

# The Gazette

Vol. 1

RMA Los Angeles Saturday, March 13, 2010

No. 1

## What's Up at Local 47

Notes from Gordon Grayson,  
Local 47 EMD Administrator:

Producers of a documentary film project entitled "With Great Power - The Stan Lee Story" a.k.a. "True Believer" are currently soliciting musicians to record the film's score in exchange for lunch, the experience and credit, but no wages. This non-union session is tentatively scheduled to occur in April, though the location is still uncertain. Local 47 members should be aware that under the current circumstances, AFM Bylaws prohibit us from performing musical services for the non-signatory employers connected with this project.



Recently, discussion of scoring sessions for "James Cameron's Avatar: The Game" began to attract the attention of recording musicians, due to the rather public acknowledgment of non-union sessions in Seattle, in addition to those sessions recorded in Los Angeles under union contract. Further discussion and review has resulted in clarification of relevant terms and provisions of the AFM Video Game cba, of which players should be aware. In contrast to every other AFM cba, it is the intent, design and effect of the VG Agreement to cover only specifically identified sessions, rather than entire projects. If the date of your session does not appear on the signatory contract, you are playing a non-union date, and subject to all of ramifications that that might entail.

## New Members

*We welcome these musicians who are  
new to RMA Los Angeles*

David Arnay - Piano/Kybds/Guitar  
Alejandro Carballo - Trombone/Comp/  
Cond  
Dustin McKinney - Trumpet  
Norman Pearson - Tuba  
Robert Skinnell - Copyist/Comp/Orch/Ar  
Jeff Surga - Guitar/Bass(4&8 Str)  
Steven Zander - Violin/Viola  
Jeff Babko - Keyboards/Trombone  
Richie Gajate Garcia - Percussion/Drums  
Deborah Johnson - Piano/Voc/Kbd/Comp  
Deborah Kim - Violin  
Benjamin Lulich - Clarinets  
Deborah Lurie - Composer/Arranger  
Lanny Morgan - Saxophone (Alto)  
Pete Orlanski - Bass (Ac/El)

## Current Projects Recorded in Los Angeles

Burlesque, Richard Fleishman.....Desperate  
Housewives, Steve Jablonsky.....Friday  
Night Lights, W.G. Snuffy Walden.....24,  
Sean Callery.....The Academy Awards, Marc  
Shaiman.....House, Jonathan Ehrlich.....  
American Dad, Joel McNeely.....Diary  
of a Wimpy Kid, Theodore Shapiro.....  
Demo, Charlie Brissette.....Cold Case,  
Michael Levine.....The Simpsons, Alf  
Clausen.....41st NAACP Image Awards,  
Rickey Minor.....American Idol, Rickey  
Minor.....Bones, Sean P. Callery.....  
Cleveland, Walter A. Murphy.....Cold  
Case, Michael Levine.....Glee, Brad Ellis,  
Christine Day.....Human Target,  
Bear McCreary.....Lost, Michael G.  
Giacchino.....Medium, Sean Callery.....  
Miami Medical, Trevor A. Morris.....  
Modern Family, Jennifer Kuhn.....Most  
Valuable Players, aka Freddy Fever, Randy  
A. Miller.....Nancy Swern Demo, Jamie  
Lee Shaheen.....Parenthood, Jonathan  
Ehrlich.....Parks and Recreation, Amy L.  
Shulman.....Rapunzel, Alan Menken.....  
Voice Over Narration Project # 3, Edward  
Roscetti.....Toy Story 3, Randy Newman...

## What Have We Done For You Lately?

You can find Motion Picture Health  
Care Info at  
[rmala.org/pages/HealthFAQ.aspx](http://rmala.org/pages/HealthFAQ.aspx).  
or call our health care hotline at  
323-446-8316.

Steve Dress, Marc Sazer, Phil Ayling  
and Phil Yao joined Meredith Snow  
from the LAPhil and ICSOM,  
47 President Vince Trombetta,  
47 VP John Acosta, and a cast of  
Local Officers, Player Conference  
Representatives and AFM Officers  
at a Pension information meeting  
in Las Vegas in January. RMA has  
both mailed and emailed information  
describing the meeting and the  
information that came out, and we  
have been fielding phone calls and  
individual questions in an effort to  
share what we learned with you. In  
February, Marc Sazer and Phil Ayling  
traveled to the Western Conference  
of the AFM in Dallas, and attended a  
second critical Pension meeting. RMA  
emails about this are at [rmaweb.org](http://rmaweb.org),  
the RMA International website. For  
Pension announcements, please visit  
[afm-epf.org](http://afm-epf.org).

## The Biz

Motion picture "banking and  
exchange" is a strange animal, and  
most of us don't even know it exists.  
You won't find it anywhere in the  
contract. You never voted on it. Local  
47 doesn't have any control over it...  
but...it is a real animal. And this beast  
can bite. Hard.

Banking and exchange consists of the  
AFM giving studios a green light to  
score films overseas, films that were  
produced in North America, and so are

## Useful Numbers

RMA	323.462.4762 rmala.org rmaweb.org
Vince Trombetta Local 47 President	323.993.3181 vince.trombetta@promusic47.org
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Leslie Lashinsky Local 47 Secretary-Treasurer	323.993.3160 leslie.lashinsky@promusic47.org
Gordon Grayson Local 47 EMD	323.993.3130 gordon.grayson@promusic47.org
MP Health Hotline	323.446.8316
Secondary Markets Fund	818.755.7777 fmsmf.org
AFM & AFTRA Fund	818-755-7780 ahra.org
Sound Recording SPF	(866) 711-FUND (3863) sound-recording.org
Pension Fund	800.833.8065 Ext. 1311 afm-epf.org
AFM New York	800.762.3444 afm.org
AFM West Coast Offices	213.251.4510

otherwise obligated to be scored here, in “exchange” for scoring a different, non-obligated project AFM.

Here’s how it works:

First, we all need to know that there are two different universes of films: obligated and non-obligated. When a signatory studio (Disney, Warner Bros., Paramount, etc.) produces a film in North America, the contract requires them to record the music here (obligated). On the other hand, when films produced are overseas, in Australia or England or China for example, there is no contractual obligation to score AFM.

A signatory studio (Disney, Warner Bros., Paramount, etc.) can inform the AFM that a movie being produced out of the country, or otherwise not subject to AFM jurisdiction, is going to record here. Later, they tell the AFM that in “exchange”, they now want to take an obligated picture to Europe or elsewhere to score without us. For example, say Studio X has two films in production. Film #1, being filmed in Montana (or New Orleans or Nova Scotia), is obligated to score AFM. Film #2 is shot entirely in Australia (or India, or the moon) and they have no obligation to score that here. Studio X can get AFM permission to score Film #1 overseas in “exchange” for film #2.

But there’s more! This already questionable practice may be abused. For instance, Studio X might falsely claim to the Federation that they have already scored Film #2 AFM in order to obtain a rubber stamp to take Film #1 overseas. This is not a mere possibility - this actually occurred just recently.

With “banking and exchange” the bottom line is simple: the studios get our union to give them permission for runaway production.

