

Overture

online

Embracing the New Virtual Era



Amid season cancelations, SoCal orchestras launch innovative new digital, artistic and learning initiatives

#ExtendUI NOW!

Musicians urge the Senate to extend unemployment

Local 47 General Election

Nominating petitions now available

Overture

online

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

ISSN: 2379-1322

Publisher:

AFM Local 47

3220 Winona Ave.

Burbank CA 91504

323.462.2161

www.afm47.org

Editor: Gary Lasley

Managing Editor/Layout/

Graphics: Linda A. Rapka

Advertising Manager:

Dan Walding

AFM LOCAL
47

AFM LOCAL 47 EXECUTIVE BOARD & COMMITTEES

Titled Officers

President John Acosta

Vice President Rick Baptist

Secretary/Treasurer Gary Lasley

Trustees

Dylan Hart, Bonnie Janofsky,

Lydia Reinebach (pro tem)

Directors

P. Blake Cooper, Pam Gates,

John Lofton, Phil O'Connor,

Bill Reichenbach, Vivian Wolf

Hearing Board

Allen Savedoff, chair

Alan Estes, Jon Kurnick,

Jeff Lass, Norman Ludwin,

Helen Nightengale, Marc Sazer

Delegates to AFM Convention

John Acosta, Rick Baptist,

Pam Gates, Bonnie Janofsky,

Gary Lasley, Lydia Reinebach

1st Alternate Delegate

Phil O'Connor

2nd Alternate Delegate

Norman Ludwin

Election Board

Mike Deutsch, chair

Stephen Green, Scott Higgins,

Kris Mettala, Paul Sternhagen,

Marcy Vaj, Mark Zimoski

Fair Employment Practices Committee

Ray Brown, Beverly Dahlke-Smith

Grievance Committee

Ray Brown, Lesa Terry

Hearing Representative

Lydia Reinebach

Legislative Committee

Lisa Haley, Tawnee Lillo,

Jason Poss, Lydia Reinebach,

Brooke Wharton

Orientation Committee

John Acosta, Rick Baptist,

Gary Lasley

Relief Committee

Gary Lasley, Kevin Brandon,

Ed Vodicka, Vivian Wolf

Salary Review Board

Stephen Green, Scott Higgins,

Kris Mettala, Paul Sternhagen,

Joe Stone

Wage Scale Committee

P. Blake Cooper, Michael Davis,

Phil O'Connor, Danielle Ondarza

Officers Emeritus

Serena Kay Williams,

Secretary/Treasurer

Hal Espinosa, President

Vince Trombetta, President



Contents

Navigate back to Contents by tapping the "O"

Overture Online / Vol. 6 No. 8 / August 2020 / afm47.org

Embracing the New Virtual Era



Amid season cancelations, SoCal orchestras launch innovative new digital, artistic and learning initiatives

Columns

Features



**Dave Grohl Defends
Teachers Amid Rush
to Unsafely Reopen
Schools**

**Musicians Tell
the Senate:
#ExtendUI NOW!**



**Local 47 Orchestra Performs Landmark
Drive-in Concert Series**



**Studio Spotlight: 'Prodigal Son'
Composer Nathaniel Blume**



**Local 47 Election News:
Nominating Petitions Now Available**



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



BURBANK

3820 W. Riverside Dr.
Burbank, CA 91505

LOS ANGELES

5757 Wilshire Blvd.
Suite 124
Los Angeles, CA
90036

SHERMAN OAKS

14118 Magnolia Blvd.
Sherman Oaks, CA
91423

NORTH BURBANK

3220 Winona Ave.
Burbank, CA 91504

VIRTUAL BRANCH

Internet Banking:
www.sagaftrafcu.org
Telephone Banking: 818.260.0609
or 800.392.9321 (toll-free)



www.sagaftrafcu.org / 818.562-3400

Federally Insured by NCUA

President John Acosta



I hope this message finds you well and in good health. While initially we were happy to see our economy slowly re-open, unfortunately with the recent spike in Coronavirus cases we find ourselves appropriately scaling back in an effort to bring this terrible virus under control. With steps to scale back the economy now in effect we have been informed by the Governor's office and the Los Angeles County Health Department that the Film and TV industry is considered an essential industry, and thus we can proceed with participating in music scoring sessions that strictly adhere to state and county safety guidelines. We have begun to see sessions with significant numbers of musicians underway and we have been monitoring and attending these sessions to ensure compliance with the new safety regulations. We have also begun to see some of our orchestras commence activities and are working closely with our orchestra committees and managements to ensure that our musicians' health is at the forefront of any activity that places them in a situation where they may be at risk.

Here at Local 47 our offices are closed to the public but we remain open for business, negotiating and enforcing agreements, processing payroll and benefits, and administering services. I am extremely proud of our staff who have adapted to this new norm, working in the age of Covid-19, following safety protocols, adjusting to changes in our procedures and modifying their activities to ensure that all departments are covered. Understandably with the ongoing pandemic most if not all of our employers are cancelling their Fall 2020 seasons. Some employers are rising to the occasion pivoting to online programming which in some cases incorporates smaller musical ensembles. Together with our staff and the AFM electronic media divisions we are putting together agreements that compensate musicians fairly, while working within the varying budgets of the organizations we negotiate with. As your union forges ahead we continue to adapt to this brave new world, providing more in online workshops and seminars providing networking and learning opportunities.

A New Horizon

One of the greatest honors of my professional life has been working as an activist on behalf of musicians. Who would have known that almost 20 years ago on a spring afternoon when I walked into the hallowed halls of Local 47 on a lunch break and decided to check out the studio, I would eventually serve as President of this legendary institution? I surely didn't! And yet with every experience in life one constant is change, and in my opinion we must embrace change as we forge ahead in our lives and our careers. After serving you for almost two decades I have decided not to seek re-election. This decision, while difficult, is the right thing to do for several reasons. First are family reasons. The obligations of this position and the needs of the office require constant attention. If you're doing the job right it can almost be 24/7. Unfortunately because of my obligations I have missed very important moments with my family. I plan to make that up. Secondly, our union needs change. With change comes excitement, new ideas and new energy. Our union needs to continue to evolve and grow and with new leadership comes a new vision. Our ability to challenge ourselves and to evaluate our effectiveness is key to our success. So for the remainder of my term I look forward to working with my fellow officers and our executive board, our committees and our rank-and-file to continue to steer our union through these choppy waters while maintaining our commitment to our strategic plan while dealing with necessary contingencies as we come out of this crisis.

In Unity,

John Acosta

A woman with curly hair and sunglasses is playing a violin. She is wearing a patterned tank top and a watch. The background is a solid yellow color.

BECOME THE MUSICIAN THE WORLD NEEDS YOU TO BE

One Year in Los Angeles

Earn a Masters of
Arts in Teaching
El Sistema-inspired program
for licensure

Apply now for 2020
Longy.edu/mat

LONGY

School of Music *of* Bard College

Vice President Rick Baptist



I would first like to congratulate the man who John Williams once named in print “one of the greatest instrumentalists of our generation.” That musician on August 5 will be celebrating 100 years of age: Mr. Vince DeRosa.

I took this photo at a session at Fox studios in 2008 on Vince’s last job before retiring; he is 88 years old here:



Vince’s career has spanned over seven decades of being a world class professional musician; his first professional job was in 1935. About a week after I took the above photo, we got together so I could give him a copy — and of course have him sign one for me. I said to him, “I love this photo of you because it shows your absolutely perfect embouchure.” He smiled and said, “Yep, for almost 90 years!” and then laughed.

These other photos were taken at his 95th birthday celebration at his favorite Italian restaurant in Burbank. I pray God will continue to watch over you and your life. Love ya, Vince.



In Memoriam: Just as we were going to press, we found out that our dear musician friend Joe Porcaro has passed and is now with his life longfriend Emil Richards (pictured together above).

Rest in Peace our beloved Captain Greg Welch



(Click [here](#) for Captain Welch’s Final Notes tribute)

Live Laugh and Love,

Rick



Intellectual Property Rights Distribution Fund

**More than \$400 Million
Distributed to Session Musicians
& Background Vocalists**

Do We Have Royalties for You?
Visit www.afmsagaftfund.org

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
p. 818.255.7980 | f. 818.255.7985 | www.afmsagaftfund.org



Secretary/Treasurer Gary Lasley



Greetings from picturesque Pasadena. I hope you and yours are safe and healthy. That is the most important thing! For any and all information related to COVID-19 go to the Local 47 website at afm47.org/covid19.. There you will find all the latest links to emergency relief funds, Unemployment Insurance, Pandemic Unemployment Assistance, financial and mortgage assistance, medical information, food assistance and much more. It is continually updated.

Congressional Representatives Adam Schiff and Judy Chu just introduced the Mixed Earner Pandemic Unemployment Assistance Act. Currently employees can file for Unemployment Insurance and gig workers can access Pandemic Unemployment Assistance, but if you do both you're denied Pandemic Unemployment Assistance. This bill will address that by providing \$600 per week retroactively to the time of unemployment for those who have mixed earnings from 1099 and W-2 work. Please contact your members of Congress and urge them to support gig workers.

Last week I attended — via Zoom of course — the first ever midterm session of the Western Conference of Locals, hosted by Local 586 in Phoenix. Local officers from the Western states and AFM officers and staff came together to assess the damage to our industry and our union and to discuss how we move forward. For me, the highlight was a powerful workshop on “Equality, Diversity, and Inclusivity” and racism in our society, presented by Liz Moore and Michaela Brown from Seattle.

It is with a heavy heart that I remember longtime Local 47 security guard and my friend, Captain Greg Welch. He was taken from us unexpectedly. He loved every Local 47 employee and member he encountered. Since he started at Local 47 in 2008 he was the first person I saw in the morning and the last person I saw in the afternoon. I can't articulate the emptiness I feel when I walk by his desk... He is already sadly missed. Read his Final Notes tribute [here](#).

If you haven't already done so, please take a moment and fill out your census form. The U.S. Constitution provides that the population of the nation be counted every 10 years. The results determine the distribution of tax revenue and Congressional representation to the various states. Therefore, it is vitally important that we are all counted. You can go to my-2020census.gov to do your part.

I'd like to thank all 113 of you who joined us for our second (and hopefully final...) General Membership Meeting via Zoom on July 27. I'd like to thank Maryellen Gleason from Align Philanthropy for her presentation about our Phase 2 construction project. The officers reported on the latest negotiations with employers over the cancellation of services, protocols for safely reopening our studios and live venues, and the financial state of the Local.

These are tough times for us all. The entire entertainment industry has come to a grinding halt. Our live performance venues likely won't open until next year. There's been some remote recording, and studios are gradually opening up, adhering to strict safety protocols, but employment levels won't come close to pre-COVID-19 levels any time soon. Most of you have seen your income dry up, and the same is true for the Local. The titled officers have taken a voluntary 10% reduction in salary, and we have cut overall expenses by over 25% and continue to tighten our belts.

Until next time, thanks for listening. Please stay safe and take care of yourselves and your families. The rest of the year is going to be very challenging for all of us but I'm very confident that because we're all in this together and because we are stronger together we will get through this.

Warm Regards,

A handwritten signature in dark ink that reads "Gary". The signature is stylized with a large, flowing 'G' and a simple 'ary'.

Gary Lasley

Because you have more important things to do than taxes...

"I COULD NOT BE MORE SATISFIED WITH THEIR PROFESSIONALISM AND EFFICIENCY. IT'S LIKE HAVING A PARTNER ON YOUR TEAM WHO TRULY HAS YOUR BACK." - MB

William D.
TRUAX
TAX ADVISORS



OUR EXPERIENCED TEAM OF CERTIFIED TAX PREPARERS AND IRS ENROLLED AGENTS HAS BEEN PROVIDING COMPREHENSIVE TAX SOLUTIONS TO ARTISTS, ENTERTAINERS AND BUSINESSES FOR OVER 35 YEARS.

PRIVATE & SECURE • ELECTRONIC TAX FILING

(323) 257-5762 • info@truax.net • www.truax.net

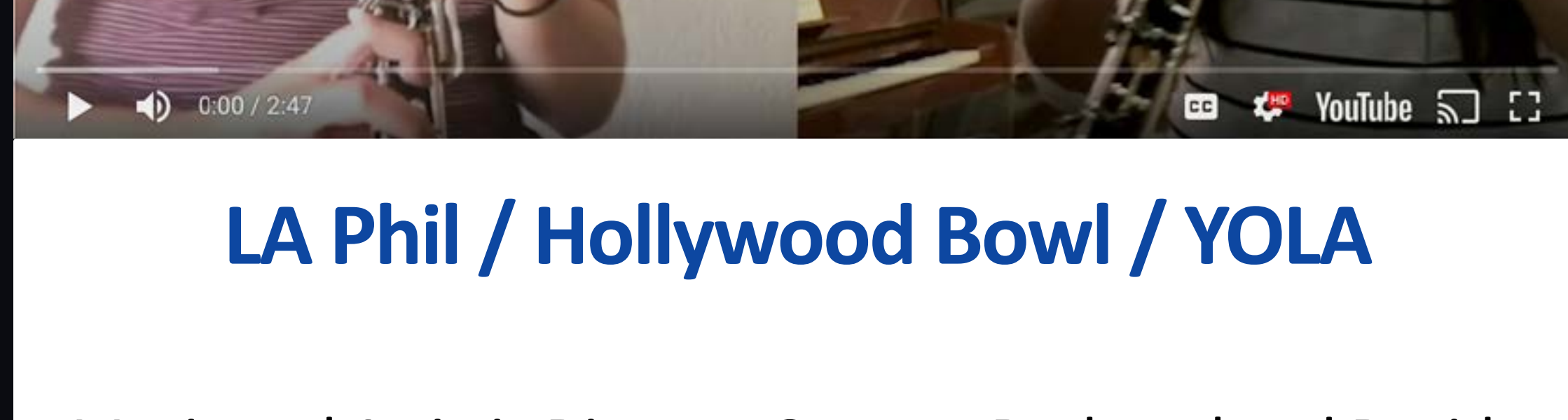
Embracing the New Virtual Era



Amid Season Cancelations, SoCal Orchestras Launch Innovative New Digital, Artistic & Learning Initiatives

Though concert venues remain silent due to COVID-19, orchestras throughout the Southland are launching a number of new media partnerships and initiatives to keep the music going.

Here we highlight a few AFM Local 47 CBA orchestras that are embracing our new virtual era and taking to digital platforms to keep engaged with audiences here at home and throughout the world.



LA Phil / Hollywood Bowl / YOLA

Music and Artistic Director Gustavo Dudamel and David C. Bohnett Chair Chief Executive Officer Chad Smith recently announced a far-reaching set of media partnerships and digital initiatives designed to bring the music and programming of the LA Phil to the broadest possible audience. Wide-ranging programs on multiple platforms will make the LA Phil's work accessible while Walt Disney Concert Hall, the Hollywood Bowl and The Ford are dark due to COVID-19. That period has been extended, as the LA Phil has canceled its fall 2020 season at Walt Disney Concert Hall through Dec. 31, 2020 in response to the guidance of public health officials.

"Under Gustavo's leadership, we are finding creative ways forward during an otherwise uncertain time," Smith said. "We are leveraging established media partnerships, doubling down on YOLA, and taking an ideas-driven approach to our programming. The future of the LA Phil is very much a reflection of the values Dudamel embodies as an artistic leader. These investments will enable us to bring music, learning programs and important conversations to the largest audience possible in Los Angeles and beyond. We are grateful for the leadership of our Board and for the ongoing support of donors who make our work possible. We are also fortunate to have the collaboration of our innovative orchestra in moving this work forward, as well as some of the finest media and programming partners in their fields. The projects we announce today will serve the public both now and long after we celebrate the reopening of Walt Disney Concert Hall, the Hollywood Bowl and The Ford."

"The silencing of our music has been deafening," Dudamel said. "I have been working non-stop since March, here in California, to find new, safe and impactful ways to address how we will adapt to the many challenges we are facing as both an institution and an art form. I believe that the LA Phil is uniquely equipped to address this ever-changing situation: We have always spoken about a 'culture of the new' in Los Angeles, and we intend now to embrace that ideal with a renewed commitment and passionate energy. I've spent these days speaking with the members of our extraordinary orchestra and board, attending countless online meetings with our committed staff, creating media and broadcasting projects with our loyal partners, recording socially distanced performances at the Hollywood Bowl, and continuing to teach our young YOLA students to hold on to their hopes, dreams and that unique form of California optimism. The arts must now play a stronger role than ever in our new society, and I join alongside all of our allies, never ceasing to hope, dream and work toward better times."

Dudamel continued: "The music we make is for everyone. It unites us in our diversity and comforts our souls in moments of crisis. I hope that our offerings delight and inspire, and look forward to seeing everyone in brighter days, when we can gather and share our music together again."

The media partnerships and programmatic initiatives represent all of the LA Phil's venues (Walt Disney Concert Hall, the Hollywood Bowl and The Ford) as well as its signature learning initiative, Youth Orchestra Los Angeles, better known as YOLA. These programs leverage several pre-existing relationships with organizations like PBS, Deutsche Grammophon, KUSC and KCRW, while also establishing new community-based partnerships in support of our humanities-related initiatives and the Ford's online offerings. New and expanded activities include:

Broadcasts

In Concert at the Hollywood Bowl

A six-episode television series hosted by Gustavo Dudamel airing Wednesdays at 9 p.m. locally on KCET beginning August 19 and Fridays at 8 p.m. on PBS SoCal beginning August 21 as well as on PBS stations nationwide in early 2021, In Concert at the Hollywood Bowl includes archival performances by Gustavo Dudamel with the Los Angeles Philharmonic and more

LA Phil x KCRW: World Festival at the Hollywood Bowl

Created in partnership with the LA Phil, KCRW's World Festival has been bringing an eclectic array of artists from around the world to the Hollywood Bowl stage for 20 years. Following the cancellation of the 2020 Bowl season due to COVID-19, the LA Phil and KCRW, Southern California's flagship public radio station, collaborate to present highlights of past World Festivals through an exclusive series of archival concerts to be broadcast this summer.

National and International Radio Broadcasts

The LA Phil will continue its expansive worldwide radio broadcasts and the on-demand streaming of LA Phil concerts from Walt Disney Concert Hall with Classic FM in the UK, WFMT, American Public Media's Performance Today and SymphonyCast programs, and listener-supported KUSC this fall.

Online Programs

Los Angeles Philharmonic Streaming Concert Series

As public health guidelines allow, Gustavo Dudamel and the Los Angeles Philharmonic will capture a series of concerts at the Hollywood Bowl for online streaming. Additional information will be available at the beginning of August.

The Ford

Beginning this month, The Ford will bring its commitment to supporting the diverse cultural communities of Los Angeles online through a series of new and archival streaming performances, in-depth conversations, family workshops and virtual festivals. In the spirit of the Ford being an accessible space for intercultural dialogue, all events will be free.

YOLA National and Online Learning Hub

Since the start of the pandemic, the LA Phil has worked to ensure the continuation of YOLA online while also expanding its offerings in the digital space more broadly. The organization recently staged YOLA National at Home online symposium, which will run through July 31. This content is available on-demand via YouTube and the LA Phil website to anyone who registers [here](#).

Play Your Part

Online Benefit Concert

On August 7, the LA Phil will debut the "Play Your Part" online benefit concert featuring Gustavo Dudamel, Thomas Wilkins, and the GRAMMY Award-winning producer and singer-songwriter Brandi Carlile. Carlile had been scheduled to open the Hollywood Bowl's 2020 season with the Hollywood Bowl Orchestra and YOLA. Following the season's cancellation, she instead connected with the young musicians of YOLA online, and they will perform together as part of the "Play Your Part" benefit. The program will be available for streaming on-demand from August 7-14 on the [Hollywood Bowl website](#).

[>> CONTINUED ON NEXT PAGE: LA OPERA](#)

Embracing the New Virtual Era *(continued)*



↑ [Watch on YouTube: #LAOatHome Living Room Recital](#)

LA Opera

LA Opera announced is postponing four productions that were scheduled for later this year to the fall of 2021 due to concerns for artist and patron safety regarding COVID-19. The first half of LA Opera’s 2020/21 season was originally scheduled to feature three mainstage productions (*Il Trovatore*, *Tannhäuser*, and *Cinderella*) and one Off Grand feature (*Get Out in Concert*), with a total of 20 performances between September 26 and December 13. All of these performances have been rescheduled to take place in the first half of the 2021/22 season, with most of the originally cast performers returning for the new dates.

New programming for fall of 2020 will be presented digitally, although the company does have tentative plans for in-person performances in outdoor spaces, dependent upon how COVID-19 restrictions develop in the next few months. Fall 2020 programming includes:

- a virtual gala to celebrate LA Opera’s 35th Anniversary and raise funds for the LA Opera Relief Fund
- a livestream of *The Anonymous Lover* (*L’Amant Anonyme*) by French composer Joseph Bologne, Chevalier de Saint-Georges, a prominent Black composer in 18th-century France
- and a series of seven operatic digital shorts, including newly commissioned works

LA Opera hopes to resume performances at the Dorothy Chandler Pavilion in early 2021 as previously planned, beginning with Mozart’s *Don Giovanni*, opening on January 30, 2021. The company also plans to present its cancelled productions of *Pelléas et Mélisande* and *The Marriage of Figaro*, originally scheduled for May and June 2020, respectively, in a future season.

The company has been engaged in ongoing conversations with the American Federation of Musicians (AFM) and the American Guild of Musical Artists (AGMA) that together represent the nearly 300 artists and musicians that had been contracted for the postponed productions in order to help curb the financial impact of the postponements.

In addition, LA Opera will provide advance payments to principal singers impacted by the postponement. The compensation for these nearly 20 singers, who have individual representation, varies according to their personal circumstances and needs. LA Opera is working to find future engagements for the three singers who were unable to rearrange their schedules to accommodate the postponements and plans to provide advance payments, once those agreements are settled.

“We realize the difficulties these postponements engender for these valued artists and artisans and wanted to create both some measure of economic protection for them and give them assurances of future work,” said President and CEO Christopher Koelsch.

As with all performing arts organizations, the pandemic has placed enormous pressure on the finances of LA Opera. The toll from cancelled productions and performances currently stands at nearly \$9 million in earned and contributed revenue for the 2019/2020 fiscal year alone. With ongoing uncertainty regarding when performances can resume, the company is bracing for additional revenue losses between \$13 and \$22 million for the 2020/2021 season—for a total potential revenue loss of anywhere between \$21 million to \$31 million. The company is working to reduce these losses through fundraising and cost reductions.

Koelsch underscored that contributions to the LA Opera Relief Fund are critical for helping the company and its artists, artisans and staff withstand the economic fallout from the closures as a result of the pandemic. “We are exceedingly grateful that our LA Opera family have contributed to—and continue to support—the LA Opera Relief Fund. The company and our artists are relying on this support, for without ticket revenue, contributions are our only source of income. We are doing all we can to ensure the company can return with its artistic resources fully intact when we are allowed to perform again before a live audience. It has therefore become imperative that we expand the LA Opera Relief Fund and reach out to the broader community who value the essential role the arts play in the life of our region.”

Despite the postponements, many staff members will continue to work to produce LA Opera at Home digital programming and to support administrative functions such as fundraising, communications, finance and more. Payroll reductions have been implemented for these employees largely through reduced work hours and pay cuts, although layoffs of six full-time administrative personnel were necessary, and the company will be implementing rolling furloughs for box office staff once work slows. “LA Opera remains committed to ensuring that the burden of reductions is shared across the company in order that artists, staff and the institutional infrastructure have the support and resources needed to return to full production when permissible,” explained Koelsch. Updated schedule for postponed mainstage operas:

- Verdi’s *Il Trovatore* will now be performed from September 18 through October 10, 2021, conducted by Music Director James Conlon
- Wagner’s *Tannhäuser* has been rescheduled for October 16 through November 6, 2021, conducted by James Conlon
- Rossini’s *Cinderella* (*La Cenerentola*) will be performed from November 20 through December 12, 2021, conducted by Roberto Abbado

The presentation of *Get Out In Concert* at the Theatre at Ace Hotel on Oct 29-31, 2020 has been rescheduled for October 30 and 31, 2021.

“We are thrilled that in spite of the postponement, Michael Abels was still available to conduct the LA Opera Orchestra and the DC6 singers,” said Koelsch. “It is rare that we have the opportunity to experience a composer conducting his own work, and we celebrate this exceptional opportunity.”

Please visit [LAOpera.org](https://www.laopera.org) for complete information about casting and performance dates. Patrons who purchased tickets for these performances will be contacted by LA Opera regarding the postponements.

[>> CONTINUED ON NEXT PAGE: LACO](#)

Embracing the New Virtual Era *(continued)*



SUMMERFEST: BACH, HAYDN + GOLIJOV
AUG 8 AT 5 P.M. (PDT)
LACO
Zipper Concert Hall, Downtown LA



SUMMERFEST: SPIVA + HOLLYWOOD'S
GOLDEN AGE
AUG 22 AT 5 P.M. (PDT)
LACO
Zipper Concert Hall, Downtown LA



SUMMERFEST: ROSSINI'S SONATAS
SEP 5 AT 5 P.M. (PDT)
LACO
Zipper Concert Hall, Downtown LA

LACO AT HOME programming brings LA Chamber Orchestra performances direct to your living room.

LA Chamber Orchestra

Due to impact of COVID-19 in Los Angeles, the Los Angeles Chamber Orchestra made the difficult decision to cancel or postpone all LACO concerts for the remainder of the 2019/20 season. LACO had been looking forward to sharing these concerts with all of you and are heartbroken by these changes, but the safety of musicians, audience, and staff will always take precedence.

In March, the orchestra launched its LACO AT HOME programming, allowing people everywhere to engage and listen to spellbinding performances with “America’s finest chamber orchestra” — no subscription, sign-up, or payment required. The musicians of LACO generously volunteered to share a wide variety of audio and video options during this time.

All broadcasts can be live-streamed at laco.org/broadcasts and streamed on-demand at laco.org/on-demand. Sign up [here](#) to receive email reminders about upcoming broadcasts and additions to the on-demand LACO AT HOME library.

How are you adapting in the COVID era?

To share stories about how your orchestra, ensemble, or you as an individual are adapting in the COVID-19 era, please email overture@afm47.org — we want to hear from you!



Strengthens Voice

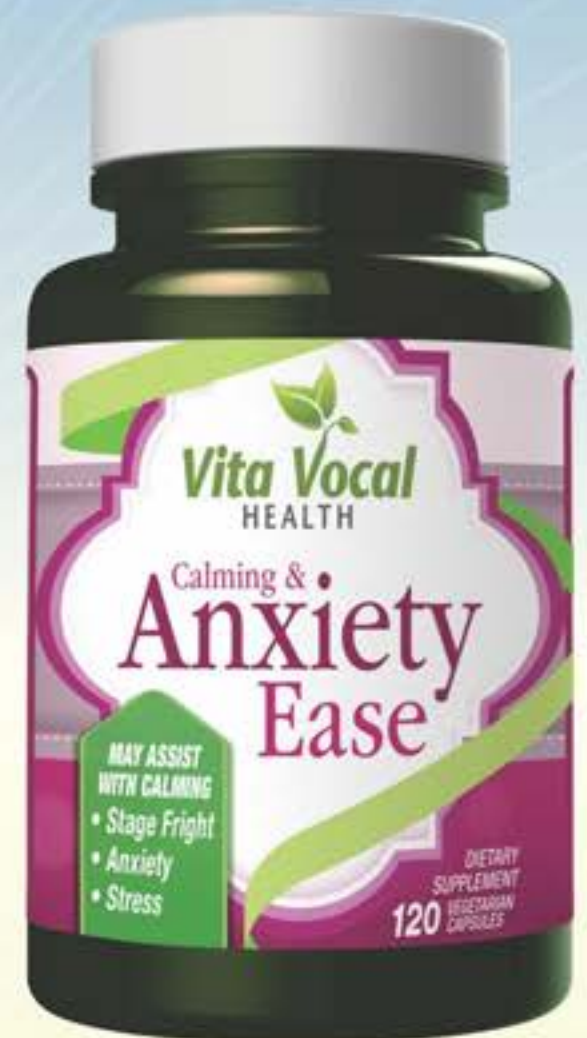
Soothes Throat

Vocal Clarity

Stage Fright

Anxiety

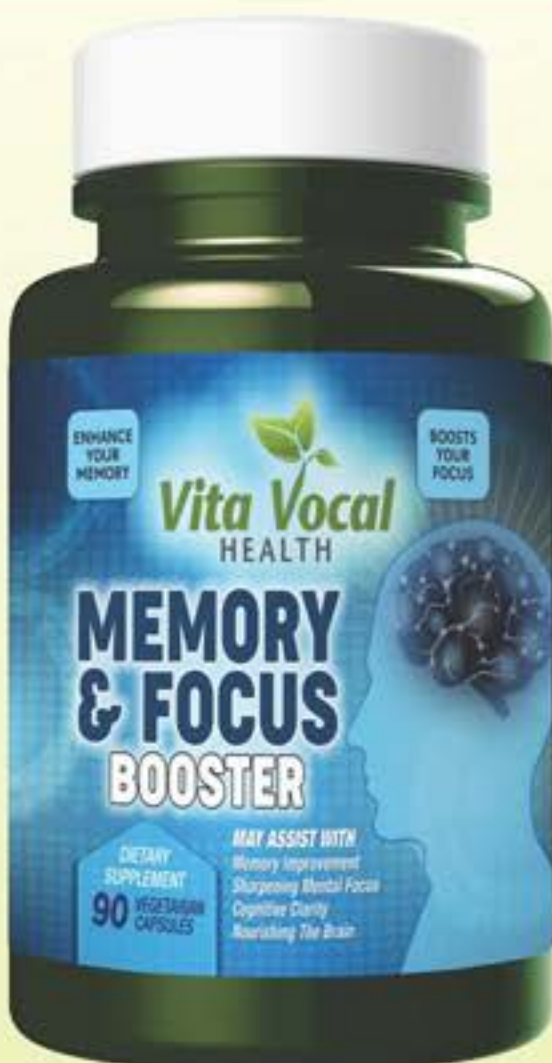
Stress



Nourishing The Brain

Memory Improvement

Cognitive Clarity



**MADE IN
USA**

Vita Vocal
HEALTH

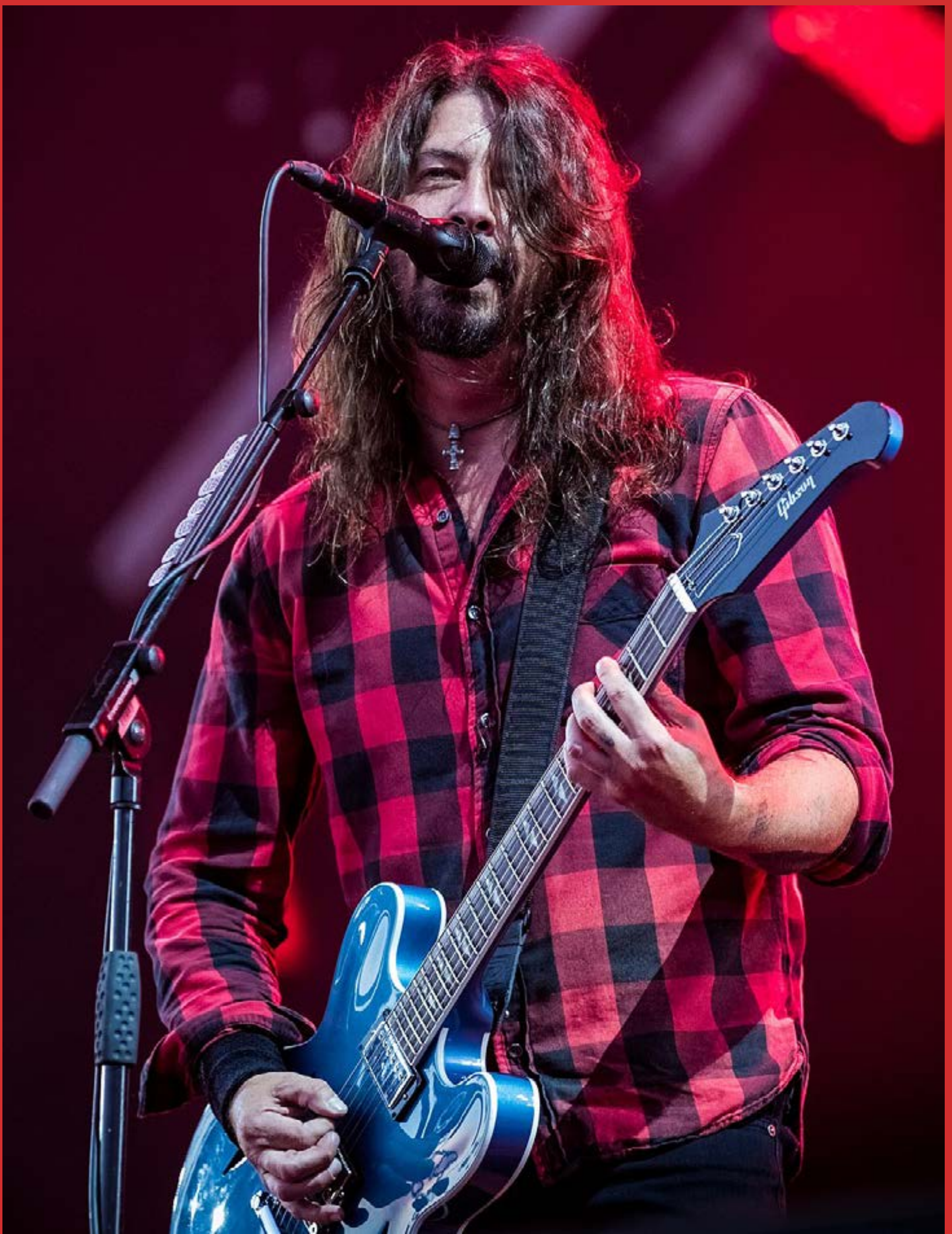


Photo: Andreas Lawen, Fotandi (CC BY-SA 4.0)

Dave Grohl Defends Teachers Amid Politicized Rush to Unsafely Reopen Schools

Dave Grohl is a renowned singer-songwriter, the founder of the rock band Foo Fighters and a member of AFM Local 47. He's also the son of a former public school teacher, Virginia Hanlon Grohl.

He's using his microphone these days to speak up for school workers who face the daunting prospect of being forced to unsafely reopen their schools. "Every teacher has a 'plan.' Don't they deserve one, too?" Grohl asked in the first audio episode of his ["Dave's True Stories" series](#). "Until you have spent countless days in a classroom devoting your time and energy to becoming that lifelong mentor to generations of otherwise disengaged students, you must listen to those who have. Teachers want to teach, not die, and we should support and protect them like the national treasures that they are."

[Listen to the full interview](#)

[Read the audio transcript as published in The Atlantic](#)

MUSICIANS NEED HELP NOW

EXTEND PANDEMIC RELIEF!

Musicians Call on Senate to Extend Full Unemployment Benefits

AFM members are speaking out about the need to extend unemployment insurance without cuts by posting videos sharing why a full extension of the \$600 stimulus is vital to our survival. Tap any image below to see the latest videos in our series, and join our campaign [here](#)!

Latest Episodes



EPISODE 5
Pam Gates
2 hours ago · 14 Views



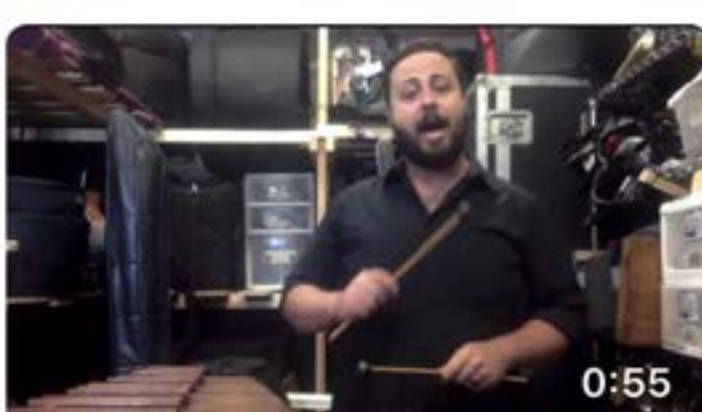
EPISODE 4
Gabriel Golden
a day ago · 100 Views
6



EPISODE 3
Paul Viapiano
2 days ago · 129 Views
3



EPISODE 2
Jen Kuhn
2 days ago · 74 Views
6



EPISODE 1
Nick Stone
2 days ago · 74 Views
4

Says AFL-CIO President Richard Trumka: “Senate Majority Leader Mitch McConnell’s plan will not provide the relief America needs to recover from the public health and economic crises. It offers no money for state and local governments, nothing for the U.S. Postal Service, no hazard pay, no investments in nutritional assistance, no emergency temporary standard to keep front-line workers safe, and no money to help uninsured and underinsured workers have access to health benefits. And it would cut unemployment benefits while giving away even more tax breaks to big corporations. We have to ensure our senators reject this misguided proposal and pass the HEROES Act instead.”

[SIGN OUR PETITION NOW!](#)



At the Drive-in... Concert!

‘2 am at the Sands’ *Concerts in Your Car* series presented with Rubicon Theatre

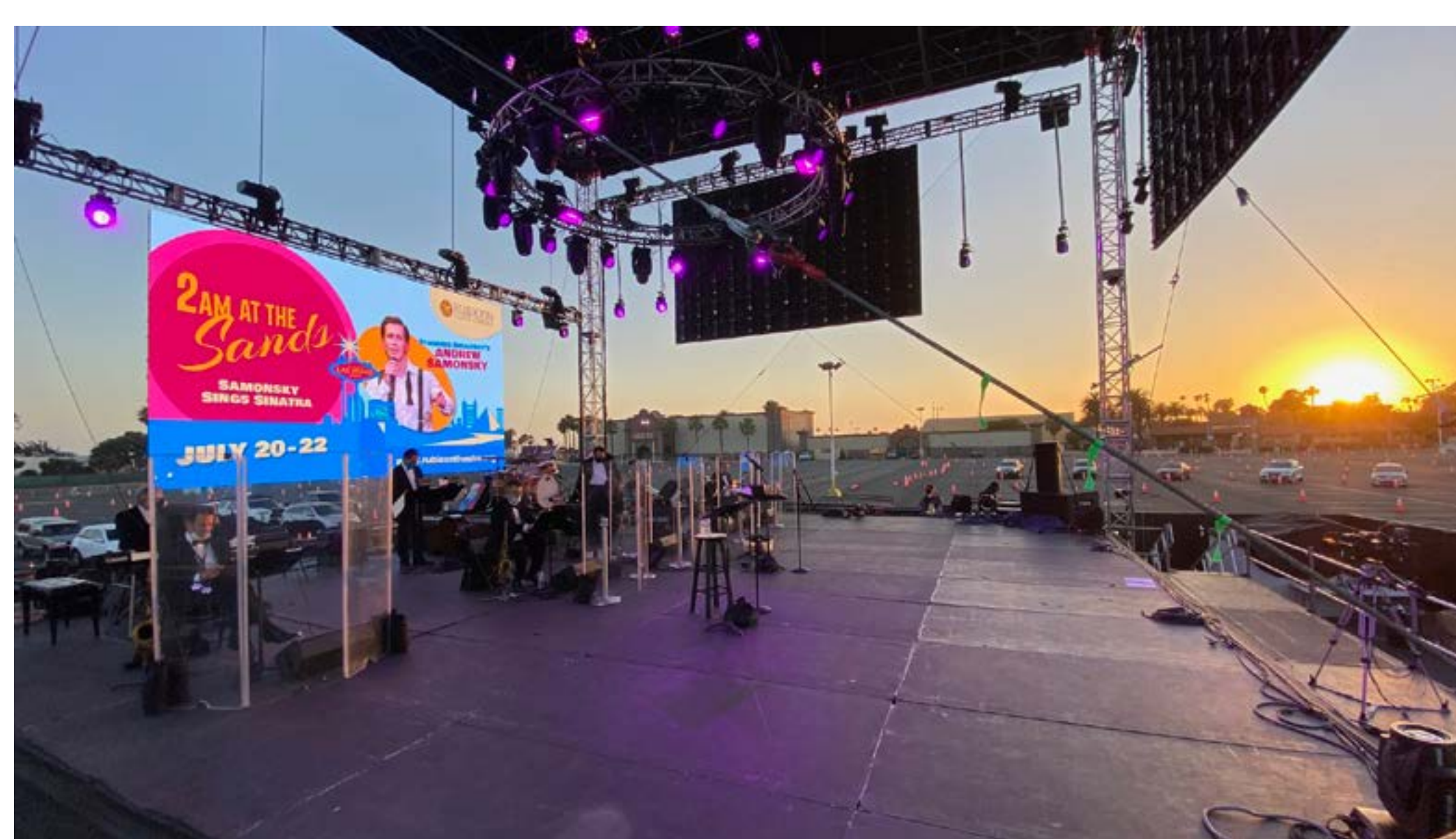
In a landmark concert experience in this age of COVID-19, audiences enjoyed a unique drive-in *Concerts in Your Car* series at the Ventura County Fairgrounds July 20-22 with “2am at the Sands.” Attendees enjoyed crooner classics including “I’ve Got You Under My Skin,” “Fly Me to the Moon,” “Amore,” and more — all from the comfort of their vehicles.



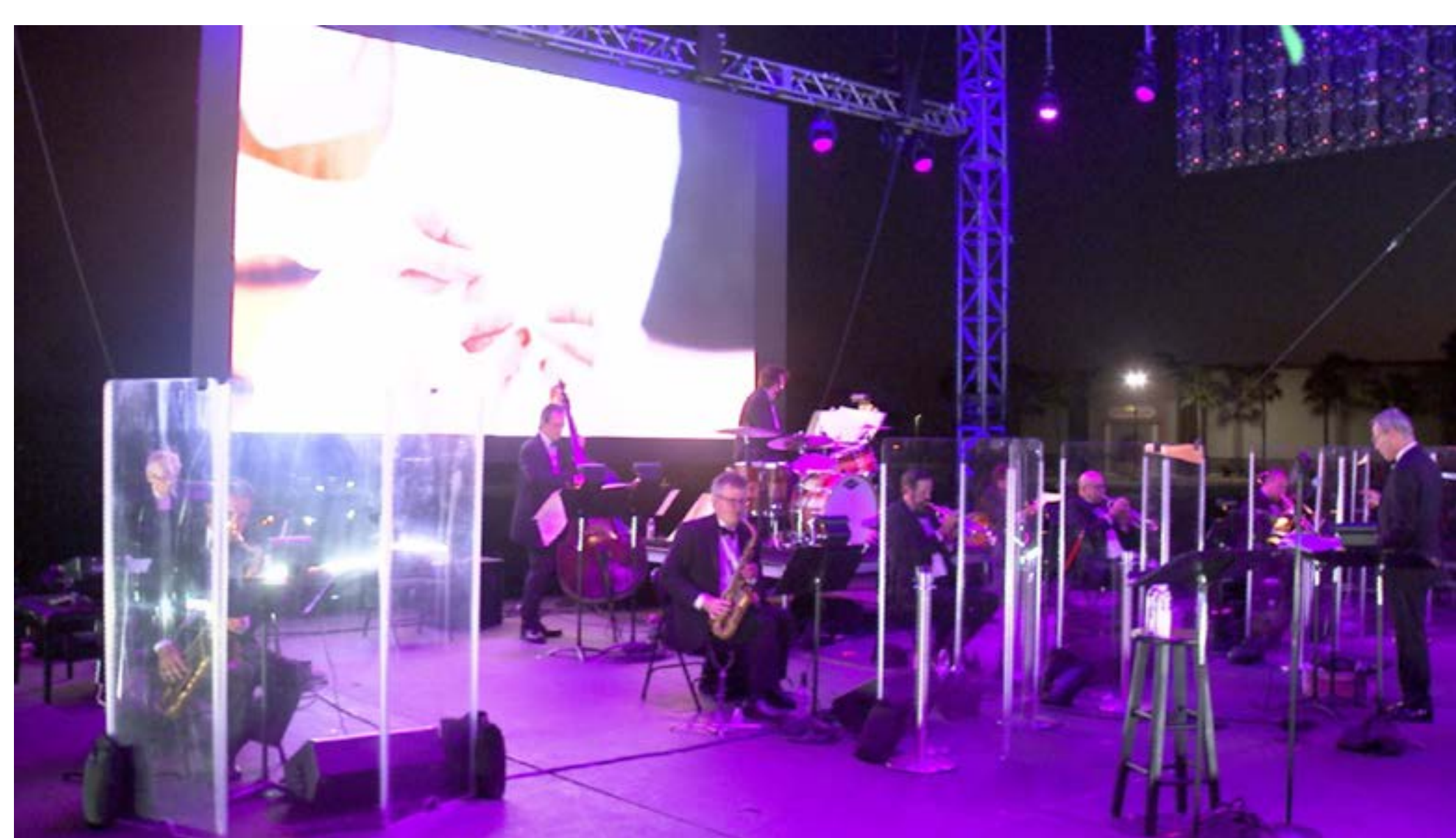
The setlist led everyone back to Las Vegas in the late ‘60s, when the Rat Pack ruled, martinis were the drink du jour, and the early morning show at the Sands was the place to be. Broadway leading man Andrew Samon-sky belted out classic hit after hit backed by a nine-piece swing band performing arrangements created by the incomparable Quincy Jones.



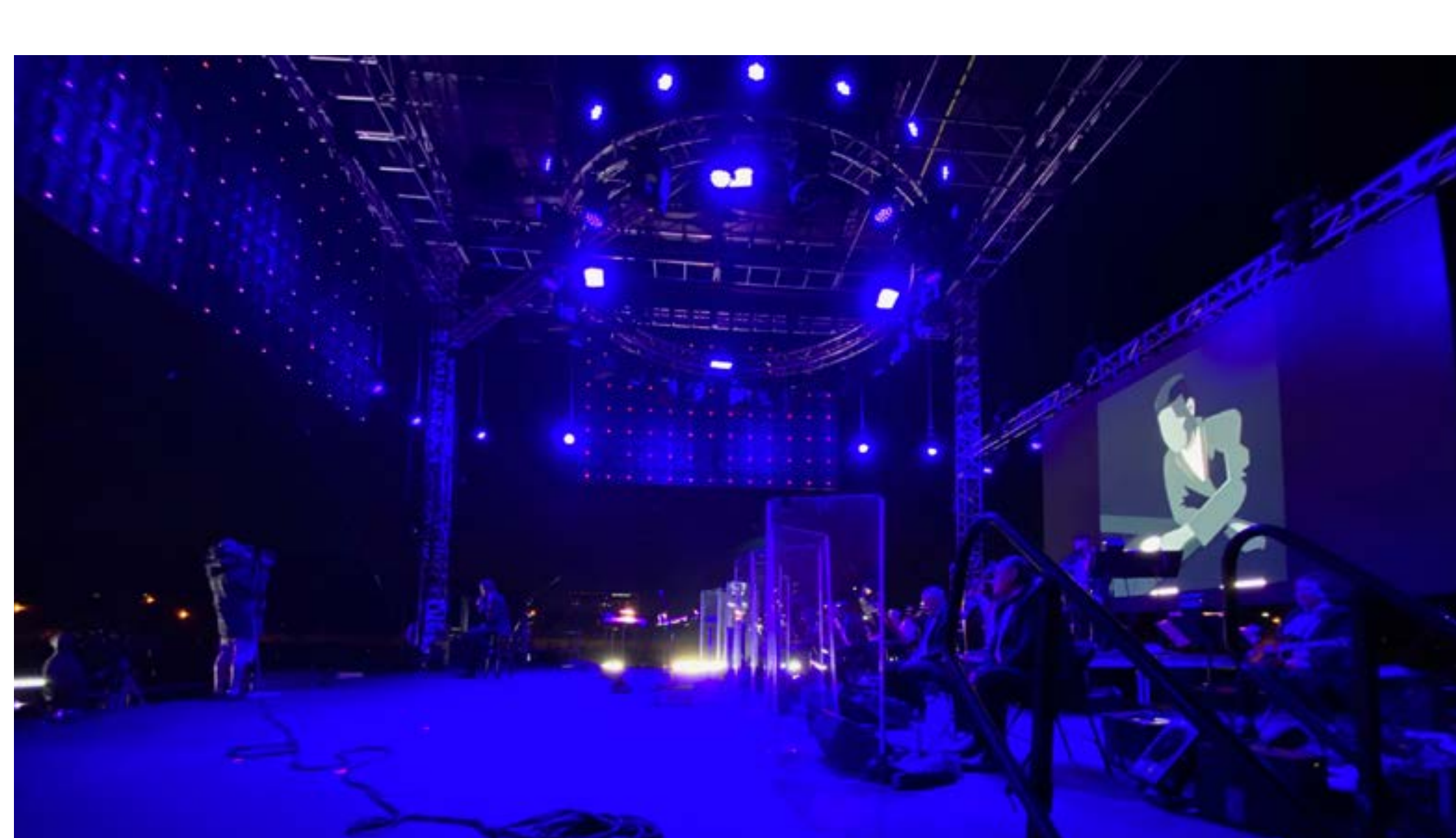
The concerts were performed live on an elevated outdoor stage, with video feed on four large LED screens. Proceeds went to benefit the Rubicon Theatre Company’s artistic and education programs.



“Our musicians said the logistics of this event were well directed and all COVID-19 protocols were in place and followed — temps taken upon arrival, masks worn when not playing, social distancing followed, musicians well spaced out over the stage,” said Shari Girdlestone of Dan Savant Productions. “One of our sax players, Brian Scanlon, said it was a fun and unique experience. Everyone was thrilled to be there and they had a great time performing — it’s been too long!”



Girdlestone continued: “The most unusual aspect of this event might have been the way it was broadcast. The audience listened from their cars via FM radio transmission and they beeped their horns as applause!”



Musicians Roster:

Saxes: Brian Scanlon & Eric Marienthal
 Trumpets: Jamie Hovorka & Dan Fornero
 Trombone: Francisco Torres
 Guitar: Grant Geissman
 Bass: Paul Morin
 Drums: Bernie Dresel
 Keyboard: Geoff Stradling
 Music Contractor: Dan Savant



Unsettling the Score

How fraught familial drama and steely surgical tools inspired Nathaniel Blume's killer soundtrack for 'Prodigal Son'

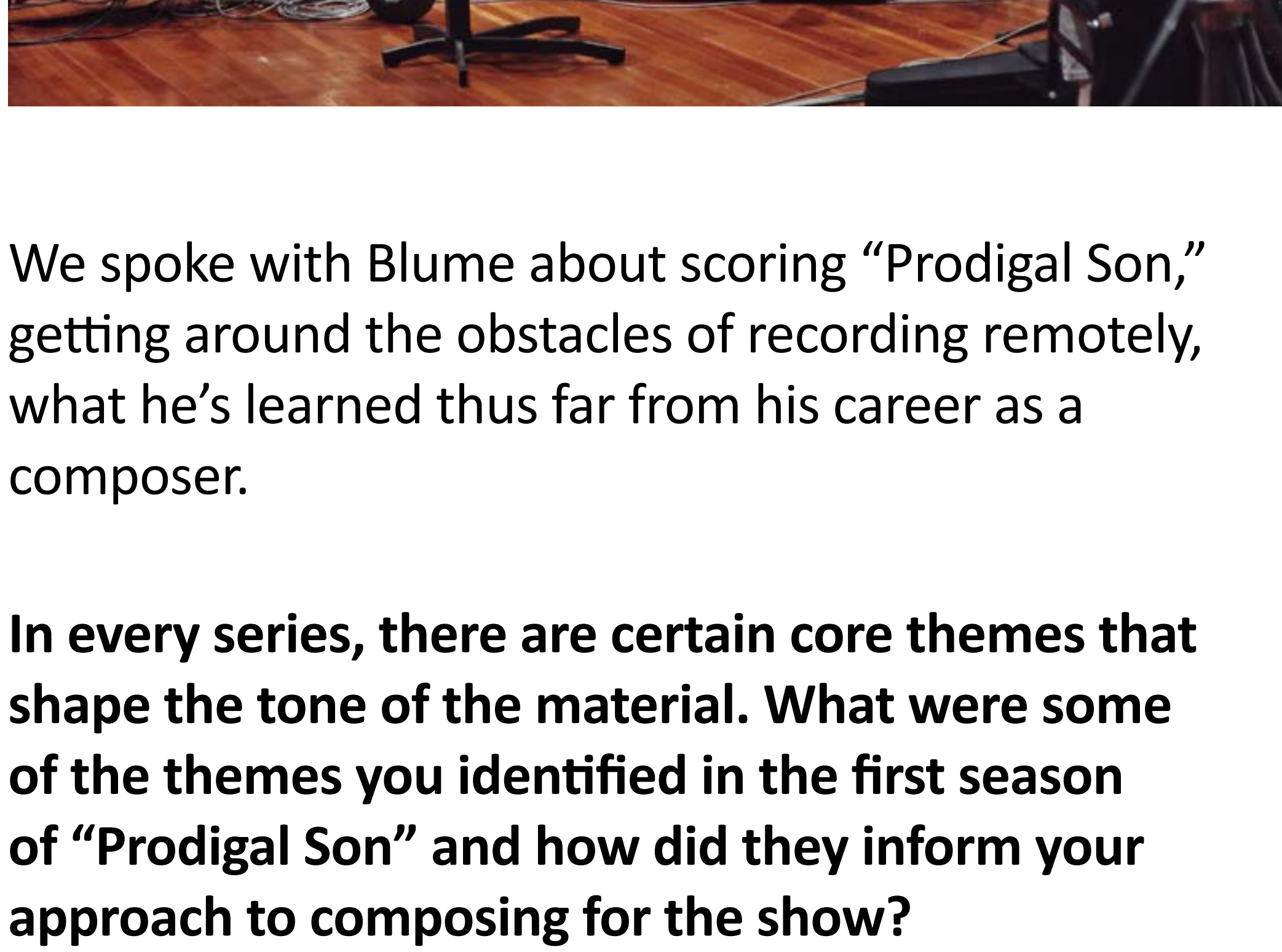
by Max Weinstein

To say that stories about serial killers enjoy a permanent residency in popular imagination would be to state the obvious. The challenge, now, isn't for stories about psychopaths to draw an audience, but to offer a fresh take on a subject done to death.

Composer Nathaniel Blume says that "Prodigal Son" — the Fox crime drama he recently scored—meets that challenge by putting family first. The series follows Malcolm Bright (Tom Payne), an ex-FBI profiler whose relationship with his father, serial killer Dr. Martin Whitly (Michael Sheen), gives him unique insight into murderers' motives. Blume, whose credits include "Arrow" and "The Flash," approached "Prodigal Son" by focusing more on its characters' blood ties than on the blood itself.

"My score revolves around the main theme of 'family'... in fact, the vast majority of the soundtrack includes some reference to that main theme," Blume explains. His music for "Prodigal Son" amplifies the intensity of Malcolm's personal and professional crises, milking tension with cacophonous strings and telegraphing trauma with chilly piano melodies. Characters' past demons inspired his instruments of choice, too: The score is at its most inventive when it's incorporating the sounds of actual surgical tools into the mix — a sly nod to Martin's criminal moniker, "The Surgeon."

Despite the COVID-19 pandemic's grip on a flailing entertainment industry, Blume has kept plenty busy and earned some recent accolades along the way. In April, he was named one of Variety's "10 Composers to Watch," and he's already gearing up for a just-announced second season of "Prodigal Son." And though he had to do it under quarantine, he had the rare pleasure of recording the music for the show's season one finale with one of the show's stars, Dermot Mulroney. (Like Blume, Mulroney is a card-carrying member of afm Local 47, so once the actor joined the cast, Blume knew he wouldn't have to look far to find a consummate cellist.)



We spoke with Blume about scoring "Prodigal Son," getting around the obstacles of recording remotely, what he's learned thus far from his career as a composer.

In every series, there are certain core themes that shape the tone of the material. What were some of the themes you identified in the first season of "Prodigal Son" and how did they inform your approach to composing for the show?

"My score essentially revolves around the main theme of 'family' that's introduced within the first two minutes of the show. That concept originated right after I'd read the script for the first time and before I'd seen a frame of footage. In fact, the vast majority of pieces on the soundtrack include some sort of reference to that main theme.

"'I Deserve the Pain' is, fittingly, a more sad and painful variation of the 'family' theme, when Malcolm Bright reveals his identity to the copycat killer in the pilot. One of my favorite cues from one of my favorite episodes is "Uncuffed." It starts with some strange and uncomfortable harmonies as members of law enforcement realize they're going to have to remove Martin Whitly's handcuffs in order to let him save a person's life. The music releases the tension of that scene with a statement of the main theme when Martin is released from his restraints.

"You'll also hear a three-note snippet of the 'family' theme in 'A Beta to My Father's Alpha.' That motif is used quite a bit throughout the first season, specifically with respect to Martin and his evil dealings.

"The most fun I had with the 'family' theme is in 'I'd Appreciate Some Guidelines,' where it's presented as a kind of strange waltz. The scene involves Malcolm in a dance of sorts: He's interrogating a member of a sex cult who thinks he's being questioned for a more obvious reason.

"There are other themes and motifs, but that main theme, overtly or not, is really the foundation of the score from which numerous variations and re-orchestrations sprout throughout the first season."

And now the show's been picked up for a second season...

"Anyone who has seen the show knows that the family dynamic is about to take a dark and twisted turn. So when it comes to the second season, that will have to be considered when presenting the show's established 'family' theme in new ways, and when I start to come up with new sounds. I do have some other ideas, but the story is really going to dictate if and how those ideas get implemented."

Much has been made of your use of surgical tools to incorporate their unique sounds into the "Prodigal Son" score. Walk me through that process. How did you find the instruments you used? And once you found the right tools, what were the challenges of integrating them into the score?

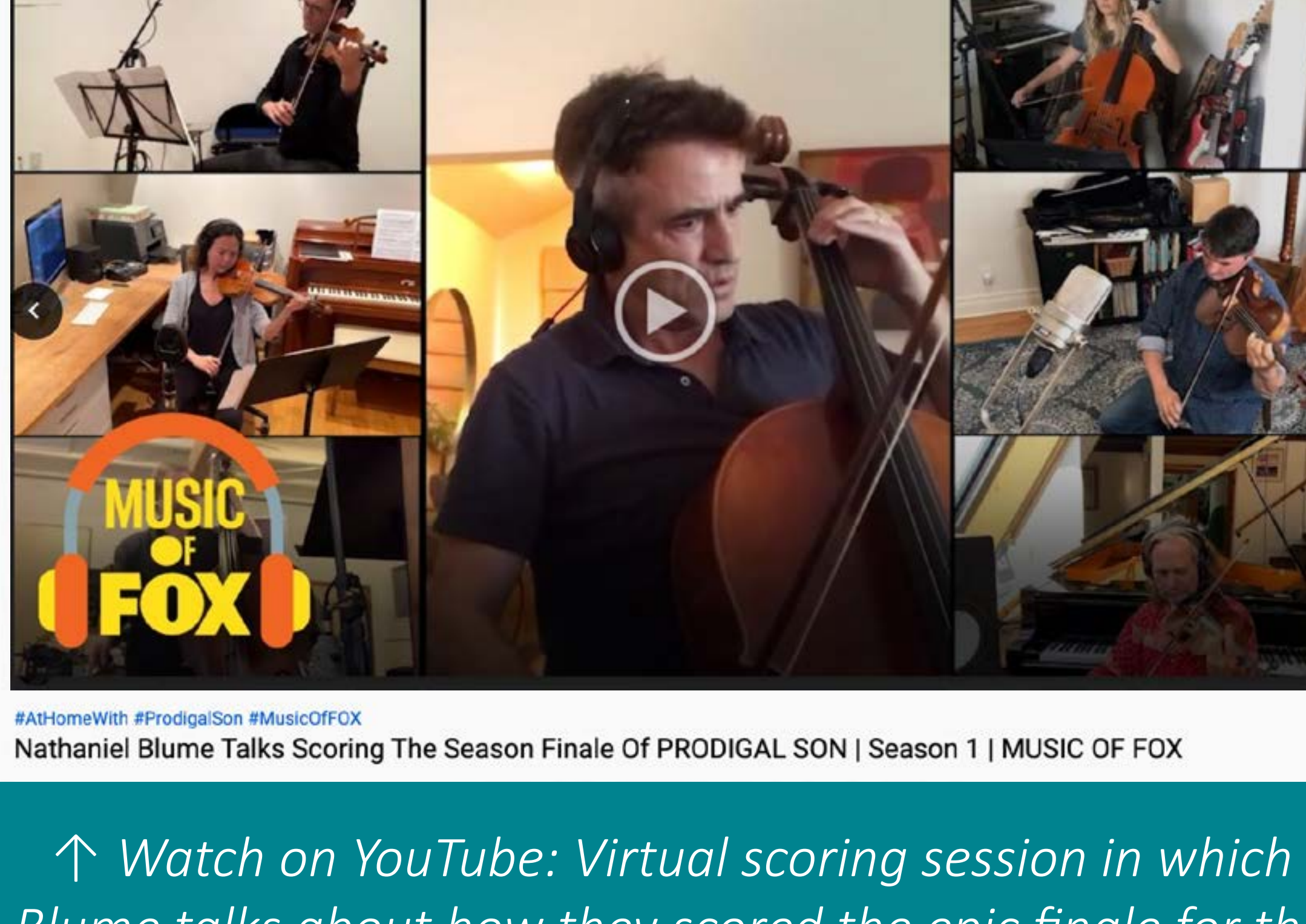
"It still feels wrong—almost as if I got away with something I shouldn't have—but the process started with a visit to eBay, where I simply searched for "surgical tools." That search pulled up quite a few things, but the first that really caught my eye was a listing for a 'minor surgery tool kit.' The kit contained a lot of what you might expect: a scalpel, tweezers, scissors, gauze, etc. So, I bought that first. What wasn't so obvious in that eBay search was a bone cutter. Now, don't ask me what the practical use for a bone cutter is when performing surgery, because I can't tell you. All I can say is that it was marked as 'new' and not 'used,' so I felt better about purchasing it.

"After acquiring the tools, I got to the studio with some members of my music team and recorded all kinds of sounds. We cut gauze with scissors; dropped the tools in metal bowls (surgeons do that, right? I don't know, I've seen it on TV); a big plastic tarp doubled as a body bag; and we snapped dry chicken bones with the bone cutters. We then chopped all of these sounds up (no pun intended) into audio bits and made virtual software instruments with them — that is, the sounds were playable on my keyboard as a percussion kit of sorts."

[CONTINUED ON NEXT PAGE >>](#)

Unsettling the Score:

Nathaniel Blume *(continued)*



#AtHomeWith #ProdigalSon #MusicOfFOX

Nathaniel Blume Talks Scoring The Season Finale Of PRODIGAL SON | Season 1 | MUSIC OF FOX

↑ *Watch on YouTube: Virtual scoring session in which Blume talks about how they scored the epic finale for the season finale, which included one of the actors, Dermot Mulroney on cello. View the full musicians' roster [here](#).*

What kind of challenges did you face as you integrated those sounds into the score?

“The trial and error part of the process presented itself in how often each set of sounds was used. The ones that worked well in the score were the ones I’d keep coming back to, and the ones didn’t work as well maybe never even made it into a single cue. As you might imagine, if you rely too much on a ‘sound effect’ element in the music, then you can potentially run into problems with the on-screen action. For instance, if I used the bone snaps in the music that accompanies a crime scene, the audience might mistakenly think the corpse’s bones were cracking. So, the library of surgical tools couldn’t just be thrown all over the score for fun. Careful consideration had to be taken in its application.”

Obviously, working in the throes of the COVID-19 pandemic must have brought about a number of logistical challenges to the process. If you could poll the musicians who worked with you on “Prodigal Son,” what would you guess the most common complaints they’d have about collaborating remotely would be?

“Well, to start with a positive, there was absolutely no Los Angeles traffic for anybody to fight during the at-home recording process. In all seriousness, though, I’ve been saying that everything takes three times as long since the pandemic started. Whether that’s concerning grocery shopping, getting something from the store, or trying to do your job, everything just takes longer.

“So, I’d imagine that’s the biggest complaint from the musicians. What they saved in traffic not having to drive to the recording studio was probably more than made up for in having to act as their own recording engineers. They have to set up their own microphones, receive and set up files for each cue, hit record and stop, and organize their audio to send back to me. That’s why my assistant and I tried to do as much of the hard work as possible before sending files to the musicians. But even then, we can only do so much and a lot is left on the musicians’ plates.”

Did working remotely make it harder to improvise or make any sudden changes to your written music?

“On-the-spot creative decisions were extremely difficult because of the way we bounced files back and forth. However, we had the advantage of working remotely at the end of the season rather than the start of the season. So, for each of the musicians involved, we had already recorded numerous episodes together on a big recording stage. They knew the vibe of the score as well as I did, and if there was anything specific that I wanted to convey to them, it would either be communicated through an email or notated on the score for them to see.

“My biggest takeaway is that while it wasn’t ideal, it was absolutely worth every extra hour that the process required. You think of the musicians as being really good at their instruments — and they are, of course — but you may not think about how technically savvy a lot of them are. But they are: They watch this being done all the time and they’re paying attention. They can send you back some great-sounding recordings, and with the help of my world class music mixer, Jason LaRocca, you’d never know we weren’t all in the same room together. If you have the budget and you’re ready to take on the extra workload, I’d unflinchingly tell any composer to take that opportunity every time.”

Dermot Mulroney, who plays cunning billionaire Nicholas Endicott in “Prodigal Son,” also performed as a cellist for your score. Did Dermot’s relationship to the material from the point of view of an actor inform his work with you on the music?

“When I heard Dermot was going to play a recurring character in the final episodes of the first season, I knew immediately that I was going to ask him to play on the score. What made it even more interesting was that he played against type from the romantic hunk we all think of when we hear his name. (We all think that, don’t we?)

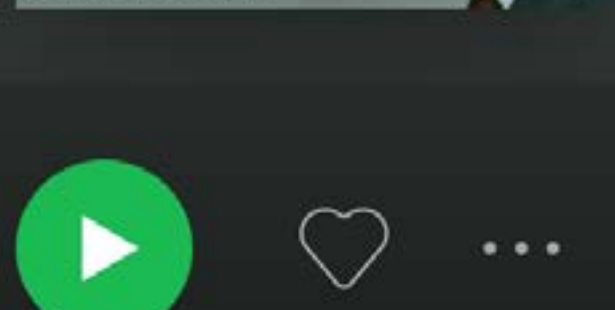
“Dermot and I spoke on the phone before recording and I told him how excited I was to have him help color the darkness of his character. He said something that stuck with me, which was that most of his character’s deeds happen off-screen. While we know how evil his character is, we don’t actually see him performing a lot of his dark deeds. So, I think our musical approach to his character works because it’s sneaky and slimy like Nicholas Endicott. And it made it so much more fun that Dermot colored those musical elements with his own playing.”

Your credits are quite eclectic and include a number of documentaries in both TV and film in addition to your work on fiction series and features. What are the most valuable lessons you’ve learned from working on the highlight productions of your career thus far?

“Some lessons are hard to put into words. In any creative endeavor, experience plays a big part in how you successfully navigate the field. For a film composer, there’s no lecture, book, or YouTube video that can teach you the idiosyncrasies of the business. You just have to experience it. In that regard, every project has taught me something about how I handle myself in a meeting or how one of my musical approaches is perceived by a producer. All of these things have to be observed and reflected upon in order to grow.

“So, while a lot of my experiences have taught me something about myself which might not necessarily apply to someone else, I would just stress how important it is to be aware. A lot of composers may experience a time when they had a long talk with a director about their vision, then spent days working on what they just knew was going to blow that director away... only to discover that they weren’t on the same page at all. It might take a good amount of time to think back on that initial discussion and determine where it all went awry, but that’s one of the best things you can do for yourself in order to prevent that from happening again. You always have to trust your instincts and allow your experiences to guide you, and that’s all formed over time.”

↓ *Listen to the full season 1 soundtrack on Spotify:*



ALBUM

Prodigal Son: Season 1 (Original Television Soundtrack)

Nathaniel Blume • 2020 • 1 hr 4 min





2020 GENERAL ELECTION

Nominating petitions for the upcoming General Election are now available from the Secretary/Treasurer's office. To request a petition, members may fill out the [Nominating Petition Request Form](#) or contact the Secretary's Office at petition@afm47.org or 323.993.3159. All completed nominating petitions must be delivered to the Secretary's Office, in exchange for a signed and dated receipt, no later than 4:30 p.m. on Tuesday, Sept. 15. (Detailed instructions will be provided to those who receive a petition.)

The next General Election of the AFM Local 47 President, Vice President, Secretary/Treasurer, Trustees, Directors, Hearing Board, and AFM Convention Delegates/Alternates takes place Tuesday, Dec. 8, 2020. The Local 47 Election Board reminds potential candidates to pay membership dues on time to avoid suspension, as well as to review Article IX of the Bylaws pertaining to the election.

Please be aware the Election Board has made a change to the Prohibited Campaigning Directive; see Number 3 below.

Prohibited Campaigning Directive

The use of Local 47 facilities, equipment or property (including stationery, telephones, stamps and stamp machines, computers, copying machines, and any other equipment or materials) by any candidate or member, for the purpose of campaigning for or against any candidate for office in the Local 47 election, is prohibited by the Local's Bylaws and is also a violation of Federal Law. Additionally, members are barred by Article IX, Section 13 of the Local 47 Bylaws from collecting nominating petition signatures while on Local 47's premises.

However, obtaining signatures on public property (ie, sidewalks surrounding the Local's property or off-site locations) IS permissible. It is also acceptable to announce at the Local or off-site locations (ie, job sites, gatherings of musicians) that petitions are available to sign if desired, if the following guidelines are observed:

1. Permission must be granted by the leader/contractor at their discretion without any coercion or pressure on them or on the potential signee to make or allow the announcement.
2. The Leader/Contractor may not express nor show bias of any kind for or against the member's candidacy when making such an announcement.
3. Announcement must be made and signatures must be collected before or after the job or on a break. Nothing in the Bylaws prohibits friends/family of a candidate from soliciting signatures on nominating petitions ~~providing that the friends/family are also Local 47 members in good standing and~~ provided they abide by all the rules listed above. (amended 7/31/2020)

Electronic Communications Policy

Following the intent of Article IX, Section 12, of the AFM Local 47 Bylaws, it shall be a matter of policy that the rules and restrictions as outlined in said Bylaw shall also apply to all electronic communications published by Local 47, including the digital issues of Overture Online, the Local 47 website (afm47.org), the Local 47 email newsletter "The Local 47 Beat" and any special notices sent by Local 47 via email blast, and all associated social media pages (Facebook, Twitter, Instagram, LinkedIn, etc.).

Questions About the Election?

Please be aware that only members of the Election Board — no Local 47 officers or staff members — are authorized to answer any questions concerning the election. Should you have any questions, please contact one of the Election Board officers:

- Michael Deutsch (Chairperson): deutschdrums@gmail.com, 818.357.8651
- Stephen Green: sgreen0@ca.rr.com
- Scott Higgins: shiggs@me.com
- Kris Mettala: krmettala@yahoo.com
- Paul Sternhagen: psternhagen@hotmail.com
- Marcy Vaj: marcy.vaj@gmail.com
- Mark Zimoski: mzimos@gmail.com



ORCHESTRATION CLASSES

WITH DR. NORMAN LUDWIN

Free classes exclusively for AFM Local 47 members!*



Beginning Orchestration: August 4-25
Advanced Orchestration: September 8-29

Tuesdays, 7-10 p.m.
via Zoom video conference



AFM Local 47 members are invited to gain a unique hands-on learning experience using real film scores with an industry professional. Beginning Orchestration covers the basics: ranges, strength and weaknesses of the instruments, transpositions and how to orchestrate clearly and effectively. Advanced Orchestration presents a heavy focus on film music using contemporary scores and classics of the genre.

** For both classes there is a \$25 ebook fee, per course, to be paid to the instructor prior to the start of classes.*

Register @
AFM47.ORG/ORCHESTRATION

Alert Re: Multi-Tracking and Remote Recording Rates

In the remote recording world that has arisen as a result of the COVID-19 pandemic, it has come to our attention that many musicians may be receiving improper payment.

Musicians must receive separate session payments when asked to record and deliver separate, multiple parts, as provided in the Electronic Musical Devices provision of the Basic Theatrical, Television Motion Picture, and Sound Recording Labor Agreements.

If you have recently supplied multiple parts and believe you may have been underpaid, please contact the union. We will work to ensure that you are properly compensated for your work during these difficult times when it is needed most, and that the employer provide any additional session and fringe benefit payments, as well as pay any applicable late payments.

New Code of Conduct for Members

In line with our mission to unite all professional musicians within the jurisdiction of Local 47 and to promote an atmosphere of inclusion and one that is free of harassment and discrimination, all members must refrain from any form of abuse, harassment or discrimination on the basis of actual or perceived race, color, ancestry/national origin, ethnicity, religion/creed, age, disability, sex/gender, pregnancy, sexual orientation, gender identity/gender expression, medical condition, genetic information, marital status, partnership status, employment status, citizenship status, income status, military and veteran status, or political affiliation.

The Local 47 Executive Board has a strict policy that requires all members to adhere to our Code of Conduct in the workplace, and its surrounding environments, defined as any place a member is employed to create, produce, perform and/or record music.

If any member is found by the Local 47 Executive Board to have violated these standards or to have compromised the integrity of the Local and its members by their actions, the Local 47 Executive Board may take any disciplinary action permitted by the Local's Bylaws, including suspension or expulsion of membership.

Members may find the full Code of Conduct in the [members-section of our website](#) and the Report of Harassment/Retaliation Form available [here](#).



Go Paperless!

Sign up to receive work dues statements
online @ afm47.org/paperless

Coronavirus COVID-19

Resources for Musicians

afm47.org/covid19

AFM Local 47 still has extended our Emergency Relief Fund program for COVID-related job cancellations. Check our resources page for continued updates on relief grants, unemployment/PUA news and more.

afm47.org/covid19

Election to Fill Vacancy on Executive Board

An election to fill a vacancy for Trustee on the Executive Board, currently held by Lydia Reinebach as appointed by the Board, will take place by secret ballot at the next General Membership Meeting that we are able to hold on-site at Local 47. This will take place on Oct. 26, 2020, contingent upon health and safety guidelines issued by the governor of California and the CDC.

For information on Vacancies and Special Elections, please refer to Articles IX and X of the AFM Local 47 By-laws, available in the [members section of our website](#) or upon request from the Secretary/Treasurer's Office:

riona.seay@afm47.org, 323.993.3159

IS YOUR DIRECTORY PROFILE CURRENT?



**Make sure your contact
information is current!**

**Update your profile
@ afm47.org/directory**

Update your email, phone numbers, mailing address, instrument listings,
print & digital subscription preferences, & more

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

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.

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

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

The Recording Industry's



ENRICHING LIVES THROUGH MUSIC

Please note: All Music Performance Trust Fund performances are currently on hiatus due to the coronavirus COVID-19 pandemic. Please stay tuned for updates as the situation continues to evolve.

Music Performance Trust Fund Announces Music Family Scholarship; Deadline Extended

The Music Performance Trust Fund invites young adults who have grown up in a musical family to tell us their story! Applicants must be a child of a professional musician, and pursuing further education after high school. The program is open to qualified students who meet all the minimum qualifications.

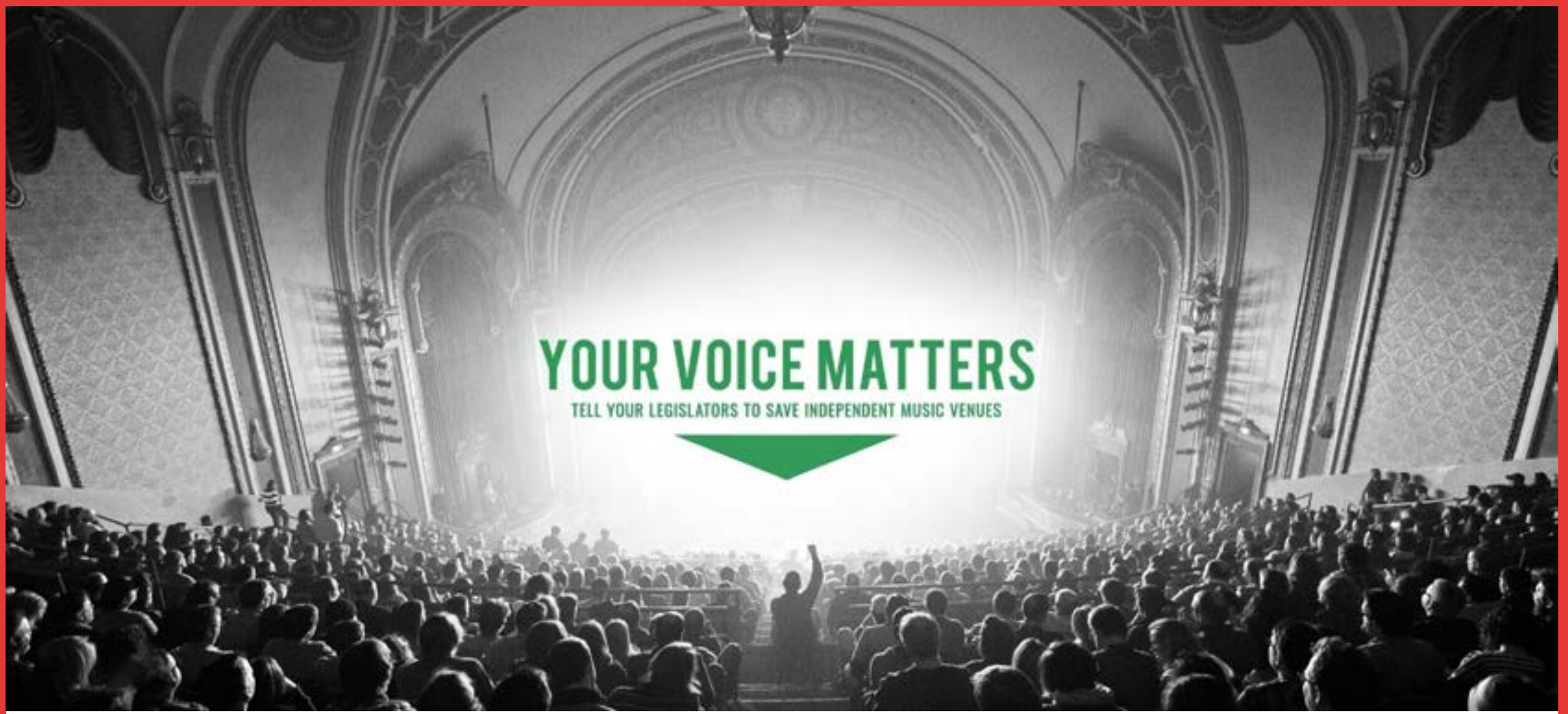
In this first year of such fund, the MPTF intends to grant \$100,000 in scholarship funds. Scholarships will be awarded based on the verification of all required information submitted by each candidate and the strength of each candidate's essay.

The scholarship is open to all students in the United States and Canada. The child of any member in good standing of a local musician's union, who is a high school graduate and is planning to attend a college, university, community college or trade school in the fall of 2020, is eligible to apply. The individual does not need to be studying for a music-related degree. Up to two young adults per family may apply, and up to five students from any one local union of the American Federation of Musicians may receive a scholarship; more will be wait-listed and awarded as able.

Applications must verify high school completion and acceptance into a trade school, community college, four-year college or university as a full-time student for the Fall 2020 semester, and an expressed intention to attend at that time. The application due date has been extended until Saturday, August 15, 2020, 5 p.m PT (8 p.m. ET). For more information, contact scholar@musicpf.org. To download an application visit musicpf.org.

About MPTF

For over seven decades, the Music Performance Trust Fund has provided grants to help create free music performances for the public's entertainment and education. For more information please visit afm47.org/mptf.



Time is Running Out to #SaveOurStages

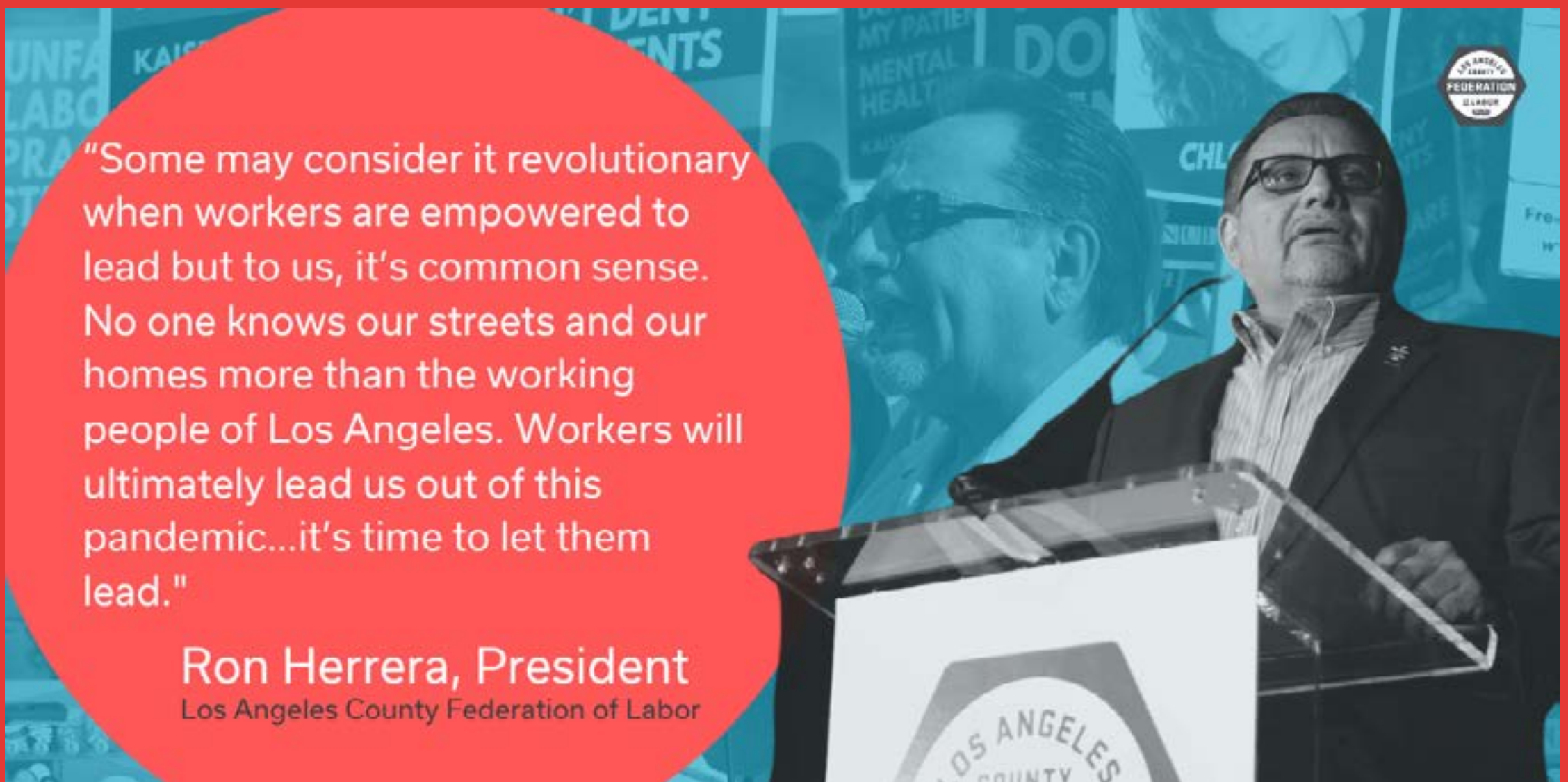
Senator Rubio, don't let the music die! The Save Our Stages Act (S. 4258) is the difference between life and death for shuttered indie music venues, artists, and the ecosystem we support.

As head of the Senate Small Business Committee, Senator Rubio has the power to get this bill passed. PPP will not save us!

Please write Senator Rubio TODAY at saveourstages.com and tell him we NEED SOS included in McConnell's bill! #SaveOurStages #RESTARTAmerica

**CONTACT YOUR
SENATORS AND
REPRESENTATIVES
AND LET THEM KNOW
YOU SUPPORT NIVA.**

#SAVEOURSTAGES



"Some may consider it revolutionary when workers are empowered to lead but to us, it's common sense. No one knows our streets and our homes more than the working people of Los Angeles. Workers will ultimately lead us out of this pandemic...it's time to let them lead."

Ron Herrera, President
Los Angeles County Federation of Labor

LA County Federation of Labor Wins Workplace Health Councils to Enforce Health Standards on the Job

Last week, the Los Angeles County Federation of Labor took action to encourage members of the L.A. County Board of Supervisors to allow the creation of workers councils to help enforce public health measures and prevent the spread of COVID-19 at workplaces.

The move to create industry-specific worker committees that will help monitor and enforce standards comes in response to the increasing number of daily infections that public health officials say is tied to unsafe conditions at workplaces.

Labor council President Ron Herrera (IBT) said: "Some may consider it revolutionary when workers are empowered to lead, but to us, it's common sense. No one knows our streets and our homes more than the working people of Los Angeles. Workers will ultimately lead us out of this pandemic...it's time to let them lead."

Supervisors voted 5–0 in favor of creating a structure for these worker health councils to be formed.

Do Not Work For...



[This list](#) 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 323.993.3143.

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

Call for Submissions:

How Are You Keeping Creative During Covid?

AFM 47 musicians: We want to hear from you! Let us know how you are keeping creative while sheltering at home. Send in your stories, music, photos and videos using our online submission form at afm47.org/overture or email overture@afm47.org.



Stay healthy & safe!

share YOUR story
with
the Overture

OPEN MIC!



Got a Story to Tell?

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

Final Notes



In Memoriam

Zan Overall

Life Member. Bass
6/11/1926 - 6/9/2020
Survived by spouse

Steven A. Roberts

Member. Clarinet
12/9/1953 - 6/26/2020
Survived by spouse

Victor H. Sagerquist

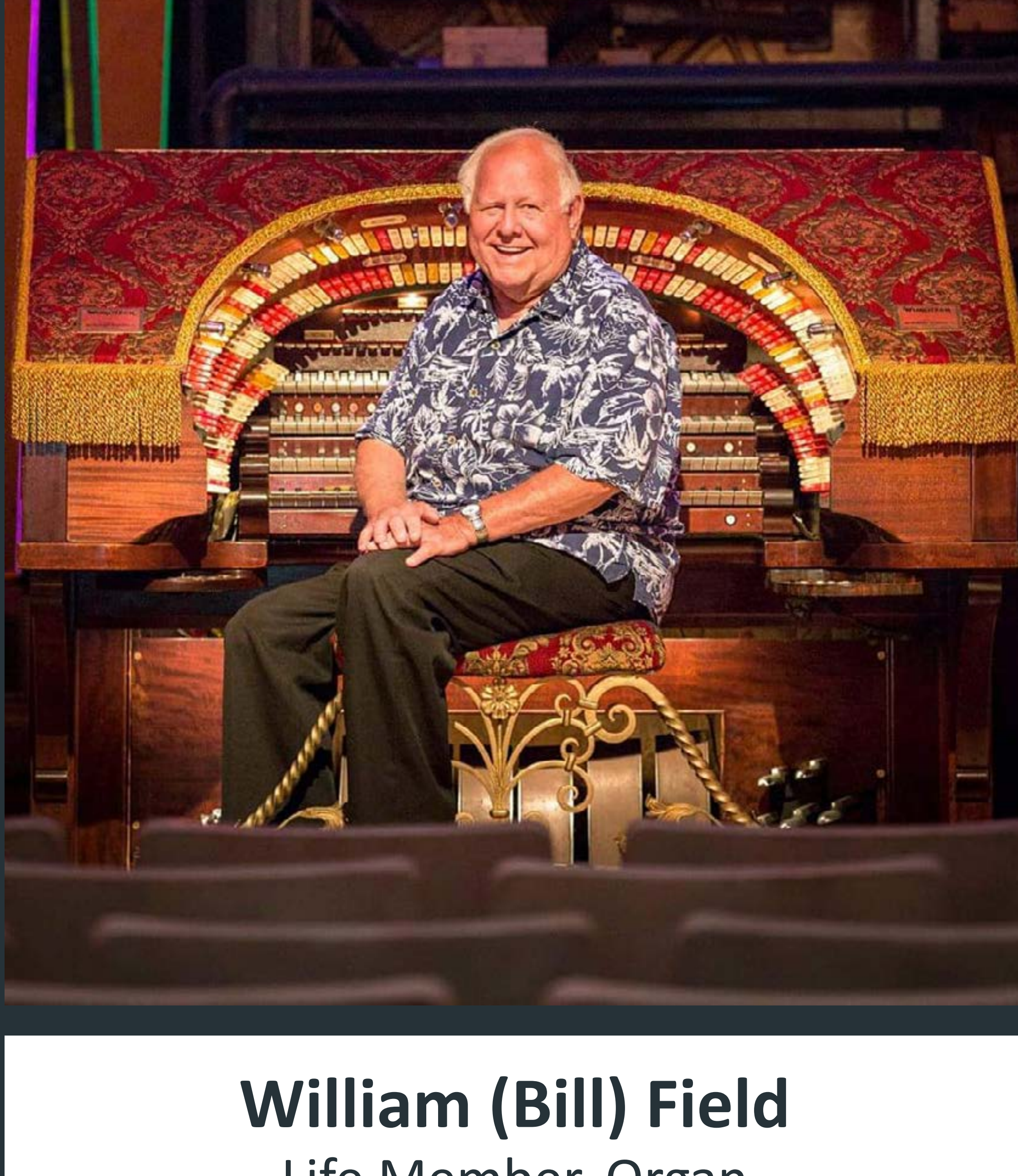
Life Member. Violin
4/3/1956 - 6/30/2020
Survived by spouse & child

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

or you may send to:

overture@afm47.org

Local 47 Overture Online
3220 Winona Ave.
Burbank CA 91504



William (Bill) Field

Life Member. Organ

10/4/1939 - 6/28/2020

by Danny Tokusato

William (Bill) C. Field was born on October 4, 1939 in Los Angeles to William Thomas Field and Gertrude Sara Hopkins, both employees of the Los Angeles Unified School District.

As an infant, Bill's love of music was apparent as he often cried until his mother played music on the radio. Bill found his love and future avocation when he wandered through the Barker Bros. department store in downtown L.A. with his grandmother and was captivated by the sound of a pipe organ that serenaded browsing shoppers. Bill begged his parents to learn the pipe organ, which he began studying at the tender age of 8. Seeing his talent, potential and passion for the organ, Bill's mother bought him a Hammond organ and encouraged his growth as an artist.

By the time he was 12, Bill was hired as the organist at the Los Angeles Theatre on South Broadway playing organ preludes and has never wandered far from the instrument.

Throughout his career, Bill played at many churches and venues throughout Southern California, including the Ice-land ice skating rink, in Paramount. He also played the organ for J.B. Nethercutt, founder and owner of Merle Norman Cosmetics. In addition, Bill owned and operated a restaurant in El Segundo, CA.

Bill and his business partner and friend Bill Coffman (the "two Bills") found their prized procession — a 1925 Mighty Wurlitzer Theater Pipe Organ — for sale at the old and long derelict Fox West Coast Theater in Long Beach.

In 1958, the two Bills borrowed \$2,000 from a credit union to buy the instrument and installed within a year in a half at Bill's home in South Los Angeles. Here, the men performed live concerts to audiences in Bill's converted room on a weekly basis.

Needing a larger venue, the two men searched all over Los Angeles for a permanent home for their Wurlitzer. Finally, they located a worthy location in El Segundo in a boxy neighborhood building formerly known as the "State Theater" which originally opened in 1925 as a silent picture movie house. After its heyday, the building also served as a Baptist church among other ventures.

In the old State Theater, the two Bills opened Old Town Music Hall in 1968 and used it to house and showcase their dream acquisition, the aforementioned 1925 Wurlitzer. They used the empty shell of the building as their blank canvas to create a venue where audiences could relive the grand experience of an afternoon or evening at the movies in the 1920s or 1930s in a movie palace in full splendor.

In addition the installation of their prized Wurlitzer, which now has over 2,000 pipes and 244 keys on four key-boards and various sounds, the two Bill's installed plush theater seats, ruby red carpets, majestic curtains, huge chandeliers, and framed the stage and movie screen in grand proscenium. Thousands of concerts and movies have entertained audiences ever since.

After Coffmans' death in 2001, Bill continued to improve the ambiance of the Old Town Music Hall with projects large and small; including painting and adorning the proscenium with floral ornaments, adding theatrical shimmering curtains, hanging four huge, evocative oil paintings along the theater walls, and installing tin ceilings that enhanced the theater's atmosphere; all of which further evoked a feeling of the 1920s.

With Coffman gone, Bill carried on alone, presiding as host as well as house organist. He introduced each show and played for the crowd as though each performance was his last, whether two or 200 were in the audience.

At beginning of each show, in the darkened theater, the curtains would slowly open revealing a glowing and eerily beautiful organ that sprung to life under the orchestration of Bill. The audience was treated to a musical explosion and sing-along before intermission and the feature movie. Many described listening to Bill perform as a "religious experience," and being hypnotized by the sound of the organ that engulfed them, touched their soul, and transported them to a different time and place. Bill was, and is, a legendary figure here in Southern California and a "master showman," indeed!

Bill was the living embodiment of the "starving artist," sometimes sacrificing his modest stipend in order to pay the theater bills and keep it going. However, if love given and love received was a currency, Bill would be a millionaire many times over! He generously gave gifts, bought meals, and threw parties for his many friends as though money was no object. Despite periodic financial challenges, Bill was always happy because he lived his passion, resulting in a meaningful and fulfilling life that touched the hearts of so many. He loved people and people loved him back!

As his health declined, Bill navigated his way to the organ on a scooter and pulled the audience under the spell of the Wurlitzer. Whether Bill was playing music from the '20s to '40s or for a silent movie, his audience was mesmerized and transported to a different world. Luckily, Bill's love affair with old movie theaters, silent film and the soaring power of the Mighty Wurlitzer was so infectious it always attracted a hard-core die-hard fans and stable of followers. Bill ensured the survival of the Old Town Music Hall by taking under his wing and mentoring one of these followers, Edward Torres, who was a young 14-year-old aspiring theater organist when he first came to the theater.

Over the last two years, Bill, in declining health, asked Edward (now 24) to play the shows at the Old Town Music Hall, effectively handing over the reins to a trusted and dedicated advocate of his passion and vision. Over the years, Edward has become a great talent in his own right and is committed to continue Bill's tradition by literally taking Bill's seat at the Mighty Wurlitzer and now serves as CEO of Old Town Music Hall.

In 2018, the Old Town Music Hall celebrated its 50th anniversary. With any luck, Edward will be playing for the theater's 100th anniversary, carrying on Bill's legacy for decades. Thanks to Bill's passion, vision, dedication, sacrifice, and leadership, the Old Town Music Hall has become a cultural landmark and beloved Los Angeles institution. He created an experience that is truly unique that evokes a sense of childhood awe and amazement for the young and old, enjoyed and to be enjoyed by past, current, and future generations.

At the age of 80; on June 28, 2020; Bill passed away peacefully at his home in South Los Angeles surrounded by loved ones from prostate cancer. Though he is now undoubtedly among loved ones in heaven and serenading the angels with beautiful music, he is greatly missed by all he left behind.

Thank you, Bill, for dedicating your life to preserving, showcasing and advocating appreciation for early 20th century American music and film. Old Town Music Hall will continue to thrive as your legacy and gift to the world. Thank for your love, thank you for the beautiful music, thank you for the memories. We love you, Bill!

Bill is survived by his longtime partner, Danny Tokusato, and two sisters. A funeral and service were held at Green Hills Memorial Park in Rancho Palos Verdes, CA. Donations to the non-profit venue in Bill's memory may be made through the website: OldTownMusicHall.org.

Watch a video about Bill and his theater on CBS Sunday Morning [here](#).



U.S. 7th Army Symphony Orchestra Rogues Gallery

Dan, Anita and son Peter, taken before their concerts for the Southern California Viola Society mini-congress and also for the Jefferson Baroque Orchestra concert in Ashland, Oregon, June 2003.

Daniel Thomason

Life Member. Viola
6/27/1934 – 5/25/2020

by Anita Thomason

We made music together, both literally and metaphorically, from the day we met in an orchestra in 1955. We married in 1959, and across the years had many memorable musical adventures. We had two sons whom Dan loved deeply — Matthew and Peter, one a fine art printmaker and the other a pianist, guitarist and piano technician.

Dan had an encyclopedic knowledge of Model A Fords, and on the opposite side of the universe, the viola d’amore and its literature. He always found the time to pursue his passion for the viola d’amore, in addition to playing the viola in various ensembles, and the hours he spent teaching public school music. He loved his students and imparted to them an enthusiasm for music-making and music-listening; the students, in turn, loved him (those who sometimes “ditched” school would nevertheless show up for his class!). He also left a lasting impression on the college students who did their practice teaching with him, and those who studied viola d’amore with him.

Dan was a profoundly serious person, but he also had a great sense of humor and was a witty storyteller. Friends and colleagues, former students, boyhood friends of our sons, even neighbors up the block have described Dan as “a gentleman,” “a mensch,” “self-effacing,” “kind,” “sweet,” “generous,” “good-natured,” “inspiring,” and have said they “are richer for having known him.” A young European friend/colleague commented, “...I am eternally grateful for all the love for viola d’amore he gave me and the precious human friendship...he was...one of the most wonderful musicians and humans who will remain in our hearts and in our music....”



U.S. 7th Army Symphony Orchestra Rogues Gallery

Dan Thomason, en route to Berlin.

Winter, 1959

Daniel Thomason

Life Member. Viola

6/27/1934 – 5/25/2020

by Adriana Zoppo

Born in 1934 in his grandparents' home in Culver City, CA to a pipe organist/woodworker father and pianist mother, Daniel Thomason began violin at age 8, studying with Maurice Kohler and Robert Krantz. While attending Cal State L.A., in order to have a better view of a violinist in the orchestra who had caught his eye, the 20-year-old Dan told conductor Ross Beckstead that he also played viola. Although he had never played one before, couldn't read the clef and didn't even own a viola, overnight he borrowed one from Peter Meremblum (whose California Junior Symphony he had played in for many years), took a quick lesson from him and learned the clef so he could sit in the viola section the next day and gaze more easily at the object of his affections. That violinist, Anita, later became his wife, and the switch to viola became permanent.

After graduation, Dan studied with Sally Peck Thomas, principal viola of the Salt Lake City (Utah) Symphony, at the Music Academy of the West (under Maurice Abravanel) then played with the Birmingham (Alabama) Symphony but only for one season before being drafted into the Army as a member of the viola section of the 7th U.S. Army Symphony Orchestra. Though headquartered in Stuttgart, Germany, it toured the country performing concerts and it was while on tour in Bavaria that Dan noticed a viola d'amore in a shop window which led to the purchase of his first and a lifelong passion for the instrument. He also developed an interest in researching original manuscripts for the instrument, resulting in the production of Dante Publications, his own modern editions of which almost none existed at the time.

Following his Army service, he and new bride Anita attended Colorado College so he could study viola with Paul Doktor. Dan and Anita then played in the Dallas Symphony and Opera Orchestra under Georg Solti, with Carmel Bach Festival in the summers, but soon returned to L.A. where Dan got a Masters at USC, studying with Sanford Schonbach, principal violist of the L.A. Phil. At classes by 8 a.m., Dan spent six nights a week playing with Murray Korda and the Monseigneur Strings strolling ensemble at the Beverly Hilton Hotel, often not returning home until 1 a.m.

While at USC he showed his research to musicologist/composer Ingolf Dahl who urged him to get a DMA in viola d'amore, for which he had to receive permission from the string faculty as it was a largely unknown instrument. Pursuing his DMA, he studied viola with Milton Thomas and freelanced, also playing with the Roger Wagner Chorale Sinfonietta and the Glendale Symphony (for 44 years). An introduction to New York violist Myron Rosenblum, also a devotee of the viola d'amore, sparked a friendship from which was co-founded the Viola d'amore Society of America (now [International Viola d'amore Society](#)), an organization promoting the instrument, access to its music and biennial congresses where members have an opportunity to play together.

Earning a teaching credential in instrumental music from CSUN in 1964, Dan taught mostly middle school at public schools in L.A. County until 1991. After retiring, Dan continued his involvement with education for more than 20 years, teaching privately, coaching the viola sections at Santa Monica High School and giving viola d'amore lessons at the Thornton School of Music at USC, while continuing to play in the Rogue Valley Symphony and Jefferson Baroque Orchestra (Oregon) with Anita.

Besides the viola d'amore, his other passion since boyhood was antique automobiles, of which he owned and restored several.

Dedicated to education, a mentor to many, Dan Thomason was a lovely person whose kind, generous nature was immediately evident. Always cheerful with a real twinkle in his eyes above his dapper mustachio, he was generous with his time and knowledge and never lost the unquenchable enthusiasm he brought to everything he crossed paths with. He is survived by his wife Anita and sons Matthew and Peter.



In Memoriam: Captain Gregory Welch

3/26/1957 – 7/7/2020

It is with great sadness that we share news of the passing of our longtime security guard, Captain Gregory Welch, on July 7, 2020.

Captain Greg was a giant superhero of a man who had been a valued member of our union family since 2008. He was the warm, friendly figure who was the first to greet staff and members at our offices and downstairs in the rehearsal rooms.

He had a true love for not only his job, but for the employees and members with whom he held a wholehearted duty to help and protect. He gave 110% of his effort to the job, pitched-in and helped out in ways that went above and beyond the call of duty, and his example inspired all of us here at AFM Local 47. He truly was Family.

We love and miss you, Captain.

Remember Me

*Don't remember me with sadness,
Don't remember me with tears,
Remember all the laughter
We've shared throughout the years.*

*Now I am contented
That my life, it was worthwhile,
Knowing that I passed along the way
I made somebody smile.*

*When you are walking down the street
And you've got me on your mind,
I'm walking in your footsteps
Only half a step behind.*

*So please don't be unhappy
Just because I'm out of sight,
Remember that I'm with you
Each morning, noon and night.*

A Message from [RMALA](#):

Dear friends and colleagues,

Greg was much more than the security officer at Local 47. He was part of the foundation of our Local, the first face of our union for so many people, a caring interface for anyone who walked in the front door. His endlessly generous spirit touched each of us who visited our Local.

We had a special connection with Greg as longtime tenants in the Local 47 building, both on Vine Street and now in Burbank. We witnessed on a regular basis how deeply he cared about each musician, each human being.

RMALA is proud to make a donation to the Local 47 Musicians Relief Fund in the memory of Greg Welch. Greg was acutely aware of the difficult time facing musicians during this pandemic, and we have a sense that he would love being honored in a way that was meaningful for him; helping musicians in need.

Please consider making your own donation in his name.

Donations may be sent by check (payable to "AFM Local 47 Relief Fund" - Memo: "Captain Greg Welch") to:

AFM Local 47 Musicians Relief Fund
3220 Winona Ave.
Burbank CA 91504

or made online at: afm47.org/relief.html

- RMALA Board

Should I Have a ‘Living Trust’?

“Living” or revocable trusts are not just for the wealthy. A trust can provide for the management of your assets if you become ill and unable to handle your affairs, or if you pass away. The person(s) you choose can assume responsibility for your financial affairs in an accountable fashion, and without court supervision.

Another advantage of a living trust over a mere will, particularly where there is an estate in excess of one hundred thousand dollars, is, quite simply, that wills are subject to Probate and trusts are not. If a Probate is required, statutory fees for attorneys and executors in California are among the highest in the country. For example, if your gross estate is \$500,000, which would certainly include the owner of a moderate home in many parts of Los Angeles, the state authorizes the payment of fees and commissions totaling \$26,000, plus the Court costs and related expenses. A substantial portion of these costs can be avoided through the proper establishment and operation of a living trust.

The rising costs of probate administration are not unwarranted. It can be a time consuming and unwieldy process. Even a simple Probate proceeding will take a minimum of nine months in Los Angeles County.

In our practice, we often see people who have estates larger than anticipated. High real estate values, even in the current market, often translate into a significant increase in estate assets. This real property, if not held in a trust, may be subject to probate, which could mean a drawn out and expensive Court procedure.

Your undertaking the preparation of an appropriate estate plan, often involving the preparation of a living trust, is of even greater financial benefit today than ever before.

Kramer + Dresben

Estate Planning · Trust Administration · Probate

5858 Wilshire Boulevard, Suite 205, Los Angeles, CA 90036
Tel 323-964-7100 Fax 323-964-7107



Seeking Bill Perkins Music Manuscripts

I am very fond of the music of the late Bill Perkins and would like to keep his music going through live performance. Can anybody in the union put me in touch with the family member serving as executor of the estate re: current existence of music manuscripts. Thanks, Jerry Zinn

Email: Zinn@southslope.net

Phone: (319) 626-4718

We want to hear from you!

Send your Letters to the Editor:

overture@afm47.org

3220 Winona Ave.

Burbank CA 91504

Please keep within a maximum of 400 words.

For submission guidelines please [click here](#).



Notice of COBRA Continuation Coverage Rights Under COBRA (Including COVID-19 Modifications)

Introduction

This notice has important information about your right to COBRA continuation coverage, which is a temporary extension of coverage under the medical plans (the “Plans”) administered by the Professional Musicians, Local 47, and Employer Health & Welfare Trust Fund (the “Fund”). **This notice explains COBRA continuation coverage, when it may become available to you and your family, and what you need to do to protect your right to get it and how this right has been modified to deal with the COVID-19 outbreak.**

The right to COBRA continuation coverage was first created by a federal law, the Consolidated Omnibus Budget Reconciliation Act of 1985 (COBRA). COBRA continuation coverage can become available to the Participant and other members of her/his family when group health coverage would otherwise end. For more information about your rights and obligations under the Plan and under federal law, you should review the Plan’s Summary Plan Description (“SPD”: also posted on the Fund’s website) or contact the Plan Administrator.

What is COBRA continuation coverage?

COBRA continuation coverage is a continuation of coverage under one of the Fund’s Plans when it would otherwise end because of a life event. This is also called a “qualifying event.” Specific qualifying events are reviewed later in this notice. After a qualifying event, COBRA continuation coverage must be offered to each person who is a “qualified beneficiary.” Participants of the Fund, their spouses, and their dependent children could become qualified beneficiaries if coverage under the Plan is lost because of the qualifying event. Under the Fund’s COBRA Policy, qualified beneficiaries who elect COBRA continuation coverage must pay for COBRA continuation coverage. There is also an administrative fee that added on to the premiums charged by the Fund for administering your COBRA continuation coverage.

When is a ‘Qualifying Event’ under COBRA?

Generally, a Participant becomes a “qualified beneficiary” if you lose your qualification to enroll in coverage because of the following events:

- The Participant’s amount of employment is reduced (for any reason other than your gross misconduct);
- The Participant has exhausted their “Carry-Over Bank” (as described in the SPD), and;
- As a result, the Participant no longer qualifies for coverage under the Fund’s rules for enrolling in group coverage.

If you’re the spouse of a currently enrolled or qualified beneficiary, you’ll also become a qualified beneficiary if you lose your coverage with the Fund because of the following qualifying events:

- The Participant dies;
- The Participant’s amount employment is reduced (for any reason other than gross misconduct), and, as a result, the Participant loses the ability to qualify for enrollment in the Fund’s benefit Plans;
- The Participant becomes entitled to Medicare benefits (under Part A, Part B, or both); or
- The Participant become divorced or legally separated from their spouse.

A Participant’s dependent children will also become qualified beneficiaries if they lose coverage with the Fund because of the following qualifying events:

- The parent-employee dies;
- The parent-employee’s amount of employment is reduced (for any reason other than your gross misconduct), and, as a result, you lose the ability to qualify for enrollment in the Fund’s benefit Plans;
- The parent-employee becomes entitled to Medicare benefits (Part A, Part B, or both);
- The parents become divorced or legally separated; or
- The child stops being eligible for coverage under the Plan as a “dependent child.”

When is COBRA continuation coverage available?

The Fund will offer COBRA continuation coverage to qualified beneficiaries only after the Plan Administrator has been notified that a qualifying event has occurred. The Plan Administrator determines the following qualifying events for purpose of notification to the enrolled beneficiary:

- Reduction of employment;
- Failure of the Participant to qualify for enrollment at annual Open Enrollment Window (generally December of each Calendar Year);
- The Participant becoming entitled to Medicare benefits (under Part A, Part B, or both).

For all other qualifying events (divorce or legal separation of the employee and spouse or a dependent child’s losing eligibility for coverage as a dependent child), you must notify the Plan Administrator within 60 days after the qualifying event occurs. You must provide this notice to:

**Professional Musicians Local 47 & Employers’ Health & Welfare Fund, in care of:
Pacific Federal, LLC
PacFed Benefit Administrators
1000 N. Central Ave. #400 * Glendale, CA 91202**

How is COBRA continuation coverage provided?

Once the Fund’s Administrator receives notice that a qualifying event has occurred, COBRA continuation coverage will be offered to each of the qualified beneficiaries. This means that the Fund will send each qualified beneficiary a notice about their independent right to elect COBRA continuation coverage. This notice will advise you of the plans you may enroll in, the premium costs associated with the plans and the administrative fee charged by the Fund for processing COBRA Parents may elect COBRA continuation coverage on behalf of their children.

COBRA continuation coverage generally lasts for 18 months after your initial enrollment. As discussed below, these coverage time frames may fluctuate due to the COVID-19 outbreak. Certain qualifying events, or a second qualifying event during the initial period of coverage, may permit a beneficiary to receive a maximum of 36 months of coverage.

Disability extension of 18-month period of COBRA continuation coverage

If you or anyone in your family covered under the Plan is determined by Social Security to be disabled during the 18 months of COBRA coverage and you notify the Fund Administrator in a timely fashion, you and your entire family may be entitled to get up to an additional 11 months of COBRA continuation coverage, for a maximum of 29 months. The disability would have to have started at some time before the 60th day of COBRA continuation coverage and must last at least until the end of the 18-month period of COBRA continuation coverage. Again, these notice and coverage periods may change due to the COVID-19 outbreak.

Second qualifying event extension of 18-month period of continuation coverage

If your family experiences another qualifying event during the 18 months of COBRA continuation coverage, the spouse and dependent children in your family can get up to 18 additional months of COBRA continuation coverage, for a maximum of 36 months, if the Fund Administrator is properly and timely notified about the second qualifying event. This extension may be available to the spouse and any dependent children getting COBRA continuation coverage if the participant dies; becomes entitled to Medicare benefits (under Part A, Part B, or both); gets divorced or legally separated; or if the dependent child stops being eligible under the Plan as a dependent child. This extension is only available if the second qualifying event would have caused the spouse or dependent child to lose coverage under the Plan had the first qualifying event not occurred. Again, these time frames and deadlines may fluctuate due to the COVID-19 outbreak.

What Changes to COBRA Continuation Coverage Have Been Made Due To COVID-19?

Under recent guidance issued by the United States Department of Labor (“DOL”), all deadlines that relate to notice of a COBRA qualifying event and/or enrolling as a COBRA qualified beneficiary have been extended by sixty (60) days. This means that if/when you receive a notice of a COBRA qualifying event, you automatically have an additional sixty (60) days – from the date of the Notice – on top of the usual forty-five (45) days, to enroll as a COBRA qualified beneficiary.

For example, if you were to receive a notice of a COBRA qualifying event on April 1, the usual deadline for enrolling as a COBRA qualified beneficiary would be approximately May 15. Under the new DOL guidance, you have an *additional sixty (60) days* to enroll, making positive COBRA enrollment due on or before approximately July 13.

Note that premiums are retroactive as well. Thus, if a qualified beneficiary waits the entire one hundred and five (105) days now allowed for COBRA enrollment under DOL guidance, the qualified beneficiary will be responsible for all applicable premium payments, retro-active to initial date of COBRA coverage. Since the DOL guidance also provides for potential delays in the issuance of a COBRA premium billing statements, the premium payment necessary to maintain coverage may be significant.

The DOL guidance is in effect until the federal government issues a declaration that the “Outbreak Period” for California has been concluded. We will amend this Notice accordingly when such a declaration is issued.

If you have questions

Questions concerning your Plan or your COBRA continuation coverage rights should be addressed to the contact or contacts identified below. For more information about your rights under the Employee Retirement Income Security Act (ERISA), including COBRA, the Patient Protection and Affordable Care Act, and other laws affecting group health plans, contact the nearest Regional or District Office of the U.S. Department of Labor’s Employee Benefits Security Administration (EBSA) in your area or visit www.dol.gov/ebsa. (Addresses and phone numbers of Regional and District EBSA Offices are available through EBSA’s website.) For more information about the Marketplace, visit www.HealthCare.gov.

Keep your Plan informed of address changes

To protect your family’s rights, let the Plan Administrator know about any changes in the addresses of family members. You should also keep a copy, for your records, of any notices you send to the Plan Administrator.

Plan contact information

Professional Musicians, Local 47 and Employers’ Health & Welfare Fund

c/o PacFed Benefit Administrators

1000 N. Central Ave. Ste. 400

Glendale, CA 91202

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. **Both dues and reinstatement fee 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. **Both dues and reinstatement fee 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.

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 is \$75.

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.

[Download the Rebate Form here](#)

Local 47 Property Notice

Notice to All Persons Entering or Utilizing the Property of the Musicians' Club* of Los Angeles:

The premises of the Musicians' Club of Los Angeles are reserved for the exclusive use by the officers, employees, and Full, Youth, Life or Inactive Life Members in good standing of AFM Local 47 and the American Federation of Musicians. All other persons must receive written permission from the office of Local 47's president to enter or utilize these premises. Local 47 reserves the right to remove and to cite for trespass any party found on these premises who does not fulfill the above conditions of occupancy. (Note: This notice is not applicable to those making deliveries to AFM Local 47, or customers of and those making deliveries to tenants of 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.*

IS YOUR BENEFICIARY CARD CURRENT?

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

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.

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

ADVERTISE

— WITH AFM LOCAL 47! —

We offer print
& digital
solutions to fit
any budget &
schedule

Overture Magazine

—Printed quarterly—

Overture Online App

—Released monthly—

The Local 47 Beat

—Emailed biweekly—

»»»————> RESERVE TODAY <————«««

View rates, specs & publication schedules
@ afm47.org/advertise

Contact: advertise@afm47.org

*For information on posting auditions, please visit
afm47.org/auditions.html*