounting background and will be running our Membership Department. With her years of experience as a business representative for the UFCW and her degree in forensic accounting, Amber will be a tremendous asset to the Local. I look forward to a warm, welcoming, and efficient Membership Department.

Thank you all for your support. While we have worked very hard to improve conditions at the Local, I am aware of the myriad difficulties musicians are facing every day. It is my intention to create a stable and strong Union that will support and protect musicians and contribute to a flourishing musical community in our city.

Happy New Year,  
Stephanie

# Interim Vice President Bonnie Janofsky



I am honored to have been appointed Interim Vice President of AFM 47. With my 19 years on the Board of Directors and more than four decades as a member, I've known many of you for a long time, and look forward to becoming acquainted with those whom I've not yet had the chance to meet.

In these weeks as Interim VP, I have been observing President O'Keefe in action during contract negotiations. I continue to serve on the IT Committee with Secretary/Treasurer Ng-Poss leading the upgrade to Ensemble 2.0, our proprietary database. My office has been assisting the Membership Department in processing membership renewals and would like to thank all of you who have renewed your membership for the New Year. I am also involved in the Electronic Media Division and am currently auditing all music prep B-forms.

I have been researching the construction and maintenance history of the building and working alongside our longtime facilities supervisor, Reynaldo Diaz. Though officers and staff are working full time, our building is still not open to members. Local 47 looks forward to the time we can safely welcome members back into the building.

We have recently welcomed several new staff members, including Executive Assistant to the Vice President Rita Boehme, who is doing a stellar job. Rita is a violinist, has worked on the staff of the Las Vegas Philharmonic, and has held other positions in which she ran facilities and events – all of which are responsibilities of the Vice President's office. Rita is a wonderful addition to our Local 47 family.

Speaking of family, it's like working with family here at the Local. The staff is excellent and works together as a very cohesive unit. I enjoy coming into the office daily and contributing to our Local as Interim VP. I have been attending the AFM's weekly California Conference and monthly Western Conference Zoom meetings, and am continuing as a delegate to the LA County Federation of Labor, where I have served for many years. We definitely have more power in numbers with our union families working together!

The Vice President's office welcomes you, whether to just say hello or to introduce yourself if we've never met. Please reach out to me at 323.993.3173, [bonnie.janofsky@afm47.org](mailto:bonnie.janofsky@afm47.org), or to my assistant, Rita Boehme, at 323.993.3172, [rita.boehme@afm47.org](mailto:rita.boehme@afm47.org).

Wishing you all health and happiness and a fantastic 2022!

Secretary/Treasurer

**Danita Ng-Poss***Photo by Mustafa Sayed***WHY DID ONLINE DUES PAYMENT BREAK DOWN LAST MONTH?**

Happy New Year!

In December 2021, some of you may have experienced a hiccup on the Membership payment page. This was yet another symptom of our aged Ensemble 1.0 software and a reminder of why it is crucial for Local 47 to update its infrastructure and complete Ensemble 2.0 and the Member Portal. The inability to collect payments on the Local 47 website was due to a missing table that needed to be manually coded on the back end so the user interface could function properly and collect payments on the front end. After a few days of investigation with IT and getting to the root of the problem, the issue was remedied by fixing the code.

This recent problem provides a good opportunity to explain a bit more about the challenges we face with our current membership and work dues accounting structure. As I have said in this column before, Local 47's current database which houses all our members' information and accounting is outdated and unsupported. It is literally on its last leg and we are working as quickly as possible to build our new system.

Many members have asked the reasonable question, "Why don't you just use QuickBooks?" Local 47 does use QuickBooks. QuickBooks can collect payments and handle much of the bookkeeping that Local 47 needs, but it cannot do what our Ensemble software does to track and create a database of each member's jobs and calculate their dues. In addition, QuickBooks cannot calculate the percentages of work dues on each job that must be paid to the Federation.

When you work on a job, you pay a percentage of your wages as work dues to Local 47. The exact amount depends on which collective bargaining agreement (CBA) covers the work. After Local 47 collects your work dues for a particular job on a particular CBA, a percentage of those collected dues needs to be remitted to the Federation. Local 47 pays Federation work dues every month based upon the CBAs under which Local 47 members worked. These dues paid to the Federation help pay the costs to negotiate AFM national contracts. It is only fair that we pay our portion of federation work dues.

At Local 47 we have thousands of members working on jobs under a variety of local and national CBAs. QuickBooks is not designed to do all the intricate calculations to determine the various local work dues and the percentage of each of those dues which must go to the Federation. This is why we have our own custom Ensemble software. This is also why we need to upgrade to Ensemble 2.0. We have pushed Ensemble 1.0 to its maximum capability, and, quite frankly, it's old and cracking under the pressure as we saw in December. Furthermore, Ensemble 1.0 will soon be completely obsolete due to its inability to run on current operating systems.

Local 47 aims to complete a beta version of Ensemble 2.0 in 2022. Once the beta version is ready, we will test it with staff and some members to find all the bugs we can before releasing it to everyone. The exact release date is unknown at this point as there are many moving parts to this project and we need to get it right. Your IT Committee is continuing to monitor development as we work towards beta testing.

Aside from improving dues processing, one of our many goals is to enable new members to fill out application and beneficiary forms on the Member Portal and have it instantly sync with Ensemble 2.0. This will eliminate the current process of downloading PDF forms. As a member, you will also be able to update your contact info through the Member Portal without Local 47 staff having to input that information manually. This will reduce staff workload by ending this laborious, antiquated process. The new online process should also increase data accuracy since the data is coming directly from YOU into the system. The fewer people in the chain, the fewer the opportunities for errors.

In the Member Portal, you will be able to access your profile, see your membership status, see your current work and membership dues balance, and pay your dues anytime, anywhere, using any common internet device. It will be a huge leap forward to have a Member Portal that is synced to Ensemble 2.0. Then Local 47 staff will see what you see, making communication much easier.

When the system is in place, we will encourage members to sign up online and reduce postal mailing of information and statements. By reducing mail to members, Local 47 will be saving postage costs, saving mail processing costs, eliminating problems with undelivered, delayed or lost mail, and reducing our carbon footprint. Win, win, win.

However, Ensemble 2.0 itself is not the end. When Ensemble 2.0 and the Member Portal is near completion, we need to start thinking about rebuilding our Local 47 website. Because of years of neglect, the website is in desperate need of an upgrade. Local 47's website is dated, hard to navigate, and not fitting for a 21<sup>st</sup> century union. We need to keep up with the times. I'm working to keep us on the path in that direction. I foresee 2022 being an important step on this journey.



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



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3820 W. Riverside Dr.  
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#KCHonors #JoniMitchell  
Joni Mitchell on Receiving a Kennedy Center Honor

[Tap for video: Joni Mitchell on Receiving a Kennedy Center Honor \(YouTube\)](#)

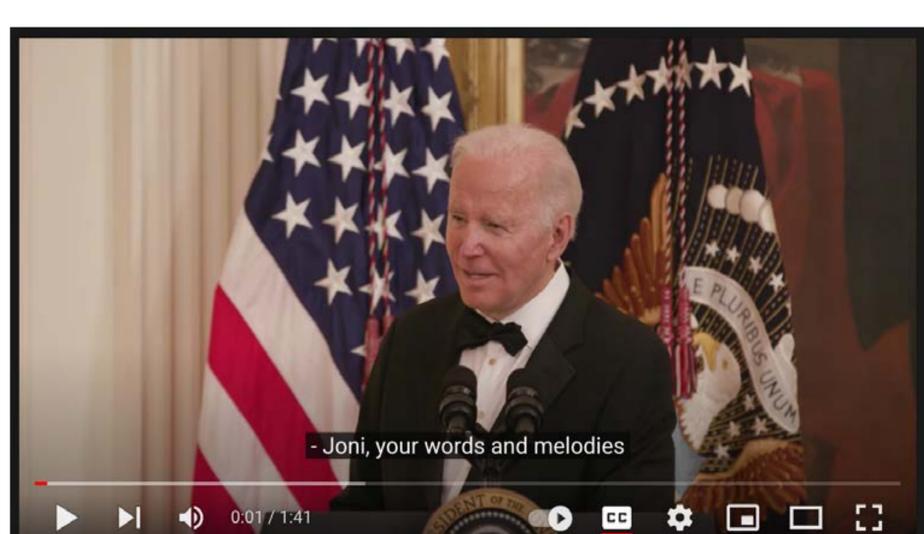
## Joni Mitchell Receives Kennedy Center Honors

Iconic singer/songwriter, AFM Local 47 Life Member Joni Mitchell, was among the esteemed honorees for lifetime artistic achievement by the John F. Kennedy Center in its celebrated 44<sup>th</sup> annual awards ceremony on Dec. 5, 2021.

"The Kennedy Center Honors celebrates luminaries whose art and creativity have enriched us beyond measure," said Kennedy Center Chairman David M. Rubenstein. "Songstress Joni Mitchell blends raw, deeply personal lyrics with her stunningly ethereal voice in 19 albums, becoming one of the most influential singer-songwriters and cultural figures in 20th-century popular music."

Additional honorees at the 44<sup>th</sup> annual ceremony included operatic bass-baritone Justino Díaz; Motown founder, songwriter, producer, and director Berry Gordy; Saturday Night Live creator Lorne Michaels; and legendary stage and screen icon Bette Midler.

"This year's honorees represent the unifying power of the arts and surely remind us of that which binds us together as human beings," said Kennedy Center President Deborah F. Rutter. "These artists are equal parts genius, inspiration, and entertainment."



#KCHonors #JoniMitchell  
President Joe Biden on Joni Mitchell - 44th Kennedy Center Honors (White House Reception)

[Tap for video: President Joe Biden remarks on Joni Mitchell's Kennedy Center Honor \(YouTube\)](#)

Joni Mitchell is an artist of unparalleled gifts as a poet, a songwriter, a musician, a producer, and a painter. She is an icon of modern music and one of the most influential creators of our age. Nearly 60 years after her first performances in Canadian coffee shops and nightclubs, the legend of Mitchell's genius continues to grow.

Mitchell signed to Reprise Records in 1968, the same year she released her debut, *Song To A Seagull*. The albums that followed set a new standard for the marriage of music and lyrics and made her the premier female singer-songwriter of a revolutionary new generation of artists. With songs like "Both Sides, Now," "Chelsea Morning," "Big Yellow Taxi," "Woodstock," and "The Circle Game," Mitchell became a household name. She also redefined the role of women musicians by overseeing all aspects of her albums, including songwriting, arrangements, performance, production, and artwork.

While Mitchell's early music is often categorized as "folk," her sound draws as much from jazz, classical, and rock, and often encompasses bespoke tunings and song structures that defy categorization. Lyrically she delves deeply into both the personal and political, unafraid to explore the raw reality living underneath societal norms and time-worn traditions.

The accolades bestowed on Mitchell have been vast, including multiple Grammy Awards®, the Polar Music Prize, and inductions into both the Rock And Roll Hall Of Fame and the Songwriters Hall Of Fame. In her native Canada, Mitchell has received the Governor General's Performing Arts Award for Lifetime Artistic Achievement, Canada's highest honor in the performing arts, and has been named a Companion of the Order of Canada, Canada's highest civilian honor.

Mitchell has never stopped making art, most recently launching the Joni Mitchell Archives, which began with her curating her vast catalog to reveal hours of previously unissued studio and live recordings. "Joni Mitchell Archives Vol. 2: The Reprise Years (1968 to 1971)" was released in October 2021.

AFM LOCAL

# 47 #WhyUnion?



**Billy  
Sullivan**

**Drums**

Unfortunately, I'm not knowledgeable in legal or work-related matters, especially when it comes to getting paid. With the union I have resources behind me to ensure I'm treated fairly. We are in a business that, for me, is so lonely and isolated that the comfort to know I'm not alone makes the difference.

It's in the sense of belonging that matters!

*– Billy Sullivan, Drums  
Member since 2004*

## What's your answer?

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

# General Membership Meeting & Musicians' Club Annual Meeting

Monday | Jan 24 | 7:30pm



Open to members in good standing

## **Members: Please join us for our first Membership Meeting of the new year!**

This meeting will take place in-person at the following location:

**Luther Burbank Middle School Auditorium  
3700 Jeffries Ave. Burbank CA 91505**

*Masks required per LA County Public Health Dept.*

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

- Presentation of 50 Year Pins
- Special Election to Fill [Vacancy for Vice President](#)
  - Officer Reports
  - Old and New Business

Open to all AFM Local 47 members in good standing.

Please review our meeting policies [here](#).

### [CLICK HERE TO RSVP](#)

*Note: RSVP is encouraged, but not required, to attend the meeting. Your RSVP will assist us in preparing the meeting room setup.*

## **ANNUAL MEETING OF THE MUSICIANS' CLUB OF LOS ANGELES**

Immediately following Membership Meeting

All members of AFM Local 47 are members of the Musicians' Club of L.A. Nine (9) members are needed to constitute a quorum for regular or special meetings of the Musicians' Club of Los Angeles.

Bylaws of AFM Local 47 and the Musicians' Club of Los Angeles may be viewed in the [members section of our website](#). Print copies are available by request from the Secretary's Office: 323.993.3159

## **SPECIAL ELECTION INFORMATION**

### **Vacancy for Office of Vice President**

**Article X Section 4. *Other Vacancies:*** If any office other than President becomes vacant, the Executive Board shall, within two months of the occurrence of the vacancy, appoint a qualified member to fill said vacancy temporarily until an election can be held to fill said vacancy for the remainder of the term at a Regular General Meeting. Notwithstanding, said election shall be held at the next Regular General Meeting for which Due Notice of the election can be given whether or not such appointment has been made.

### **Nominations & Appointments**

**Article IX Section 2. *Eligibility for Office:*** To hold or to be nominated for any office a member must have been in continuous good standing throughout the immediately preceding year. The immediately preceding year shall be defined as... (b) with respect to a special election held pursuant to Article X of these Bylaws, the period of 365 calendar days immediately preceding the date on which the special election is conducted, or; (c) with respect to holding office, the period of 365 calendar days immediately preceding the scheduled date of installation of office. No member shall hold—nor accept nomination for—more than one office....

**Article X Section 5. *Nominations:*** At a General Meeting when a Special Election is scheduled, the Election Board Chair shall assume the chair immediately following consideration of the Minutes and shall accept nominations by voice from the floor. Nomination speeches shall be limited to one minute and no seconding speeches shall be allowed. Nominations shall continue until the Chair, after calling for further nominations three successive times with no response, declares the nominations closed. Nominees may then, if they so desire, address the meeting in the order in which they were nominated, with speeches limited to three minutes. Following speeches by nominees, the meeting shall be declared open for discussion. Each speaker shall be limited to one minute and no speaker shall speak more than once with regard to any one office. After all speakers have been heard, each nominee shall be allowed one additional minute to respond.

**Article X Section 7. *Permanent Appointments:*** If there is no quorum for the Regular General Meeting at which a Special Election has been scheduled, the Executive Board shall declare the member previously appointed to fill the vacancy temporarily to be appointed to the office permanently, and said member shall hold office for the remainder of the unexpired term. If no appointment was made to fill the vacancy temporarily, the Executive Board shall make such appointment as provided in Section 4 of this Article and the provisions set forth in that Section shall apply.

### **Eligibility to Vote**

1. All Local 47 members who are in good standing as of 4:30 p.m. (close of business) on Friday, Jan. 21, 2022 — the last business day prior to the day of the Special Election — are eligible to cast a ballot. (Article IX Section 10)
2. Any Local 47 member who has been suspended or expelled for the non-payment of dues or wishing to reinstate within one year of resignation shall have until 4:30 p.m. on Friday, Jan. 21, 2022 by which to clear his/her delinquency and return to full good-standing status in order to be eligible to cast a ballot. (Article IX Section 10)
3. New members or those rejoining after resignation must complete and submit a membership application no later than Monday, Jan. 17, 2022 by 4:30 p.m. (the week prior to Election Day) so that their membership can be approved at the next Local 47 Executive Board meeting the Tuesday prior to the Election. All applicable fees apply. (Note: The Local reserves the right to refer applications of all persons seeking reinstatement from resignation to the International Executive Board per Article 9, Section 19 of the Federation's Bylaws.) (Article IV Section 1)
4. Full Life Members (aka Active Life Members) in good standing may vote in the Local 47 General Election. Inactive Life Members, who pay a reduced membership fee, are not eligible to vote per our Bylaws. Inactive Life Members wishing to vote may do so by changing their membership status to full Life Member by contacting the Membership Department at 323.993.3116 and completing the process by 4:30 p.m. on Friday, Jan. 21, 2022. All applicable fees apply. (Article IV Sections 10-11)

### **Balloting & Term of Office**

**Article X Section 6. *Balloting:*** When a Special Election is scheduled at a General Meeting, each member shall receive a ballot at the time of being admitted to the meeting. If there should be only one nominee for any office, that nominee shall be declared elected by acclamation. If there are multiple nominees, voting shall be conducted by secret ballot, with ballots deposited in locked ballot boxes. Votes may be cast only for those duly nominated and write-in votes shall not be allowed. At the conclusion of the balloting, or at the end of the meeting at the direction of the chair, the Election Board shall tally the ballots and certify the winners. A member elected under the provisions of this Section shall assume office immediately following Election Board certification and shall hold office for the remainder of the unexpired term. All ballots cast for an election to fill a vacancy shall be retained by the Election Board for one year following the date of certification.

# Events



## **Next General Membership Meeting**

Monday, January 24, 7:30 p.m.

Open to all members in good standing

More info @ [afm47.org/gmm](https://afm47.org/gmm)

## **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](https://afm47.org/orientation)

## **Office Closures**

Monday, January 17 - Martin Luther King Jr. Day

Monday, February 21 - Presidents' Day

*Please Note: While our offices remain closed due to Covid, meetings are currently held via Zoom unless otherwise noted. View our full calendar @ [afm47.org/calendar](https://afm47.org/calendar)*



## Message From the Wage Scale Committee

The Wage Scale Committee and Executive Board are currently reviewing the 2022 Live Performance/Music Prep Wage Scale Book, the current copy of which is available in the [members-only section of our website](#). All membership input is welcomed and appreciated. Please email your comments to [wagescales@afm47.org](mailto:wagescales@afm47.org) by January 7.



**Pay by March 31 to avoid late fees & suspension!**

**[afm47.org/dues](http://afm47.org/dues) | 323.993.3116**





# 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](https://afm47.org/directory)  
323.462.2161**



## Musicians' Club of Los Angeles 2020 Audit Report

The 2020 financial report for the Musicians' Club of Los Angeles is available in the [members-only section of our website](#), or upon request from the Secretary's Office:  
323.993.3162, [webmaster@afm47.org](mailto:webmaster@afm47.org)

## 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](mailto:bookkeeping@afm47.org)

## 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](mailto: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](https://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](https://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.



All photos: Courtesy of Wayne Bergeron

Stephen Spielberg (center) poses with the trumpet section (Ray Riccomini, Wayne Bergeron, Kevin Kobb and Chris Martin) from one of the first scoring sessions of his "West Side Story" remake.

## 'West Side Story' 2021: A New Take on a Modern Classic

by Linda A. Rapka

A modern adaptation of the 1957 musical and subsequent 1961 film, Stephen Spielberg's new "West Side Story" remake explores forbidden love and the rivalry between the Jets and the Sharks, two teenage street gangs of different ethnic backgrounds – all set in a backdrop of some of the most iconic music of our time.

This latest interpretation of the beloved music-filled tale was filmed in New York City in the summer of 2019. Production wrapped that September and was initially set for a December 2020 release, but the coronavirus pandemic forced the date to be pushed up to the following year. As a happy coincidence, the new "West Side Story" December 2021 premiere coincided with the 60<sup>th</sup> anniversary of the 1961 film.

The authenticity of the world-class original score by Leonard Bernstein was preserved in this new incarnation, explains Variety reporter Jon Burlingame, thanks to the four high-profile experts who teamed up to record the score anew. "Oscar-nominated composer David Newman oversaw all of the arrangements and orchestrations; Tony-winning songwriter Jeanine Tesori supervised all of the vocal performances; Grammy-nominated producer Matt Sullivan was on set throughout, supervising the music during shooting; and world-renowned conductor Gustavo Dudamel conducted the Bernstein score with both the New York Philharmonic and Los Angeles Philharmonic."

**Related story:** [How 'West Side Story's' First-Class Music Team Preserved the Authenticity of Leonard Bernstein's Score](#)

Spielberg's "West Side Story" was largely scored in New York with the NY Philharmonic – chosen because the orchestra's home of Lincoln Center was one of the filming locations of the original film – and also featured sessions in Los Angeles with members of the LA Philharmonic. The LA Phil sessions were contracted by Gina Zimmitti. Peter Rotter/Encompass Music Services contracted the smaller jazz ensembles.

"Watching Gustavo conduct the LA Phil along with some specialty soloists for West Side Story was a thrill!" Zimmitti said. "This was one of the first sizable projects recorded back in the studio after months of home studio sessions, thanks to the leadership of Disney film music executive Rebecca Morellato with immense help from the Fox Scoring Stage crew."

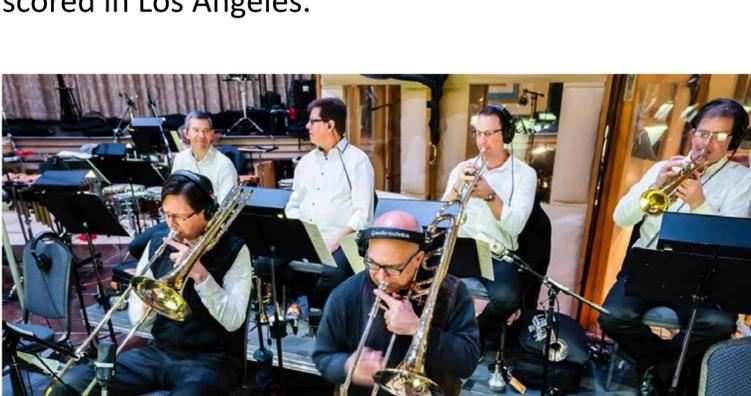


CHRIS LEE PHOTO

Conductor Gustavo Dudamel and director Stephen Spielberg on the scoring stage.

Two L.A. players (George Doering/guitar and Wayne Bergeron/trumpet) were flown to New York to record on the east coast with the NY Phil. Bergeron was hired as principal trumpet and featured soloist and called the experience "the highlight of my career. One of my mentors, Uan Rasey, played first trumpet on the original movie. I took a couple of lessons from Uan, and we got to be friends over the years. My big band was asked to play at his memorial at Uan's request, so to be sitting in his chair playing this iconic music was quite a rush for me. If I said I wasn't nervous, I would be lying. Going to New York and recording with the New York Phil was a blast. I am so honored."

Sessions began in New York in May of 2019 and continued into January 2020 largely with members of the NY Phil and Bergeron on first trumpet. David Newman conducted the first sessions in May of 2019 and LA Phil's Gustavo Dudamel conducted the remaining NY and LA sessions. In March 2020, a small group in L.A. recorded a session and additional dates for later that month were scheduled, but when Covid hit they were postponed for much longer than anyone could have anticipated. When scoring finally resumed later that fall, a small jazz group date was scored in Los Angeles.



CHRIS LEE PHOTO

"WSW" trumpets: Chris Martin, Wayne Bergeron, Ethan Bensdorf and Thomas Smith.

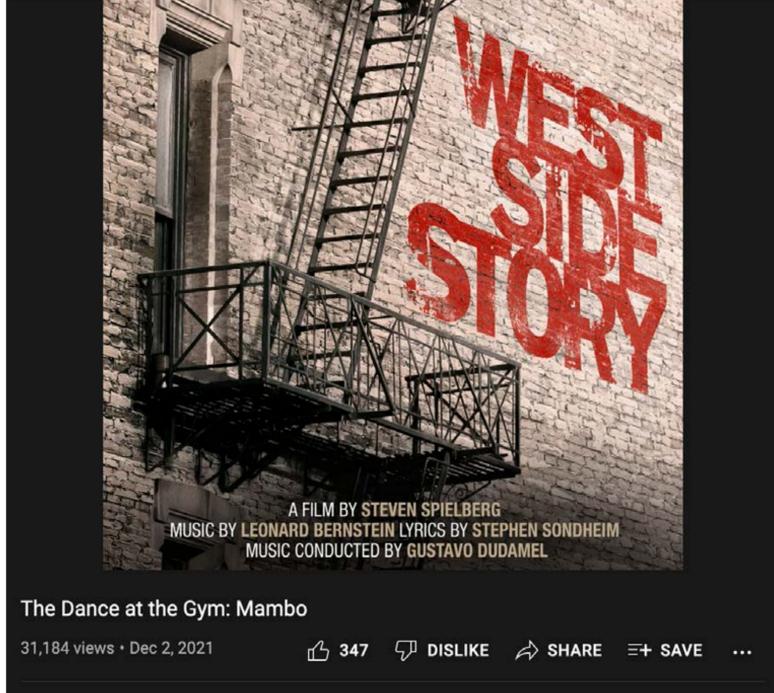
Trombones: George Curran and Joseph Allesì.

One session at the Manhattan Center in 2019 had a particularly special audience. "The Bernstein family, members of the new cast, Bruce Springsteen, John Williams (who played piano on the original score), Rita Moreno, Spielberg, and Dudamel on the podium — a lot of music royalty were in that room," recalled Bergeron. "We recorded 'America' and when we got to the mambo scene, they asked me to stand up for the solo. It was odd since I don't normally do that in a recording session. I soon found out why. When they called a break, they announced that the Obamas were there. I got to spend a few minutes talking to Barack and Michelle Obama. He asked me questions about trumpet and music. He found out I was one of the only players from Los Angeles and asked, 'So why are you here? What makes you so special?' I told him I had been performing the score with David Newman in different cities for the 50<sup>th</sup> anniversary of 'WSS.' He asked me other questions, and I said, 'Mr. President, I have questions for you, too!' We laughed. I called my wife immediately afterward; I was shaking, actually shaking, because I couldn't believe what had just happened."

[continued on next page >](#)

# WEST SIDE STORY

(continued from previous page)



The Dance at the Gym: Mambo  
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^ Tap to listen - "The Dance at the Gym: Mambo."

Bergeron recounts recording the famous mambo scene. “I recorded several takes with the orchestra but was asked to do one as an overdub after they released the orchestra. They wanted to be able to control the sound. I was alone on the soundstage with members of the Bernstein family, some cast members, Moreno, Williams, Dudamel, Newman, Sullivan, and Mark Graham. After completing the solo, Dudamel came over, gave me a hug and said, ‘That’s the take!’ There were a lot of cameras in the room filming the documentary on the making of the movie. I wish my mother was alive to see this; it really was a pinch-me moment. I am forever grateful to David Newman and Mark Graham for giving this opportunity.”

“Since the moment 'West Side Story' hit Broadway in 1957, Leonard Bernstein and Stephen Sondheim’s iconic music has helped define America’s musical identity,” Spielberg said in a statement. “To find a team with the experience and talent to honor the original work — while bringing a fresh vision to our new adaptation — was a tall order. I’m confident that this incredible group will do just that, and I am privileged and grateful to have them as partners on this journey.”

Spielberg’s “West Side Story” is currently playing in major theaters everywhere.

## 'West Side Story' – Los Angeles Musicians

### FIRST VIOLIN

- Martin Chalifour (CM)
- Bing Wang
- Akiko Tarumoto
- Shelley Bovyer
- Rochelle Abramson
- Camille Avellano
- Minyoung Chang
- Jordan Koransky
- Edie Markman
- Rebecca Reale
- Stacy Wetzal
- Gabriela Peña Kim

### SECOND VIOLIN

- Lyndon Taylor (p2)
- Mark Kashper
- Kristine Whitson
- Johnny Lee
- Ingrid Chun
- Jin Dai
- Tianyun Jia
- Chao-Hua Jin
- Michelle Tseng
- Justin Woo

### VIOLA

- Teng Li (1<sup>st</sup>)
- Ben Ullery
- Dana Lawson
- John Hayhurst
- Ingrid Hutman
- Michael Larco
- Hui Liu
- Meredith Snow
- Leticia Strong
- Mick Wetzal

### CELLO

- Robert DeMaine (1<sup>st</sup>)
- Jonathan Karoly
- Jason Lippmann
- Gloria Lum
- Brent Samuel
- Ben Lash
- Ben Solomonow
- Mia Barcia Colombo

### BASS

- Chris Hanulik (1<sup>st</sup>)
- Oscar Meza
- David Moore
- Peter Rofé

### FLUTE

- Cathy Karoly (1<sup>st</sup>)
- Elise Henry
- Sarah Jackson

### OBOE

- Marion Kuszyk (1<sup>st</sup>)
- Lelie Resnick
- Carolyn Hove (EH)

### CLARINET

- Burt Hara (1<sup>st</sup>)
- Andrew Lowy
- Josh Ranz
- Michael Yoshimi

### BASSOON

- Whitney Crockett (1<sup>st</sup>)
- Alex Garcia
- Evan Kuhlmann (contra)

### SAXOPHONE

- Dan Higgins (1<sup>st</sup>)
- Greg Huckins
- Rusty Higgins
- Chad Smith

### FRENCH HORN

- Mark Almond (1<sup>st</sup>)
- Ethan Bearman
- Sarah Bach
- Laura Brenes

### TRUMPET

- Wayne Bergeron (1<sup>st</sup>)
- Tom Hooten (1)
- James Wilt (2)
- Jeff Strong (3)

### TROMBONE

- David Rejano (1<sup>st</sup>)
- Paul Radke
- John Lofton (bass)

### TUBA

- Doug Tornquist

### PERCUSSION

- Matt Howard (1<sup>st</sup>)
- James Babor
- Wesley Sumpter
- Eddie Meneses
- Luis Conte
- Alex Acuña

### TIMPANI

- Joe Pereira

### DRUMS

- Bernie Dresel

### HARP

- Emmanuel Ceysson

### PIANO/CELESTE

- Tom Ranier

### GUITAR

- George Doering

### UPRIGHT BASS

- Mike Valerio

### CONTRACTOR

- Gina Zimmitti

## 'West Side Story' - Los Angeles Jazz Ensemble

### UPRIGHT BASS

- Mike Valerio

### SAX AND CLARINET

- Dan Higgins (1<sup>st</sup>)
- Sal Lozano

### TRUMPET

- Wayne Bergeron

### GUITAR

- George Doering

### DRUMS

- Bernie Dresel

### PERCUSSION

- Alex Acuña (1<sup>st</sup>)
- Luis Conte

### PIANO

- Christian Jacob

### CONTRACTOR

- Peter Rotter for Encompass Music Partners

BENNY ANDERSSON & BJÖRN ULVAEUS'  
**MAMMA MIA!**  
THE SMASH HIT MUSICAL BASED ON THE SONGS OF ABBA®



## 'Mamma Mia!' @ La Mirada

Last fall, audiences at the La Mirada Theatre were swept away by the infectious music, funny story, and dazzling dance numbers that have made "Mamma Mia!" a worldwide phenomenon. The production, which featured an AFM Local 47 musical ensemble contracted by Eric Heinly, ran Oct. 28 through Nov. 21, 2021.



Photos: Courtesy Eric Heinly

Andrew Lederman, Brent Crayon, Ron Colvard



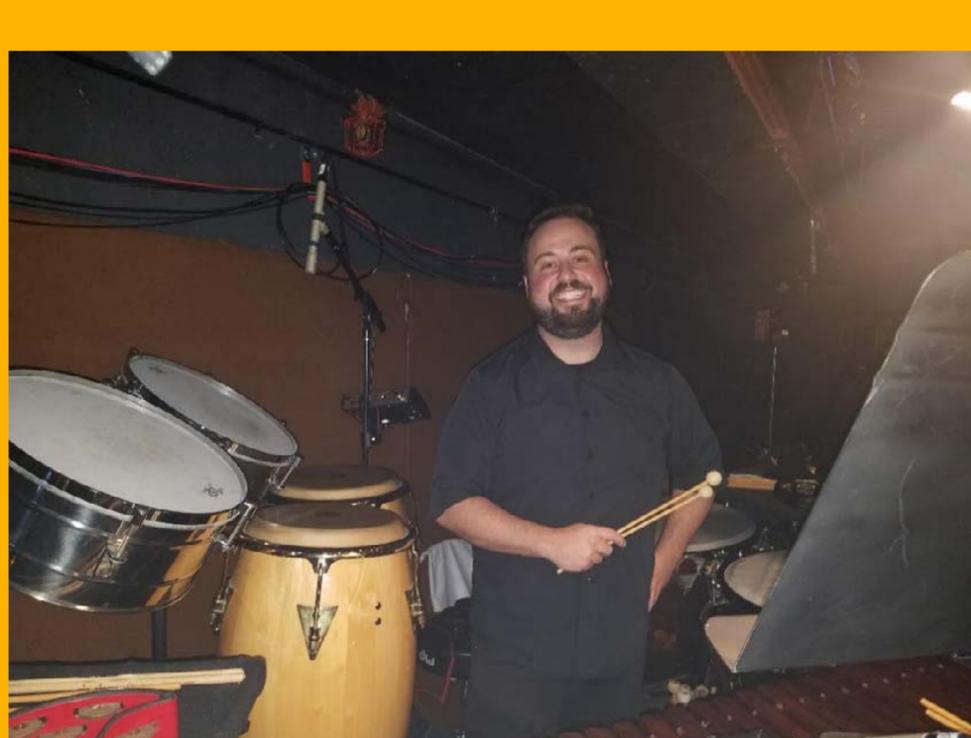
Chris Thigpen



Jonathan Richards



Keith Thompson



Nick Stone



Will Yanez, Jack Majdecki



Photos: Courtesy Eric Heinly

## 'Head Over Heels' @ Pasadena Playhouse

The music of the Go-Go's fueled the non-stop, dance-filled joyride through magic, merriment and mischief called "Head Over Heels," which enjoyed a run at the Pasadena Playhouse Nov. 9 through Dec. 12, 2021.

From the first notes of "We Got the Beat" to the final rapturous curtain call, audiences were whisked away through a world of whimsy and wit.

The all-woman AFM Local 47 band contracted by Eric Heinly (pictured above, L-R): Nicole Marcus, drums; Hisako Ozawa, guitar 2; Nikki Stevens, guitar 1; Laura Hall, keys/bandleader; and B.B. Kates, bass.

HEAD OVER HEELS



NOV 9 - DEC 12

PASADENA  
PLAYHOUSE

BAND



## Film Musicians Secondary Markets Fund Marks 50<sup>th</sup> Anniversary

*by Jon Burlingame | reprinted with permission of Variety Media, LLC*

The Film Musicians Secondary Markets Fund, which collects and distributes residuals to union musicians who play on film and TV shows, will mark its 50<sup>th</sup> anniversary in 2022.

It's become a financial lifeline for many musicians, from helping them to achieve financial security to being a primary income source during their retirement years.

Every July 1, the FMSMF sends checks to nearly 17,000 working and retired musicians, and the beneficiaries of those who've passed away. According to executive director Kim Roberts Hedgpeth, this money constitutes about 1 percent of the so-called "producers' gross receipts" from the sale of a film or TV show into a "secondary market": free TV, cable TV, streaming services, home video or other venues. (Musicians are not entitled to share in profits from the original box office take.)

This all started around 1960 when producers wanted to sell their movies to TV but faced opposition from actors, writers, directors and craftspeople who asked to be repaid when their work appeared in another medium.

Producers came up with this concept — a small percentage of the profits from licensing the work — and it has become standard practice in the industry since that time. The FMSMF functions as a middleman between the American Federation of Musicians (the union representing professional players) and the various studios, networks and independent producers who are signatories to AFM agreements calling for these payments.

"We are a nonprofit payroll house that acts like a multi-employer pension plan," Hedgpeth explains. "We're a one-stop shop. If you are a musician who did a score at Sony one day, at Fox another day and at Warner Bros. another day, and your [initial] checks might be coming from all kinds of different places, when it comes to residuals, you only need to look for one check from us." The amounts range from a few hundred dollars to — in some cases, in which older musicians have worked on many popular films — sums running into the hundreds of thousands.

The fund has seen an ever-growing allotment of money owed to the musicians. Back in 1988, it distributed about \$10 million. By 2000, the figure had grown to \$43 million and in 2019, it broke the \$100 million mark. This year the amount was nearly \$109 million (based on total collections from the producers of \$124 million).

"There is no question that the growth in residuals is primarily driven by streaming," Hedgpeth points out.

About 40 percent of the money currently being collected represent streaming options, suggesting "more product is being moved into secondary markets to a greater extent than in prior years." And that money is key for a professional player to survive in today's marketplace, says Recording Musicians Association international president Marc Sazer. "When you're first starting out, it's an important enticement to a solid career," he says. "Once you've developed a career, it's absolutely essential to be able to raise a family, have a home and lead a middle-class life. And for thousands of retired musicians, it's a fundamental part of their retirement."

Last year, in the midst of the pandemic when no one was working, Sazer adds, "the fund did something unprecedented and, frankly, heroic. They distributed that year's residuals checks months early, and it literally saved people's lives." As Hedgpeth explains: "Musicians suddenly woke up one day and all their jobs were gone. We were the only place that could provide some income to musicians who were just stranded when the industry shut down in March [2020]."

The FMSMF staff scrambled and, because they could actually still work in their Encino, California, offices (having been declared "critical infrastructure" for the business, just as SAG-AFTRA was), managed to issue checks on May 22 ahead of the traditional July 1 date.

Oboist Lara Wickes remembers getting her first FMSMF check in 2010. She was struggling to make a living as a professional musician, juggling recording dates, live performances and teaching. But she had played on the score for James Cameron's blockbuster "Avatar," and its sale to cable, DVD and other markets resulted in a \$3,000 check, which was "huge" at the time, she recalls.

This money "makes our community better, more comfortable and more able to focus on music-making rather than just survival," Wickes says. "It feels like I've made a much more meaningful contribution if I'm being compensated in a way that's parallel to the actors and writers and so forth."

Music plays a major role in the artistic triumph or failure of any visual-media project, so for the musicians to share in any financial success is well deserved, execs say. (Imagine, for example, "Titanic" minus James Horner's Oscar-winning score, or "Jaws" without John Williams' now-iconic shark theme, both recorded with L.A. union players.)

Says AFM Local 47 President Stephanie O'Keefe: "The Film Musicians Secondary Markets Fund supports musicians in two very important ways. It allows musicians to share in the tangible profits of successful projects, but perhaps more importantly it recognizes their contributions to the great American art of filmmaking."

Adds Wickes, "Everybody in the room, on any recording project, has spent tens of thousands of hours perfecting their craft in order to even be considered [for a recording session]."

"The best orchestras in the world are also the best-paid orchestras and that's not a coincidence," she notes. "A freelancer who does this work can make a salary that's on par with a topnotch orchestra. And we've got to keep the standards as high as we can." Hedgpeth is constantly stressing to producers that "residuals payable to this fund won't break the bank. It's a small percentage. If the film doesn't do well, the percentage is probably negligible. And if you're paying \$1 million in residuals, that means you've already made \$100 million."

# PROUD TO SERVE THE WORLD'S GREATEST MUSICIANS SINCE 1972



FILM MUSICIANS  
SECONDARY MARKETS  
FUND





*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](mailto:musicians@pacfed.com).

Website: [pacfed-musicians.com](http://pacfed-musicians.com)

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#### 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](http://flexplan.com)

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#### 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](http://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](http://afm-epf.org)



## Workers Standing Together in Record Numbers to Turn the Tide in California and Across America

by Steve Smith, California Labor Federation

Though working people have faced innumerable challenges in 2021, there's a silver lining. Like never before, workers are organizing to fight back against corporate control of our economy. Collective action has led to a series of strikes and near strikes that put the wealthy and powerful on their heels and led to groundbreaking gains on wages, benefits and health and safety, to name a few.

And as a result of unions pushing for stronger worker protections, public sentiment is squarely behind workers fighting for a better deal on the job, as [SEIU-USWW leader David Huerta details in CalMatters](#):

*"While there is not a lot of hope among many, there is this: 78% believe it is important for workers to organize so that their employers don't take advantage of them.*

*"We are seeing that on an ad hoc basis in a phenomenon some are calling the "great resignation." A record number of workers quit their jobs in 2021, spawning a worker-driven labor shortage.*

*"Job levels have not returned to pre-pandemic levels not because there is a shortage of low-wage jobs, but because of widespread dissatisfaction with the conditions that come with those jobs. Workers are fed up and feeling empowered."*

The empowerment workers are feeling amounts to more than just a "moment" for labor. It's an evolving movement led by those who have suffered the most under corporate rule: young people and people of color. [Recent surveys have shown record support for unions and collective action](#) by Gen Z, for example. That bodes well for the future of not just unions, but our economy. But, as more worker victories threaten the vice-like grip the wealthy and powerful hold over this country, we know they're going to use their influence to try to quell the resistance we're seeing now. We must steel ourselves for the fight ahead.

Says Huerta:

*"There have been periods in our history when dissatisfied workers have successfully pushed for change. There were periods, such as after the World Wars or coming out of the Great Depression, when working people made great contributions to society and then insisted that they be rewarded.*

*"For the essential workers – Black, Latinx, Asian, white – whose sacrifices made it possible for us to get through the worst of the COVID-19 pandemic, this is another such time.*

*"To move our economy forward so that it works for all of us, workers need a stronger voice, not a muffled voice.*

*"It will take collective resolve to bend the arc of inequality, to close the gap between rich and poor, to re-create a thriving, racially inclusive middle class that can again have faith that children will fare better than their parents.*

*"That's the union agenda. Californians are on board."*

The lesson is simple: When workers stand together in unions, anything is possible. Just ask workers at Starbucks, Amazon, Kaiser and other mighty corporations, who've recently made major gains despite corporate opposition.

[- via Labor's Edge/CA Labor Federation](#)



## In Memoriam

**William Jerry Burgan**

2/3/1945 - 3/29/2021

Life Member. Guitar/Vocalist

Survived by spouse

**Joseph Eich**

Life Member. Trumpet

6/4/1928 - 1/22/2021

Survived by spouse

**Gary G. Gray**

Life Member. Clarinet

12/16/1939 - 12/12/2021

Survived by spouse

**Michael Nesmith**

Member. Guitar

12/30/1942 - 12/10/2021

Survived by children & grandchildren

**David P. Searfoss**

Life Member. Trumpet

7/11/1947 - 11/27/2021

Survived by spouse

Send your Final Notes remembrances using our online submission form at: [afm47.org/overture](https://afm47.org/overture)

or you may send to:

[overture@afm47.org](mailto:overture@afm47.org)

Local 47 Overture Online

3220 Winona Ave.

Burbank CA 91504



### **Gary Gray**

Life Member. Clarinet  
12/16/1939 – 12/12/2021

*by Juliette Gray*

Gary was born in Indianapolis and received his undergraduate and graduate degrees from IU School of Music. Upon graduating, he played in local orchestras and traveled with various jazz bands on clarinet and saxophone.

After moving to Los Angeles as a teaching assistant to Mitchell Lurie at UCLA, Gary won a prize, given in person by Frank Sinatra, and it was Sinatra who arranged a gig for Gary at Warner Bros., which was the beginning of his studio career, subsequently playing on over 1,500 movies and TV shows

Following, Gary had at least four parallel careers as a studio musician; a recording artist (nominated for a Grammy); orchestra and chamber music artist; and rose to the ranks of professor of woodwinds at UCLA. So it's not surprising that many students from all over the world came to study at UCLA because of Gary's reputation. Over the years many of his students have gone on to have prestigious music careers of their own and consider Gary's influence to have made a profound difference in their lives.

Gary was talented, respected, modest, generous with his time — counseling his students on the realities of a career in music, taking them to studio calls, giving them reeds when they could not afford them, helping them select the right Instruments, loaning his own larger instruments, attending all their student recitals, and first and foremost a real gentleman. Upon his retirement Gary was the first faculty member in the music department at UCLA to be awarded the title of Professor Emeritus.

Gary's last live performance was a sold out house at Schoenberg Hall at UCLA. The concert was a combination of classical, jazz and film music entitled "Jazzical Journeys" and can be heard on many of the digital streaming channels. Gary loved the concept behind this project as it was a culmination of his many SHADES OF GRAY. For a digital version of the brochure from the CD and any other information email [juliette@juliettegrayvo.com](mailto:juliette@juliettegrayvo.com).

Needless to say, Gary will be greatly missed by many including his wife Juliette, son Tony and sister Carla, as well as many other extended family members in London and Spain, plus numerous colleagues and students.

To acknowledge Gary's legacy, the Herb Alpert School of Music has created the [Herb Alpert UCLA Scholarship Fund in Clarinet & Saxophone](#).



### **Gary Gray**

Life Member. Clarinet

12/16/1939 – 12/12/2021

*by Jonathan Sacdalan*

It is with a heavy heart that I share the passing of clarinetist Gary Gray, one of the most beloved members of our Los Angeles recording community.

Gary had a monumental career that spanned more than 50 years and included recording in over a thousand TV and film soundtracks, collaborating with luminaries like Frank Sinatra and Aaron Copland, playing principal clarinet in the Los Angeles Chamber Orchestra, performing as a founding member of the Pacific Serenades chamber ensemble, commissioning numerous solo and chamber works, and making his Grammy-nominated recording of the Copland clarinet concerto among other highly regarded albums. For over five decades, he served as professor of clarinet studies at UCLA, where he was beloved by generations of clarinetists who now lead successful careers locally, nationally, and abroad. His mentorship shaped myself and other students both musically and as individuals, but anyone who knew him will have fond memories of his humor, generosity, friendship, and unshakable optimism. I consider myself fortunate to have studied with such a wonderful person.

Our hearts go out to all who had the pleasure of knowing Gary, as a colleague and friend.

Gary's students meant the world to him. Please consider continuing his legacy of supporting the next generation of clarinet and saxophone talent by contributing to the [Gary Gray Scholarship Fund](#).



## Michael Nesmith

Member. Guitar

12/30/1942 - 12/10/2021

The world of music, movie, television and pop culture at large are collectively mourning the passing of Michael Nesmith of the Monkees. The singer-songwriter left behind a long and rich history involving not just the Monkees, but also myriad creative ventures.

"With Infinite Love we announce that Michael Nesmith has passed away this morning in his home, surrounded by family, peacefully and of natural causes," his family said in a statement. "We ask that you respect our privacy at this time and we thank you for the love and light that all of you have shown him and us."

Tributes to Nesmith have flooded social media, with fans and celebrities alike expressing their sorrow at the death of the Monkee in the wool hat. Micky Dolenz, who just recently completed the Monkees' farewell tour with Nesmith, [shared his grief to Rolling Stone](#).

"The last show of the tour is pretty much a blur to me. I tried to stop thinking about it because I knew if I didn't, I'd never get through any of those songs," Dolenz admitted. "As it was, I still had my moments. I had a couple of moments where I had to turn around and get ahold of myself. I especially did not try and think about it because I probably wouldn't have made it through the show. Our last conversation probably took place that night, but I don't recall it specifically. We did hug that night on the stage. And the whole tour was very emotional for me. I knew it was pretty unlikely that, for whatever reason, we'd ever be doing this again. That was both our attitudes for us. We went out with flair."

"Everyone at Rhino is overwhelmed with sadness today to hear the news of Michael Nesmith's passing. Nez was not only a GRAMMY® Award-winning musician, songwriter, actor, filmmaker, producer, novelist, businessman, and philanthropist, he was also a dear part of the Rhino family and a pillar of the label for more than four decades," said Mark Pinkus, the president of Rhino Records, in a press statement.

"As a member of The Monkees, Michael won over the hearts of millions as a performer and songwriter, for both the band ('Mary, Mary' and 'Circle Sky') as well as other artists ('Different Drum' by Linda Ronstadt's Stone Poneys). He then went on to become a pioneering figure in the rise of country rock with his First National Band and a true visionary in film and TV at the dawn of the music video era. When I became President at Rhino, Nez was the first artist to give me a call of congratulations and he remained a critical figure at the company throughout his final years. I had the honor of attending the final show of The Monkees' farewell tour last month at the Greek Theater in Los Angeles, where Michael shared the stage with Micky Dolenz for the last time. On that night, Nez once again showed his unique ability to captivate fans with his immense talent, earnest words, and undeniable charm. We are grateful to have been a part of his incredible career and will continue to celebrate the legacy he leaves behind. We send our sincere condolences his family, friends, and fans around the world. Rest in Peace, Nez."

[- via Rhino Records/monkees.com](#)



## David Searfoss

Life Member. Trumpet

7/11/1947 - 11/27/2021

David P. Searfoss, 74, of Santa Monica, CA, passed away peacefully at St. John's Hospital on Saturday, November 27, 2021 with family by his side. The late Mr. Searfoss was a longtime Santa Monica resident and a member of the American Federation of Musicians Local 47.

A private graveside service and burial will take place at Forest Lawn Mortuaries, Hollywood Hills on Wednesday, December 22 at 9:30 a.m. with the Reverend Patricia Farris officiating. Plans for a Celebration of Life for out-to-town family, friends and colleagues is being planned for a later date at the First United Methodist Church of Santa Monica where he and his family are longtime members.

David was born on July 11, 1947 in Bangor, PA to Williston and Romelda (Beegle) Searfoss. He was married to Janet (Loos) Searfoss on June 20, 1992 at the First Congregational Church of Mendon, IL. His wife survives him.

Other survivors include two sons, Preston and Brandon of Santa Monica; two sisters, Mary (Larrie) Dean of Midlothian, VA and Lissa Searfoss of Richmond, VA; his wife's parents, Richard and Marilyn Loos of Mendon, IL; a brother-in-law, Steve (Roberta) Loos of Mendon, IL and a sister-in-law, Richlyn (Tim) Robertson of Quincy, IL; eight nieces and nephews, and 14 great nieces and nephews. David was preceded in death by his parents.

David grew up near Stevensville, MI. He earned his Bachelor of Music at Michigan State University and enlisted in the Armed Forces where he was stationed at the United States Military Academy at West Point, New York and played trumpet in the Army Band. He earned his master's degree at the Manhattan School of Music during his time in service.

David held the position of Co-Principal Trumpet of the Honolulu Philharmonic from 1974 to 1976 before returning to the Los Angeles area to further pursue his performance career. He served as Associate Principal Trumpet with the Pasadena Symphony and Pops Orchestra since 1983. David was also a member of the St. Matthews Episcopal Church Chamber Orchestra and played regularly at his home church.

Through the years he worked for the Los Angeles Philharmonic, Los Angeles Opera Company, and numerous Los Angeles and Westside churches. He has recorded with the Pasadena Symphony and the Los Angeles Chamber Orchestra and played on over 100 motion picture and television soundtracks. Movie credits include "Airplane," "Star Trek I," "The Blues Brothers," "Flash Dance," "Who's That Girl," "The Thorn Birds," "Addams Family Values," "My Blue Heaven," "Robin Hood: Prince of Thieves," "The Fugitive" and "Toy Story II."

David was a sports enthusiast and followed college and professional basketball, baseball and football. He also enjoyed playing tennis and golf during his formative years and more recently enjoyed playing softball with his church team and putting at the golf course with his sons. He attended local sports card conventions, and was an avid collector of sports cards and memorabilia, coins and stamps. He took great interest in the stock market, politics, and social justice. David enjoyed private teaching numerous SMMUSD and LAUSD students through the years and had the privilege of seeing several launch professional careers in music and performance. He loved his community, and especially his family.

Memorial contributions may be made to the First United Methodist Church of Santa Monica or the Pasadena Symphony.

- Submitted by: Searfoss family

share YOUR story  
*with*  
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**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](http://afm47.org/overture).

# Letters



***We want to hear from you!***

*Send in your Letters to the Editor:*

*[overture@afm47.org](mailto:overture@afm47.org)*

*3220 Winona Ave.*

*Burbank CA 91504*

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

## Notice Re: Supreme Court Beck Decision

In June 1988, the United States Supreme Court issued its decision in "Communication Workers of America v. Beck." That decision interpreted and applied the National Labor Relations Act to prohibit unions from charging objecting nonmember employee fees a Union spends for matters unrelated to collective bargaining, contract administration, grievance adjustments or other activities normally and reasonably undertaken to advance the employment related interest of employees.

The Local 47 Executive Board has adopted a policy to govern the implementation of the Beck decision, as well as more recent decisions by the National Labor Relations Board addressing the matter of Union security arrangements, by AFM Local 47. A complete version of the policy is in the Secretary's Office.

Sections 8(a)(3) and 8(b)(2) of the National Labor Relations Act permit unions in non-right-to-work states to enter into collective bargaining agreements with employers that require employees, as a condition of employment, either to join the union (and thereby enjoy the full rights and benefits of membership) or to pay fees to the union (and thereby satisfy a financial obligation to the union without enjoying the full rights and benefits of membership). That requirement serves the legitimate purpose of ensuring that each employee who benefits from union representation pays a fair share of the cost of that representation.

Whereas employees have the right to join and support a labor union, or refuse to join a union, only members enjoy valuable benefits and rights. Such membership benefits include the right to attend and participate in membership meetings, participate in formulation of union policy, nominate and vote for union office, run for union office, participate in negotiations, vote for new collective bargaining agreements, vote for strikes, use of the Studio 47 and other valuable benefits.

Employees who chose to not be members of the Union pay dues and/or fees, but they do not enjoy any of the rights and privileges of membership. Non-members may object to paying dues and, therefore, pay an agency fee based on Union expenditures that reasonably related to representational activities including collective bargaining, contract negotiations, and grievance adjustment and related activities. Non-members who choose to object must do so in writing. Such a request must be in writing, and it must include the employee's full name and address. The request must be sent to: Secretary/Treasurer, AFM Local 47, 3220 Winona Ave. Burbank CA 91504. The request is valid until withdrawn by the employee.

Non-members who submit an objection shall receive information regarding how the Union calculates representational expenditures and have their dues reduced by the percentage of non-representational expenditures. This reduction in dues will commence on the first day of the month following the receipt of the objection. Work dues are calculated at between 3% - 5.1% of gross wages depending on the contract type. We estimate that objectors will be required to pay about 85.72% of work dues. Membership dues are currently \$210. We estimate that objectors will be required to pay about 85.72% of membership dues, which is \$180.01.

## 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](http://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](mailto: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](http://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

# SAN BERNARDINO SYMPHONY ORCHESTRA

The logo for the San Bernardino Symphony Orchestra, featuring a stylized red graphic element that resembles a musical note or a flame, positioned between the words "BERNARDINO" and "INO".

## Notice of Auditions

**San Bernardino Symphony Orchestra  
Anthony Parnter, Music Director**

The San Bernardino Symphony Orchestra announces  
vacancies for the following positions:

### **Concertmaster**

Audition Date: Monday February 28, 2022

The San Bernardino Symphony Orchestra is  
a per service orchestra.

Highly qualified and experienced candidates should  
post or E-mail a cover letter and one page resume to:

San Bernardino Symphony Orchestra  
Attn: Noah Gladstone, personnel manager  
PO Box 109, San Bernardino, CA 92402  
Email: [sbso.auditions@gmail.com](mailto:sbso.auditions@gmail.com)

Applications must be received by February 14, 2022.  
Audition repertoire and audition appointment details  
will be distributed to candidates after receipt and  
approval of the application.

# Auditions



Announces auditions for the following positions:

**Assistant Principal Cello (Chair 2)**  
**Section Cello (Chairs 3, 8, 9 and 10)**

**Audition dates for all seats:**

**Wednesday, April 27 & 28, 2022**

The preliminary round starts Wednesday,  
April 27, 2022

The schedule of subsequent rounds immediately following preliminaries will be determined at auditions. Auditions will be held at the Long Beach Terrace Theater at 300 Ocean Blvd, Long Beach, CA

**Submit a one-page resumé in Word or PDF format to:**

[auds@longbeachsymphony.org](mailto:auds@longbeachsymphony.org)

Please specify Cello Auditions in the subject line.

Resumés must be received by Friday, April 15, 2022  
A refundable \$50 deposit is required by check or money order.

Deposits must be postmarked by Friday,  
April 22, 2022

Additional details emailed upon receipt of resumé.

No phone calls please. Repertoire information will not be given over the phone.

Long Beach Symphony performs six Classical, five POPS and one set of Educational Concerts per season.

2021-2022 Base Scale: Rehearsal \$148/Performance \$186  
Assistant Principal: 125% of Scale - Principal: 150% of Scale

*The winning candidate(s) will be required to show proof of U.S. citizenship or eligibility to work.*

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*For information on posting auditions, please visit  
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