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# Allegro

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LOCAL **802** AFM

ASSOCIATED  
MUSICIANS  
OF GREATER  
NEW YORK



PHOTO: CHRIS LEE

Fiona Simon



Janet Lawson

## VOICES

**Celebrating  
Women's  
History Month**

**PLUS... 'Women in jazz: equal but separate' – an essay by Sue Terry**

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# Win money for music school

**M**ARCH 31, 2011 is the deadline to apply for this year's Anne Walker Scholarship prizes. This is the 13th year that members of Local 802 and their children who are pursuing studies in music will have the opportunity to apply for a scholarship established in memory of Anne Walker.

The fund honors a fiery advocate for musicians whose more than 30 years of work at 802 were cut short by a tragic automobile accident in 1996. At the time Anne Walker was administrative assistant to the president, supervisor of the Music Prep Department and administrator of the Local 802 Sick Pay Fund. A membership meeting subsequently adopted a bylaw establishing the scholarship fund.

To be eligible, you must be an 802 member in good standing or the child of a member in good standing, and you must be pursuing a course of study in music as part of a degree-granting program at an accredited institution.

Applications must include the documents listed below, and they must be postmarked no later than March 31, 2011. Historically, the awards have averaged around \$500 each, although the exact amount varies each year.

Anne Walker Scholarship Fund applicants must submit:

1. A one-page resume that includes their musical background.
2. A one-page letter which includes the name of the institution and program they will be attending, a description of their involvement in music and why they feel they are deserving of a scholarship.
3. A letter of recommendation from their music teacher.
4. The most recent transcript from the institution they currently attend. If returning to school after a break in education, a transcript from the applicant's previous institution is required.
5. If the applicant will be attending a school she or he has not previously attended, a photocopy of the accep-



PHOTO: ALEXEYOS

tance letter from the future institution is required. In the event the acceptance letter is not available before the application deadline, it must be received before a scholarship can be awarded.

6. A recent photo. (Winners may have their photos published in Allegro.) A head shot is fine.

Send materials to Anne Walker Scholarship Application, Office of the Recording Vice President, Local 802, 322 West 48th Street, New York, NY 10036. Application materials must be postmarked by March 31, 2011.

For more information, contact the office of the recording vice president at (212) 245-4802, ext. 111.

### Can you help?

The Anne Walker Scholarship Fund needs your help! If you are in a position to make a donation, please consider it. The fund helps Local 802 members and their children attend music school. To make a donation, call Ira Goldman at (212) 245-4802, ext. 120.





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# Making progress

*A Broadway agreement is reached in principle – and it's looking good. We're also working hard on videogames and we're meeting a challenge at 'Priscilla'...*

**I AM HAPPY TO** report that an agreement in principle has been reached between Local 802 and the Broadway League. The agreement was a result of a cooperative and pragmatic approach to these talks from both sides of the table. It represents a stable, five-year agreement with increases in every year of the cycle. Additionally, the contractual minimums remain unchanged through the expiration of the agreement in 2016. I would like to thank both Keith Halpern and Herschel Waxman of the League for their contribution in helping make this possible in the amicable and efficient way that they did.

A memorandum of understanding is being prepared. As soon as the Broadway negotiating committee has a chance to review and approve it, Local 802 will schedule and announce a ratification meeting.

## Queen of the recorded track

As I have reported previously, the Broadway production of "Priscilla, Queen of the Desert" has applied for Special Situation status. That is, they are asking for a waiver of the contractual minimum number of musicians for the Palace Theatre, which



## PRESIDENT'S REPORT

TINO GAGLIARDI

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is currently 18. Local 802 has officially rejected the request and will be continuing the process with a next step being a hearing before a panel of neutrals.

Local 802, the Broadway Theatre Committee and the Broadway community are unified in this position. At the root of the conflict is the use of recorded tracks of strings and winds during the live performance. One has to ask the question, what is the purpose of these tracks if the special situation request states that the show needs to be done with fewer than 18 musicians? What could possibly be the artistic consideration in cutting musicians

and using recorded tracks instead?

On Feb. 19, the Broadway League, with the help of Local 802, put together a demonstration to hear the recorded tracks versus a live section of strings. Not surprisingly, this only solidified our collective opinion that there was absolutely nothing special about this show's "situation."

## Unions under attack

As I write this, unions are under attack like I've never seen before. States are using the economic crisis to attack not just union pensions but the very existence of unions.

To me and many others, it's pretty clear that the main culprits behind the economic crisis were unregulated speculators and banks. However, some irresponsible politicians are saying that the very people who were hurt most by the crisis – working people – are also to blame for the crisis simply because they have decent pensions and collectively bargained agreements.

This is so twisted that my head hurts.

**As I write this, unions are under attack like I've never seen before. States are using the economic crisis to attack not just union pensions but the very existence of unions.**

But the dangerous thing is that some of the public buys into this. Instead of supporting good pensions and wages, we have been encouraged to be jealous of workers who have union contracts. A good metaphor is crabs in a bucket. If one crab starts to claw its way to a higher living standard, the other crabs pull it back. It's divide and conquer – and the anti-union politicians are laughing at the conflict and egging it on.

We should all be in favor of good pensions, fair wages and union contracts. Unions did not cause the financial crisis.

If you hear friends, family members or colleagues badmouth unions and pensions, you can remind them that you are a member of a union and that you will be relying on your pension to retire with dignity and that everyone deserves this right. It's up to all of us to defend unions at this time when we are all under attack.

## Women's History Month

March is Women's History Month and there are several features in this issue of Allegro that readers will find interesting, including interviews with New York Philharmonic Orchestra Committee chair Fiona Simon and New School teaching artist Janet Lawson, as well as a provocative story by member Sue Terry about all-female jazz ensembles.

Women's History Month has its roots in the textile industry, where women historically endured terrible working conditions. It's the month in which we remember the 146 victims of the Triangle Shirtwaist Fire, which was the largest industrial disaster in the history of New York City. Most of the victims were immigrant women. The fire led to legislation requiring improved factory safety standards and helped spur the growth of the textile workers' union (the ILGWU). This year's commemoration, which is the 100th anniversary of the tragedy, will be on Thursday, March 25 from 11 a.m. to 1:30 p.m. at the corner of Washington Place and Greene Street at the site of the original building. For more information, go to [www.RememberTheTriangleFire.org](http://www.RememberTheTriangleFire.org)

March is also the month in which Cesar Chavez, the founder of the farm-workers' union and a defender of human rights, was born. He would have been 84 on March 31. For information about activities and how to get involved, see [www.ChavezFoundation.org](http://www.ChavezFoundation.org) or [www.ufw.org](http://www.ufw.org)

## Cirque du Soleil

On Feb. 2, AFM President Ray Hair and I flew to Montreal to discuss possible



"Spider Man: Turn Off the Dark" is set to open this month. Above, the orchestra is ready for opening night. Broadway musicians will soon be covered by a new agreement.

talks with Cirque du Soleil, a Montreal-based company that intends to have an annual presence at the historic Radio City Music Hall. With the help of Local 406 in Montreal and the AFM, Local 802 aims to reach an amicable agreement with Cirque that will guarantee that New York standards for theatre are preserved with appropriate economics and working conditions.

#### Videogame update

I am writing this from San Francisco where the latest meeting on videogames has just taken place. I am happy to report that all parties worked together and were all committed to coming up with an agreement that will be beneficial to all AFM musicians. The following is the statement released regarding our meeting:

"A meeting was held on Feb. 20, 2011 in San Francisco between members of the IEB and representatives of the Recording Musicians Association and San Francisco's Local 6 Recording Committee. This meeting was a follow-up to the previous meeting of Nov. 29 and 30, 2010, held in Los Angeles regarding videogames. The discussion was wide ranging and frank, and all parties were able to freely express their perspectives and valuable information was exchanged, including a number of new developments. A variety of approaches and plans for the future were discussed.

"Keeping the previously stated goal of a unified AFM videogame policy in mind, significant progress was made in creating a strategy going forward that will create a level playing field and increased opportunities for AFM musicians. This includes outreach to videogame publishers with a view towards collective bargaining, revision of the current AFM Videogame Agreement and continued dialogue within the AFM and the videogame industry.

"Work will continue in conjunction with the AFM's International Executive Board, the Electronic Media Services Division Oversight Committee, RMA International, the Local 6 Recording Committee, and Locals 47, 257 and 802. As our research and exploration continues, we will keep AFM members posted on new developments. For the present, the IEB is extending the terms of the existing AFM Videogame Agreement."

#### We're growing

In December, I reported that Local 802 had absorbed the jurisdiction of AFM Lo-

cal 809, in Middletown, New York. Now I'm pleased to tell you that we have also been given the jurisdiction of AFM Local 52-626 (Norwalk, Conn.), which includes the Stamford Symphony. It has become increasingly difficult for the smaller locals to survive economically and still meet the minimum obligations that AFM locals must maintain in order to comply with our Federation bylaws. It has become increasingly incumbent upon the larger locals to provide the resources required to represent musicians by servicing the jurisdictions these smaller locals no longer can. We are proud to represent the members of both Local 809 and Local 52-626 and our representatives will visit both locations frequently to make sure that we do the best job of representing them that we can.

#### Update from the Detroit musicians

After suspending the remainder of the Detroit Symphony Orchestra season, DSO management has announced plans to create a new orchestra in Detroit. Current members of the orchestra will be able to play in the new orchestra providing they accept even more onerous terms than those already rejected by the orchestra. Professional orchestral musicians throughout the AFM continue to support and stand in solidarity with the musicians of the DSO. Because of this, it seems to me that management's plan is to create an orchestra made up of amateur musicians.

This is an insult to all professional musicians as well as the community that supports the DSO. The Detroit community deserves to enjoy the quality and standard of a professional, world-class orchestra as it has in the past.

We need to take a nationwide stand and make it clear to the DSO management that this type of union busting will not be tolerated. This attempt to devalue the worth of professional musicians and our art needs to be stopped dead in its tracks. We can all help in this struggle by supporting the musicians of the DSO and enabling them to continue to take a stand by donating to the DSO Members Fund.

Checks can be made out and mailed to: DSO Members Fund; c/o Susan Barna Ayoub, Secretary-Treasurer; Detroit Federation of Musicians; 20833 Southfield Rd.; Detroit, MI 48075. More information on the DSO strike is available at [www.DetroitSymphonyMusicians.org](http://www.DetroitSymphonyMusicians.org).



PHOTO: ZAK((AGAIN))) VIA FLICKR.COM

Union supporters in Wisconsin protest the proposed legislation to gut collective bargaining rights for public workers. Arts advocates could learn from these demonstrators.

## The arts are under attack (again!)

By PAUL MOLLOY

[Pmolloy@Local802afm.org](mailto:Pmolloy@Local802afm.org)

**H**ERE WE GO again. With familiar clichés about “making tough choices in these tough economic times,” the arts are under attack.

Perhaps I should say the arts *remain* under attack. The slashing and burning of arts budgets nationwide hasn't really stopped. Nor has the rhetoric of freedom-loving politicians determined to stifle freedom of expression abated much either.

Nationally, the culture wars of the 90's are darkening our doorways again. In New York, the state arts council budget saw its grantmaking funds slashed twice in 2008. Then it sustained a \$3.5 million cut in 2009 and a \$6 million cut in 2010. Now it faces a \$10 million cut this year.

Despite the jobs that the arts create and sustain, the income they generate, and the tax revenue they send to local and state coffers, too many elected officials cling to the myth that funding the arts is unnecessary. These politicians seem to believe that little or no funding for the nonprofit creative sector will have no negative economic impact.

Institutional ignorance of the arts isn't limited to the nonprofit sector. Many politicians are unaware of or simply dis-

miss the link between receiving a strong, comprehensive arts education and the benefits it yields.

For example, a Wallace Foundation study revealed that school children who participate in arts demonstrated the following:

- Improved academic performance
- Improved attitudes and skills that promote the learning process
- Improved general life skills, such as critical thinking and self-discipline
- Improved understanding that one's behavior has consequences
- Improved pro-social attitudes and behaviors among at-risk youth

If far-sighted leaders who understand this can't reverse this dangerous, scorched-Earth policy toward arts funding and arts education, our nation faces a dismal and uncertain future. It's like a NASCAR driver stuck with a pit crew hostile to transmission fluid, even though it makes the car go forward. Without it, the driver is doomed to go nowhere. And that is precisely where many of our leaders are taking the country when it comes to arts funding and arts education.

Conversations on arts education by our elected leaders at all levels of government appear nonexistent. However, discussions about education in the U.S. revolve around a single concept: *competition*. In fact, this word, along with its variations,





This is the view that makes it all worth it. Audience members at “Elf” gaze down at the pit orchestra with delight. The show played the Al Hirschfeld Theatre for a limited run from Nov. 10 to Jan. 2. Charles Descarfino, the percussionist in the orchestra, shot this photo of audience members looking down at the wonder of a live orchestra.

## We can't sit on the sidelines and watch the arts dry up

appeared 11 times in Obama's state of the union address, seven times in Cuomo's state of the state address and six times in Bloomberg's state of the city address.

Incidentally, those speeches had another thing in common – the number of references to the advantages of a well-rounded arts education: *zero*. Ironically, in 2008, candidate Obama released the following statement on his arts policy:

“As president, Barack Obama will use the bully pulpit and the example he will set in the White House to promote the importance of arts and arts education in America. Not only is arts education indispensable for success in a rapidly changing, high skill, information economy, but studies show that arts education raises test scores in other subject areas as well.”

Those leaders overlook long established truths on the advantages of a fully implemented arts curriculum in our public schools. Consequently, their respective statements on education ring hollow, sounding like a string of recycled bromides that over-emphasize school competitiveness as a means to acquire 21st century technical jobs. What about the creative sector? In addition to the extraordinary cultural, developmental and educational benefits of the arts in all people's lives, one topic absent from national discourse is that the arts also mean jobs – real careers that enable us to own our homes, send our children

to college, sustain local economies and plan our futures.

The current assault on the arts and arts education is broad and deep. The president wants to cut the budget of the National Endowment for the Arts by \$21 million. The Republican Study Committee, comprised of 165 members of Congress, wants to eliminate it completely. It also wants to gut key arts education programs at the U.S. Department of Education and all funding for NPR and PBS.

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**A great writer once said:  
“There is a connection to  
progress in society and  
progress in the arts”**

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Governor Cuomo, while pitting public sector unions against private sector unions, seeks to cut \$10 million from the NYSCA budget. Mayor Bloomberg is threatening to eliminate 6,000 teaching jobs and reduce library hours. His current school chancellor has no background in education. College tuitions are on the rise nationwide, up as much as 30 percent in California.

Adding insult to injury, many governors (New York's included) and other politicians continue their collaborative offensive on experience, institutional memory and problem solving by threatening the livelihoods of our nation's

longest serving educators. Given this scenario, one might think that the emergent model of education in the U.S. is to provide just enough training to supply employers with a continuous source of cheap, unskilled and low-skilled labor.

### **This far, no further**

We cannot sit on the sidelines and watch work in the nonprofit arts sector dry up. Nor can we expect other people to advocate for us. We must not sit idly by while those beholden to the for-profit standardized testing industry cheapen the quality of public education and turn our kids into arts-challenged, rote memorizers and test takers.

We know that schools with strong arts programs produce smart, well-rounded students. The Center for Arts Education released a study last year that revealed that New York City “schools in the top third in graduation rates offered their students the most access to arts education and the most resources that support arts education.” Moreover, school districts with collective bargaining agreements yield strong schools with smart students. To wit: there are five states that outlaw collective bargaining for educators. Here are their state rankings on ACT/SAT scores:

- South Carolina – 50th
- North Carolina – 49th
- Georgia – 48th
- Texas – 47th
- Virginia – 44th

As it happens, Wisconsin, whose teachers are protected by collective bargaining agreements, is ranked second in the country. (*Thank you, Randy Landau.*)

A great writer once said: “There is a connection to progress in society and progress in the arts. The Age of Pericles was also the Age of Phidias. The Age of Lorenzo De' Medici was also the Age of Leonardo DaVinci. The Age of Elizabeth was also the Age of Shakespeare.”

Artists and arts educators should take inspiration from the nonviolent protesters overseas and also at home – in Wisconsin, Ohio, Indiana and elsewhere. It's up to us: if we do nothing, we'll get nothing.

Antagonism toward the arts means job losses. Illiteracy on arts education means long term decreases in our ranks and steady reductions in our audiences. Perhaps more forebodingly however, is what this says about the role the arts will play in American life.

In 1931, Aldus Huxley wrote of a future when people didn't want to read books, were distracted by cheap, mass produced goods and were more interested in gossip than the truth. We need a massive, collective effort to push back against this philistine crusade for ignorance. Most importantly, we must ask ourselves if the Brave New World we seek includes equal access to the arts and a robust, well-rounded education – or if it succumbs to the one Huxley warned us about.

# Call and response

## *A conversation with Fiona Simon*

By ANN WILMER

**A**T THE AGE of four, Fiona Vanderspar Simon met the violin and that was it. She knew that was her future.

Simon, a Local 802 member since 1982, began her musical career as many do by taking piano lessons. Her teacher was Iris Greep, mother of renowned cellist Jacqueline du Pré and a teacher at the Royal Academy of Music – a colleague and friend of Simon's mother.

Simon's mother, a pianist and music teacher, taught Dalcroze Eurhythmics – music through movement – to students ranging in age from very young children to adults. Her older brother Christopher is principal cellist at Covent Garden and younger brother Edward is principal violist with the London Symphony Orchestra.

In her native England, Simon left school at 16 but continued to study the violin, building a career as a soloist and playing chamber music. Simon never completed a formal college degree. Instead, she steadily increased her skills studying, competing and practicing her way to the New York Philharmonic. “No one has ever asked me whether or not I had a degree. You can either play or you can't,” she said.

Playing in the Philharmonic has also brought with it another experience – learning how to work within the framework of a large musical organization, something Simon hadn't experienced as a freelance musician living in England.

“For the first time, my life centered on one organization with a defined internal structure. It was a very big change for me to work in a sympho-

ny instead of a smaller group. I also learned to think in terms of being part of an organization.”

Simon added, “To function well in this organization requires many more skills than playing your instrument. I went into this without any understanding of that.”

Union membership has been responsible to a large degree for the new organizational and negotiating skills Simon has acquired on the job. Her colleagues in the 106-member orchestra elect a five-person orchestra committee that is responsible for, among other things, negotiating new contracts. Simon is the current chair of the committee.

“One major part of my life in the last several years has been serving on such committees.” As part of a union negotiating team, Simon said the unpaid but necessary work has been a “fascinating learning experience – my way of giving back to my community of 106 men and women who make music together.”

**“It's a good time to be a woman in classical music”**

Simon said it had been interesting to acquire, over the years, new skills necessary to make a positive contribution such as public speaking, negotiating, running a meeting, and working with attorneys. “I care very much about my colleagues and like to see them treated well. If I can help to solve problems I enjoy doing that.”



Fiona Simon, Local 802 member since 1982

One of the problems women in other fields might expect she has to grapple with is gender equality. Simon said that has not been her experience at the Philharmonic, though she realizes it has been an issue in the past. “It's a good time to be a woman in classical music.”

Slightly more than half of the orchestra's membership is female at present. Simon said the percentage of women may increase in the short term but will eventually even out. She explained that women were not allowed to join the Philharmonic until the 1960's and are only now beginning to reach retirement age.

During her time at the Philharmonic, Simon said that openings created by a member's retirement have been filled roughly half-and-half by males and females. “Gender is no longer an issue in

hiring. When there is an opening [the orchestra] consistently awards the position to the person who performs best.”

She cautioned young musicians who aspire to a professional career: “You're nuts to go into it unless you love it. Unless you really cannot imagine yourself doing anything else, you should choose a different profession.” She explained her advice by detailing the years of effort and money invested in training to become really, really good at playing an instrument and measuring that against how little most musicians are paid even at the top of their profession (roughly equal to a starting lawyer).

However, she said that the union has played an important role in sustaining professional musicians. “Historically the union has been extremely important for working musicians. You don't have to go back so many years to times when even an orchestra like Philharmonic was not a 52-week-a-year job, or when you could be fired because someone didn't like your face, or when rehearsals lasted until the conductor was tired.”

The union has played a major role in bringing about full-time employment, reasonable work schedules, and a tenure process with some protection from unreasonable dismissal. “The union gives us stability and helps us make our working lives make sense. Is it always a smooth road? No.” Still, Simon said she is a committed union member and has “been in the business for long enough to understand how many things we wouldn't have if we didn't have a union.”

Back to the violin, Simon enjoys the challenges of learning new music. “Some of the new pieces we play are interesting experiences. The only way you can sort through any work is to play it.” Although she does not tire of familiar repertoire, she acknowledges that some favorites get played so often that everyone needs a rest. “But whatever we are performing, I try to treat it in a way that is fresh.”

“The heart of my professional life these days is playing in the Philharmonic,” she said. “The whole idea of the community of an orchestra is that we strive to be more than the sum of our separate parts. Coming together on stage to give a great performance is truly thrilling.”



# What does the labor movement do for us? Plenty!

*The enemies of unions do not care about your rights as musicians...*

## ORGANIZING MATTERS

MICHAEL DONOVAN



Michael Donovan is the director of organizing and supervisor of the union's single engagement department. If you're playing a job where you feel disrespected or know that you aren't being paid fairly, contact Michael at (212) 245-4802, ext. 141 or [Mfdonovan@Local802afm.org](mailto:Mfdonovan@Local802afm.org). You can also call the Local 802 hotline anonymously at (212) 245-4802, ext. 260 to report a job or working situation.

**THE LABOR MOVEMENT** dates to the beginning of the country when artisans joined together to set the price of the goods they produced, whether they were shoes, bread or any of the items needed for the society of the late 18th century. Over the years workers, and the organizations they created to protect their economic interests, became more sophisticated as the forces allied against them became more powerful. As sophisticated organizations go, the AFM and its locals are surely among the most advanced that have evolved into the 21st century.

Unions, of course do "union" things such as negotiating contracts, representing members in grievances and arbitrations, and generally advancing the

cause of their members in the social, economic and political arenas. These functions are vital to musicians, actors, stagehands or any workers who are fortunate enough to find themselves working under a collective bargaining agreement.

In addition to the core operation of Local 802, there are numerous task performed by the staff of the union that have become necessary to the membership and their professional lives. These jobs include:

- Assisting musicians with eligibility requirements for health insurance benefits.
- Transmitting pension contributions to the pension fund.
- Watching over a vast array of new technologies to protect members' artistic production from misuse, abuse and outright theft by unscrupulous employers or anyone who might want to use the work without properly compensating the artist who has created it.
- Running a referral service that helps place musicians in jobs that pay union wages and benefits including statutory benefits.
- Managing Legit 802, which functions as a payroll service for musicians.
- Overseeing the vast assortment of contracts filed with the union.
- Providing legal assistance for members with workplace related problems.
- Helping musicians in need through the Musicians' Assistance Program.
- Publishing Allegro, which keeps our members informed about their union and about vital issues affecting them.
- Offering access to the credit union.
- Developing a public relations apparatus that keeps the interests of musicians and live music in the



PHOTO: WALTER KARLING

Local 802 was out in force on Feb. 14 as the union went after Chaim Rosenblatt Productions, a/k/a EvanAl Orchestras. We set up at two sites where EvanAl had contracted bands. Union leafleters visited the Eden Palace on Flushing Ave. and handed out flyers that explained that EvanAl undercut union musicians by paying below the industry standards and failing to provide health and pension benefits. At Terrace on the Park in Flushing Meadows, wedding guests were greeted with the Local 802 rat situated prominently at the entrance. The rat became quite a popular figure: neighborhood children and their parents came by to have their pictures taken with our blown-up friend. Coming out as well was the target of the leafleting, Chaim Rosenblatt, who seemed quite amused. We told him that the demonstration was serious and that musicians were being hurt by his actions.

consciousness of New Yorkers and people who visit New York.

- Managing a political agenda that serves the interests of musicians and live music as an art form.

Running an organization such as Local 802 requires an educated, skilled and savvy staff who are working on behalf of musicians.

Consider what would be missed if Local 802 ceased to exist as an organization. I don't speak lightly of this because in today's politically charged atmosphere, unions are targeted for destruction. Enemies of organized labor do not care about your health

care, your pension, your rights as musicians, and your ability to make a living, much less your contractual rights. Sadly, those who have no regard for unions also have no concern for the state of music as an art or the quality of musicians' skills. For many the bottom line doesn't include any of the above concerns. You don't have to look too far around the music industry to see the erosion of musicians' rights, the undercutting of scales, the use of technology to replace musicians and the overall disregard of the arts in American society.

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upon your livelihood as musicians you need a strong organization. And your union needs your support more than ever. The more employers see musicians crossing picket lines, taking jobs at less than scale, failing to report union gigs, or not supporting the union against unscrupulous employers, union hating politicians and union busting law firms, the more they will try to further weaken the union. Think about who will watch over your industry if your union is gone.

The history of work in America has been the history of "de-skilling" work. In the not too distant past all jobs were skilled and all workers sold the product of their labor at prices they set.

Today any job that can be done by a machine is at risk. Imagine a world unappreciative of the talents musicians have taken years to learn. Local 802 and the AFM face unprecedented erosions of the protections fought for by generations of musicians. Today it's our turn to fight. Local 802 needs musicians. If you know any musicians who are not members, tell them to call us and join us!

## It's Walmart vs. the women...

### LEGAL CORNER

**HARVEY MARS, ESQ.**



Harvey Mars is counsel to Local 802. Legal questions from members are welcome. E-mail them to [JurMars566@aol.com](mailto:JurMars566@aol.com). Harvey Mars's previous articles in this series are archived at [www.HarveyMarsAttorney.com](http://www.HarveyMarsAttorney.com). (Click on "Publications & Articles" from the top menu.) Nothing here or in previous articles should be construed as formal legal advice given in the context of an attorney-client relationship.

**M**ARCH IS WOMEN'S History Month, a perfect time to highlight a historic gender and pay discrimination lawsuit that will be heard by the Supreme Court sometime in June. The suit, easily the largest discrimination suit in the history of the United States, is *Dukes v. Walmart Stores, Inc.* and involves roughly 1.5 million female employees who claimed that they have been systematically denied promotions and paid less than male counterparts with the same seniority and skill. The issue that the court will grapple with this spring is whether the litigation can proceed as a class action. The stakes are high, since if the class action is allowed to proceed, the potential backpay liability for Walmart, the largest employer in the United States, could be in the billions of dollars.

Walmart's own records seem to bolster the merits of the claim. Though

more than two thirds of Walmart's hourly employees are female, women only account for 15 percent of store managerial positions.

Further, women were paid less than men of equal seniority in every major job category, even though, on the whole, women had lower turnover and higher performance ratings than their male counterparts.

Unsurprisingly, this suit is more than ten years old and has already required three rulings from the United States Court of Appeals for the Ninth Circuit, one of which required a decision by each sitting circuit judge, which is known as an "en banc" decision. During this 10-year period of time, only the procedural issue of class standing has been considered by the courts. Thus, the Supreme Court will only be reviewing the Ninth Circuit's recent determination that the suit could pro-

CONTINUED ON PAGE 11

# Women in jazz: 'Equal but separate'

By SUE TERRY

**A**FTER 90 YEARS of "equality" – beginning with the passage of the 19th Amendment, which granted women the right to vote – women jazz instrumentalists are still subject to what I call the Equal But Separate syndrome.

The phrase harks back to the Jim Crow era in the South, when "Separate but Equal" was a doctrine of constitutional law allowing individual states to employ segregation, even though according to the 14th Amendment, all citizens were entitled to equal services.

During segregation, the law said that African Americans were to receive their own services and accommodations apart from whites, and that they were to be equal to those white people received. In reality, however, blacks rarely got the same quality of services as whites. It took decades, and much struggle, to eradicate this doctrine.

The efforts of women to be recognized as equals of men in our society bear a resemblance to the civil rights movement in many ways. The last two centuries clearly show women being denied jobs, political office and access to education. Neither was harassment unheard of.

Happily, things have changed in recent times. But since I first came to New York in 1982, my female colleagues and I have struggled against the tendency of promoters to lump us together in all-female groups. Almost 30 years later, this is still happening.

No jazz fan or jazz musician denies that the best women players are on a par with the best male players, but a division exists nonetheless. While the all-woman groups and festivals certainly are an opportunity for women musicians to perform and earn in-



The International Sweethearts of Rhythm, active during the 1940's, was the first integrated all women's band in the United States. (As many know, Local 802 member Carline Ray played bass in the group.) Pictured above is the Sweethearts' trumpet section in 1944: Ray Carter, Johnnie May Stansbury, Toby Butler and Ernestine Tiny Davis (seated).

come, they have also been the excuse to exclude women players from the mainstream. Yes, there is sometimes a woman member in a jazz group, or a woman composer or arranger who gets hired, but women often are still relegated to all-female scenarios. Equal but separate.

Promoters use the ploy for at least three reasons:

1. It takes care of the "Why aren't there ever any women playing in your festival/series/club?" question in one shot.
2. They somehow think it's a novel

idea, even though all-women bands have existed since the 1920's.

3. They believe it's a theme that will draw an audience.

Jazz music has benefited greatly from its interaction with other styles of music such as Latin, Brazilian and classical, to name a few. Because jazz is shaped more by its players than its composers (as opposed to classical music, where the opposite ratio occurs), it makes sense that it would be enriched – as indeed it has been – by the different backgrounds that play-

ers bring to the bandstand. Certainly this idea extends beyond race, color and culture to the very foundation of humanity: men and women. As my colleague Francesca Tanksley said once, "There are two genders on the planet, hello!"

It's not that it's a bad idea to have an all-woman group. I have played in many such groups that were quite excellent. The issue, rather, is that relying on the all-female theme to highlight women players does a disservice to women, a disservice to men, and



a disservice to the music. If women want to play together, surely they can do so without being categorized. There are a lot of all-white groups, all-black groups, and all-male groups – but they are not billed as such!

Why this happens so often in jazz is a mystery. Does the phrase “Women in Jazz” have a nicer ring than the rarely heard “Women in Rock,” “Women in Pop,” or “Women in Classical Music”? In those genres one often sees guys and chicks playing together and no one makes a big deal out of it.

Ironically, in the light of the jazz industry's apparent prejudice toward women, the color barrier in the United States was first broken by jazz musicians. In 1935, Benny Goodman hired the African American pianist Teddy Wilson in his trio. The following year, African-American vibraphonist Lionel Hampton was added, making it a quartet. (Gene Krupa was on drums). This was 11 years before Branch Rickey signed Jackie Robinson to the Brooklyn Dodgers in 1947, ending segregation in the Major Leagues. It was 18 years before Brown vs. the Board of Education. It was 28 years before the Civil Rights Act of 1964.

We are at a strange crossroads. Isolated women are working their way into traditionally all-male groups, while the Women in Jazz festivals continue to serve a very important function: presenting the formidable talents of that other 50 percent of the population. Without these festivals, surely female jazz players would receive even less recognition than they do.

But rather than relying on the Women in Jazz theme, isn't it time for every promoter of jazz, and every jazz venue, to diversify their roster? Isn't it time for every bandleader to look beyond the locker room walls when considering personnel?

I have always believed that for jazz to continue its remarkable evolution

of a mere 100 years, it must embrace all players, regardless of race or gender. Unfortunately the bandleaders in jazz, on whom this responsibility should fall, have largely been remiss in recognizing that idea.

Charli Persip, Howard Johnson and the late Dr. Billy Taylor are amongst the few leaders who have consistently championed women players and mixed bands. If all bandleaders did this, the need for all-woman venues would diminish rather quickly.

Perhaps nature has arranged it so there's just no getting around the woman vs. man thing. After all, the female of almost every species still sports its own equivalent of makeup and high heels. But for Women in Jazz, the dichotomy has begun to wear thin, like a word that you keep repeating to yourself until it loses its meaning.

In today's world of same-sex marriages, drag queens and other transgender folk, one could even question what defines female and male in the first place. The 5,000-year old philosophy of Taoism, encapsulated in the famous yin-yang symbol, tells us that there is no such thing as totally female or totally male because as soon as those points are reached, they begin to reverse themselves. Moreover, the yang (male) sign – symbolized by the color white – contains a tiny, black dot of yin (female). And inside yin, likewise, a bit of yang resides.

I look forward to the day when the moniker “all-female band” will seem as ludicrous as “all-male band,” “all-African-American band” or “all-Caucasian band.” I look forward to the day when players of all colors, races and genders will create and perform jazz music together as a matter of course. I look forward to the day when we jazz musicians will present ourselves as a true reflection of what the tradition of jazz represents: equality, freedom, and creativity of the highest order.

**“If women want to play together, surely they can do so without being categorized. There are a lot of all-white groups, all-black groups, and all-male groups – but they are not billed as such!”**

## New shows under contract

**R**ECENTLY, LOCAL 802 negotiated a cabaret agreement with Urban Stages for “Musical Legends.” The production showcases four individual bands and celebrates the life and music of Pearl Bailey, Kay Ballard, Nat “King” Cole, and Marlene Dietrich. We were able to get this show under the Theatrical Showcase and Rules Agreement with a side letter covering eight musicians. The show runs Feb. 24 to March 13.

We also signed an Off Broadway Commercial Area Standards Agreement for a new musical entitled “Lucky Guy.” The show is a comedy about the Nashville music scene and will be playing with eight musicians at the Little Shubert for a 12-week limited engagement. Previews start on April 28 and the show opens on May 19.

“A Minister's Wife” a musical based on George Bernard Shaw's “Candida,” will be playing at Lincoln Center's Mitzi E. Newhouse Theater for eight weeks. Local 802 signed a collective bargaining agreement with Lincoln Center that covers five musicians. Previews begin on April 7 and the show opens on May 8.

The Theatre Department also negotiated more shows in recent weeks, but space doesn't permit their inclusion here. For more information, please contact Claudia Copeland at [Ccopeland@Local802afm.org](mailto:Ccopeland@Local802afm.org) or (212) 245-4802, ext. 158.

## Wal-Mart vs. the women

FROM PAGE 9

ceed as a class action, despite its enormous size. No determination has yet been made on the merits of the claims.

Proceeding as class action has great utility for a discrimination case such as this one since it is much easier for a plaintiff to pursue a law suit as a member of a class than as an individual litigant, who is then required to retain and pay their own lawyer.

Further, class action standing puts a huge amount of pressure on the defendant to settle because potential liability is huge. Here, class action status has particular utility because Walmart's employment practices are centrally managed.

Whether a case may proceed as a class action rather than as individual law suits requires the court to make a determination whether each of the claims that could be asserted by the potential class members all have common issues. Further the court has to be satisfied that the class representatives have the ability to pursue claims on behalf of the entire class rather than just themselves. Finally, the court has to find that proceeding as a class is more practical than as in-

dividual claimants, and that there are enough plaintiffs with common claims to warrant class standing. Remarkably, it took ten years just for the class standing determination to be made.

So far both the District Court and the Ninth Circuit have agreed that class certification is appropriate even though the size of the class is 1.5 million. In fact, the only objection that Walmart has to class certification is that the size of the class is unmanageable. However, the mere size of the class does not matter if all the claims truly have common issues.

The fight over class standing may turn out to be the crucial issue, since Walmart will likely settle if the Supreme Court upholds the Ninth Circuit decision granting class certification. If it does not, it is very likely that hundreds of thousands of Walmart's low paid female employees will be left without redress and that a very protracted legal battle will ensue for the claimants who decide to pursue individual claims. Let's hope the Supreme Court, which is dominated by conservative jurists, affirms the well-reasoned Ninth Circuit decision.

# REQUIEM



Howard Van Hyning



George Shearing

PHOTO: AP



Herbert Tichman



Emanuel Vardi

## HELENA MARY KAPRIELIAN

**H**ELENA MARY KAPRIELIAN, 83, a pianist and organist and a Local 802 member since 1951, died last year, on July 30, 2010.

Ms. Kaprielian graduated from Fresno (Calif.) State University with a bachelor's degree in music and went on to two years of graduate piano studies at Juilliard. In 1976, she earned a master's degree in divinity from the Pacific School of Religion in Berkeley.

Early in her career, Ms. Kaprielian responded to an advertisement in which the Manhattan Savings Bank on Madison Avenue in New York City was seeking a pianist to entertain customers in the lobby of the bank for two weeks during the holiday season. Her music attracted new customers and as a result, she continued as the bank's pianist for 13 years. She was also the pianist with various ensembles that performed at the Town Hall and the Carnegie Recital Hall. Additionally, Ms. Kaprielian was a soloist and accompanist for a Columbia Artists Male Quartet for five concert seasons, touring the U.S., Puerto Rico, and Canada.

After returning to Fresno, she was briefly engaged in youth work at the Pilgrim Armenian Congregational Church. Returning to her love of music, Ms. Kaprielian served for many years as a church and synagogue organist and pianist. Additionally, she served at the California Opera

Association and the Fresno Grand Opera as the choral preparation accompanist.

Ms. Kaprielian is survived by her brother Elmer and his wife Gloria. She is also survived by nieces, nephews and cousins.

The family suggests that donations be made to the music program at St. John's Cathedral in Fresno, Calif. (call 559-485-6210), or to the the American Cancer Society or the charity of your choice.

*From the Fresno Bee*

## HAROLD SELETSKY

**H**AROLD SELETSKY, 83, a clarinetist and composer and a Local 802 member since 1945, died on Dec. 28. Mr. Seletsky attended the High School of Performing Arts and later studied theory and composition with Josef Schmid, a prize pupil of Alban Berg. He went on to compose music for films, commercials, opera and ballet, and has written jazz and Yiddish songs

Mr. Seletsky's award-winning scores for commercials include those for Eastern Airlines, Air France, Chevrolet and U.S. Steel. As an instrumentalist, he was a member of the Houston Symphony under Leopold Stokowski, appeared on stage in the Broadway production of "Rags" and was the leader of the West End Klezmerim. He took great pride in his composition studio, which included some of the most accomplished jazz musicians

in the city. Mr. Seletsky is survived by his daughter Susan and daughter Robin, who is also a clarinetist.

## GEORGE SHEARING

**G**EORGE SHEARING, 91, the jazz pianist and a Local 802 member since 1947, died on Feb. 14.

Mr. Shearing, blind since birth, was already popular in his native England before moving to the U.S. in 1947. The George Shearing Quintet's first big hit came in 1949 with a version of songwriter Harry Warren's "September in the Rain."

In a 1987 Associated Press interview, Shearing said the ingredients for a great performance were "a good audience, a good piano, and a good physical feeling, which is not available to every soul, every day of everyone's life. Your intent, then, is to speak to your audience in a language you know, to try to communicate in a way that will bring to them as good a feeling as you have yourself."

Shearing's bebop-influenced sound became identified with a quintet – piano, vibes, guitar, bass and drums – which he put together in 1949. More recently, he played mostly solo or with only a bassist. The luminaries with whom Shearing worked over the years included Tito Puente, Nancy Wilson, Nat "King" Cole, Mel Torme, Marian McPartland, the Boston Pops, Peggy Lee, Billy Taylor, Don Thompson, Stephane Grappelli and Sarah Vaughan.

Mr. Shearing wrote the jazz standard "Lullaby of Birdland" in 1952.

"I'm not sure that technique and improvisational abilities improve with age," the pianist said. "I think what improves is your sense of judgment, of maturity. I think you become a much better editor of your own material."

During World War II, the young pianist teamed with Stephane Grappelli, the French jazz violinist, who spent the war years in London. Grappelli recalled to writer Leonard Feather in 1976 that he and Shearing would "play during air raids. Was not very amusing."

Mr. Shearing is survived by his wife Ellie Geffert and daughter Wendy.

*Edited from the AP obituary.*

## HERBERT TICHMAN

**H**ERBERT TICHMAN, 88, a clarinetist and a Local 802 member since 1946, died last Oct. 31.

Mr. Tichman was one of the few clarinetists of his generation to devote his career almost exclusively to chamber music. He founded the Berkshire Chamber Players as well as the Tichman Trio and the Tichman/Budnevich Duo. These ensembles recorded repertoire by Beethoven, Brahms, Bartok, Reger, Schubert, Milhaud, and Stravinsky for the Concert Guild label. He was also a longtime faculty member of the Manhattan School of Music.



Mr. Tichman graduated from Juilliard at the top of his class. With his wife, pianist Ruth Budnevich, he studied the chamber music repertoire under the guidance of Edward Steuermann, the “house pianist” of Arnold Schönberg and his circle, an association that became a close friendship and lasted until Steuermann’s death in 1964. This was the beginning of his deep involvement with contemporary music. Tichman earned a master’s degree in composition from Queens College, where he worked with Robert Starer and Hugo Weisgall.

During the early days of television, he composed music and played for a series of TV plays on ABC that illustrated the workings and activities of the Federation of Jewish Philanthropies. Many great theatre actors participated in this series, including Lee J. Cobb, Eli Wallach and Anne Jackson. Later in his career he commissioned compositions from Pulitzer Prize-winning composers Yehudi Wyner and Henry Brant, which he performed in the United States, in Europe and in Asia.

Mr. Tichman was said to be the first clarinetist to present a solo recital in New York City.

He is survived by his daughters Nina, Nomi and Nadya, who is the associate concertmaster with the San Francisco Symphony. He is also survived by his grandchildren David and Fanya.

## HOWARD VAN HYNING

**H**OWARD VAN HYNING, 74, a percussionist and a Local 802 member since 1957, died last Oct. 30.

Mr. Van Hyning was playing the drums professionally by the time he was a teenager. After earning bachelor’s and master’s degrees from Juilliard, he won a position with the Baltimore Symphony before joining New York City Opera in 1966.

He spent 40 years with City Opera before retiring in 2006 because of Parkinson’s disease. At his retirement, he was the company’s principal percussionist; he was also a longtime faculty member of Mannes College.

Mr. Van Hyning was also a collector who amassed a trove of vintage percussion instruments that he rented to orchestras worldwide. Comprising more than 1,000 items, his collection includes a snare drum built by Billy Gladstone, a highly regarded Radio City Music Hall drummer of the 1930’s and 40’s. The collection’s crown jewel is a

rare set of gongs constructed for Puccini’s “Turandot.”

These gongs were special. When struck, a traditional Chinese gong – properly called a tam-tam – produces a shuddering “whump” of indefinite pitch. But when Puccini was writing “Turandot,” the tale of a Chinese princess, he envisioned a whole family of gongs, each tuned to a specific pitch, that could lift their brass voices in song. He commissioned the Tronci family, an Italian cymbal-making dynasty, to build a graduated set of 13. Mr. Van Hyning later acquired them and played them in concerts of Puccini’s music. The gongs are expected to continue to be used by opera companies around the country.

Mr. Van Hyning’s recordings include “Ancient Voices of Children,” George Crumb’s song cycle for voices and chamber ensemble, for the Nonesuch label.

He is survived by his wife Marlene, son Kirk, daughter Victoria and sister Shirley.

*Edited from the New York Times obituary for Mr. Van Hyning written by Margalit Fox.*

## EMANUEL VARDI

**E**MANUEL VARDI, 95, a violist and a Local 802 member since 1936, died on Jan. 29.

At age 6, Mr. Vardi had already made his recital debut on the piano at Aeolian Hall, on West 42nd Street in Manhattan. The New York Evening Mail called him a young pianist to watch.

He entered the Institute of Musical Art, a forerunner of Juilliard, as a violin student at 12, and studied there until he was about 20. Soon after, he took up the viola and won a spot in the NBC Symphony Orchestra under Arturo Toscanini. He made his solo recital debut in February 1941 at Town Hall to glowing notices. During World War II he was a soloist with the United States Navy Symphony Orchestra.

Critics praised Mr. Vardi’s virtuosic technique, masterly control of color and tone, and willingness to perform music by 20th-century composers, a circumstance born partly of necessity, as the viola has suffered historically from a dearth of solo repertory.

To this problem Mr. Vardi brought a four-pronged approach. First, he adapt-

ed violin and cello literature for his instrument, a time-honored strategy by which violists have added arrows to their quivers. An especially noteworthy achievement was his recording in the 1960s of Paganini’s 24 caprices for solo violin.

Second, he haunted archives in search of forgotten compositions – unearthing, for instance, a sonata by Alessandro Rolla (1757-1841), Paganini’s teacher and a composer of many works for viola.

Third, he solicited new music from contemporary composers, giving premieres of pieces by Henry Brant, Michael Colgrass, Alan Hovhaness, Alan Shulman and others.

Finally, he composed solo viola works, among them “Fantasy Variations on a Theme of Paganini.”

Partly through Mr. Vardi’s efforts, the viola emerged from the shadows, with solo recitals now a routine feature of classical concert programming.

He is survived by his wife Lenore and daughters Andrea and Pauline.

*Edited from the New York Times obituary for Mr. Vardi written by Margalit Fox.*

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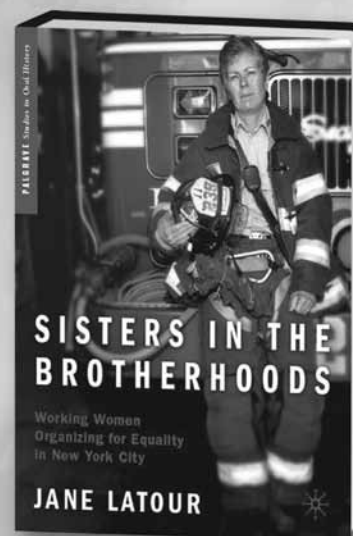
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# Women's lives, women's stories

By ANNE FEENEY

**I**N 1997, I became the first woman ever elected president of AFM Local 60-471 (Pittsburgh). In what was truly a freakish outcome, I took office with only 34 percent of the popular vote. The remaining 66 percent of the vote was split evenly between two guys, and it became increasingly apparent that all 66 percent would have cheerfully welcomed either guy as president – and that none of them wanted a woman president – especially a folksinging guitar player! I knew that some of the older women in the local had done some phone-banking on my behalf, but I didn't really know these women. That would soon change.

Several female honor members called me to congratulate me, and to say that it was about time we had a woman president. I took advantage of the opportunity to learn more about them. The stories they told me were fascinating. I resolved to arrange some sort of event to record some oral history from these extraordinary women.

At one of the January Executive Board meetings I proposed that the local host a luncheon for our women honor members as part of Women's History Month.

I was unprepared for the board's initial response. "Women's History Month? What's that?" inquired one of the older members of the board. Another hipper member of the board replied, "It's like Black History Month." I shudder to think what he meant by that. Another E-Board member inquired, "When is Men's History Month?" I joked that men's history months were the other 11 months of the year – and the last 10,000 years. I tried to keep the discussion lighthearted, and eventually secured their agreement to host the event, so long as it didn't cost the



Regina Peterson traveled all over Europe with the USO when she was only 18.

local any money.

I reserved the gorgeous art deco 17th floor ballroom of the Westin William Penn in downtown Pittsburgh. Besides its elegance, this ballroom was the scene of many formal dances where our members performed musical services. I sent out a fundraising request, offering to list donors in the luncheon program. (The response from Local 802 was most heartening.)

At the luncheon, I recruited Paula Thomas to interview her longtime sisters in the union. Paula was a music educator for many years at Shadyside Academy Junior School, and had also served as the narrator for the Tiny Tots and Little People's Concerts of the Pittsburgh Symphony Orchestra.

Some of the women spoke dismissively of their careers at first. Almost all of them spoke of the difficulty of balancing their musical careers with the demands of family. The more I learned of their lives, the more I was reminded of Ann Richards' observation, "Ginger Rogers did everything Fred Astaire did, but backwards and in high heels."

The women of Local 60-471 faced professional challenges that most men just didn't have. Some never married because they felt they would have to stop performing. Several of them spoke gratefully of how their husbands "let" them perform. Many of them spoke of the loneliness they experienced. For the most part, these women did not know each other because most performing

ensembles considered one woman more than enough. So while they replaced each other in ensembles, they seldom got to work together.

There were 34 women honor members of the local in 1997 and 16 of them attended the luncheon. While most of the regrets came from incapacitated and out-of state members, one of our honorees was unable to attend because she was still an active member of the Pittsburgh Ballet Orchestra and there was a matinee scheduled that day! We arranged to have flowers sent to her backstage. The women arrived dressed to the nines and in the company of their spouses, children and grandchildren.

A representative from the County Commissioners' office presented the local with a plaque naming the day "Professional Women in Music Day." And Doug Shields, now president of the Pittsburgh City Council, brought a proclamation from the mayor's office honoring the women of our local and women's history month.

Then the stories began. Organist Flo Spurrier told us that she made the spectacular gowns she performed in on a portable sewing machine - often while riding the trolleys to her engagements!

Julie Melman graduated from Carnegie Mellon's (then Carnegie Tech's) School of Music as a violin major in 1939. She was awarded a fellowship to study at the Franz Liszt Academy in Budapest. Hitler's ascendancy cancelled her plans. Julie joked of being a "musical mercenary," traveling statewide to fill the first chair in many regional orchestras. As she looked around the art deco ballroom she recalled a night she was to perform there. Like most of the women, Julie used public transportation to get to and from her gigs. Since women were expected to look glamorous in addition to playing well,



most of them traveled not just with their instruments, but a garment bag containing their performing clothes. Julie spoke of the night she arrived at the ballroom to discover that her high heels were *not* in the garment bag. She quipped, "Knowing that show business involves a lot of illusion, I put on my lovely evening gown with my flat run-down walking shoes and never looked down – and I hope no one else did either!"

Our members were overjoyed to hear of the artistic successes of Delsey McKay, an alumna of Duquesne University and Juilliard, who had worked all over North America and Europe. She performed with Nat "King" Cole, Dinah Washington, Edith Piaf, Mahalia Jackson and Erroll Garner, among others. Delsey had joined the union when it was still known only as Local 471, which was the African-American AFM local in Pittsburgh, before integration in 1966. Another member of the original Local 471 was Alyce Brooks. Alyce was board chair of Local 471 when Pittsburgh hosted the national AFM convention in 1962. Alyce had also been a member of AFM Local 208,

the African-American local in Chicago before integration. She worked all over Chicago in the 50's. Rubye Young Hardy, although quite advanced in age, reported that she was still playing the organ at a Methodist Church every weekend. Rubye studied at the Oberlin Conservatory of Music. In addition to her prodigious musical talent, Rubye was a union activist and served as secretary-treasurer of Local 471 until the merger with Local 60. She then served on the Executive Board of Local 60-471 for five years. All three women remained very active in the community on both musical and social justice issues, and helped to found the African-American Jazz Preservation Society in Pittsburgh.

The liveliest story of the day was shared by Jean Patterson and Regina Peterson. Regina was a talented accordionist who had traveled all over Europe with the USO when she was only 18 years old. She and her pal, violinist Jean Patterson, were a popular duo at parties and conventions. They got a call to perform at a trade show at the Greater Pittsburgh Airport. Their employer manufactured an insulation

product, and had a special request for Jean and Regina. They performed that evening at the trade show wearing high heels and bathing suits, seated on blocks of ice, with nothing separating them from the ice except a one inch thickness of the employer's insulation product. Luckily, the insulation product worked.

Jean was 89 years old in 1997 and was still giving 35 lessons a week. She recalled how she was asked to play an extremely difficult piece when she auditioned for the union in 1936. The Carnegie Tech violin major played it with ease and was accepted into the union. She found out years later that the men were never given challenging audition pieces and they were still joking about the trick they had pulled on her at the audition. Jean said, "I guess I got the last laugh. I got into the union"

Honoree Rose Ressa kept her sense of humor too, even though, according to her, "No major symphonic orchestras would audition women. Northern symphonies wouldn't let a woman in the door, unless it was in one door and out the other!" Rose ended up play-

ing with the San Antonio Symphony, then the Dallas Symphony and then two seasons with the National Symphony Orchestra. It was hard not to be reminded of the wisecrack "A woman has to work twice as hard as a man to be thought of as half as good. Luckily this is not difficult."

It was impossible not to conclude that a life in music is good for one's health and humor. Most of these women were still leading very active lives in their 80's and 90's and still had detailed memories of their struggles and challenges. As the luncheon ended, these women were exchanging phone numbers and promising to stay in touch. All these women have died in the last fourteen years, but we benefit still from their leadership and their sacrifices. While more women have leadership positions in the AFM today, a perusal of the officers' roster nationwide would still reveal a wide disparity. Women may hold up half the sky but they certainly don't hold half the offices in this union.

Anne Feeney is a member of AFM Local 60-471 and AFM Local 1000. E-mail her at [Anne@AnneFeeney.com](mailto:Anne@AnneFeeney.com).

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“ I was a radical feminist. I was moved by it, and I think that the whole feeling of freedom on every level acknowledged my spirit ”



PHOTO: JASON FARMER

# THE SINGER FROM

*Janet Lawson is*

By **TODD BRYANT WEEKS**  
Tweeks@Local802afm.org

**J**ANET LAWSON SITS upright in her chair with an expectant grin on her face. If one looks more closely, one senses a certain gravitas behind that smile, a seriousness belied by a tone of voice, a glint in the eye. At 70, this jazz virtuoso has basked in her share of the limelight, toured the world, and collaborated with some of the greatest names in the business. She's also devoted years of her life to educating young people. The road has not always been smooth.

"I've marched in a few parades," quips Lawson, a Local 802 member since 1999, "and I've seen my share of bastards who needed to be taught a lesson. But I'm also not into punishing people for the sake of punishment itself. Dig: There's a karmic justice out there. The universe takes care of itself."

Janet's attention these days is split between her New School vocal students (she's been on the part-time faculty there since the late 1990's) and her work on a variety of creative projects – all the while recuperating from a devastating 2001 diagnosis of Bell's Palsy, a disorder of the

nerves of the face. Her recovery has been slow but steady, and her ability to pursue her artistic development throughout the often frustrating process of healing is a true testament to her strength of character, her spirit, her sheer chutzpah.

Born in Baltimore in 1940 to Eastern European émigrés, Janet was performing on the radio at age three, and singing with bands before her eighteenth birthday. Her father, Oscar "Jack" Polun, was a drummer who fronted his own trio. Lawson's mother, Helene Kocur, was a singer and lyricist who performed in Polun's group and had her own tunes

performed by Peggy Lee, among others.

"My mother had a heart condition," Janet recalls, "so she couldn't really work. She'd be walking around the house with this big yellow pad, writing down ideas for lyrics. And my father would come home and she'd say, 'Jack I've got an idea.' The piano was in the basement, so I'd sit on the stairs and watch them collaborate. He'd play for her, and she'd say, 'No, no, not that chord.' She didn't know anything about written music. But he'd play until it sounded right. Based on that rather odd beginning, I think my ear developed a lot."



PHOTO: SHAUNA COLBEY KHAN



“The next day, John S. Wilson’s New York Times piece loudly proclaimed, ‘Janet Lawson Has the Dream Jazz Voice.’ The phone began to ring”

At left, Janet Lawson teaching students in 2007 as the artist-in-residence at the Tracy Elementary School in Easton, Penn. Lawson has another connection with children: she co-authored (with Carman Moore) a children’s book, “Grandma Sage and her Magic Music Room,” which was illustrated by Jamie Downs.

# ACROSS THE STREET

*fearless, free and focused*

Lawson, who has piercing brown eyes and looks much younger than her years, remembers her earliest days on the bandstand, and how her plucky demeanor didn’t always mash well with the more conventional set:

“When I was 15, I was in a junior sorority, and I came home and told my mother there was going to be a dance, and that I wanted to sing. And she said, ‘Ask.’ So, at the dance, I walked over to the leader, Bill Maisel, and I asked if I could sing. And the tune was ‘All of Me,’ or something like that. And afterwards, the head honcho of the sorority comes over, and she says, ‘Ja-

net, that wasn’t very ladylike.’ Remember, this is like 1956. And I said, ‘Oh really?’ And I took my little sorority pin and stuck it in her corsage, and I said, ‘Here’s what you can do with your junior sorority.’”

Maisel later hired her, (“for 12 bucks a night”) and she worked with his band for four years, until she was 19.

A brief stint with an advertising agency followed, and within months, thanks to support of a local businessman, Lawson was ensconced at the 23rd Street Y in Manhattan. Still a teenager, she had never been away from home before.

“I was terrified,” she says. “I didn’t

leave my room for two days.”

Soon enough, Lawson got a secretarial position at Columbia Records, and began actively pursuing her singing. On lunch hours, she would cut demos. She was continually writing down the phone numbers of established stars – in hopes of getting an introduction.

“There were thousands of talented girls out there, all trying to sing,” says Lawson. “Luckily, I was young and didn’t know from rejection. I just kept plugging.”

Plug she did.

“I’d heard about 1650 Broadway,” she remembers, referring to an address near

the legendary Brill Building. “The place was literally crawling with agents. And being young and pretty, I got hit on all the time when I went in there. Everywhere I went in this building, they’d hit on me. And I would come home and throw up. It was just such an onslaught. I’d had zero experience with men – none.” She laughs at the memory: “I was a teenager in Baltimore before that. Please.”

She continues:

“At that time, women were thought of as either virgins or whores. So, the agents who saw me as virginal, they would take me under their wing. So one of them

## Janet Lawson: “One night...I hear this tenor sax wailing from across the way, and I go to my bathroom window, and I sit on the sill, and I start singing out the window”

would say, ‘OK, we have a trio tonight.’”

“Well, in that realm, a trio was any three instruments that needed a gig; sometimes it was a drummer, a sax and a trumpet player. And they’d send me to some place in Brooklyn, and I’d sing with these three instruments. It was bizarre.”

A few years into her New York tenure, Lawson got the push she needed from a woman who was working for Harry Belafonte. The famous calypso singer had heard her demo, and arranged for Janet to be booked into the Intercontinental Hotel chain, in El Salvador, Aruba, Dutch Guyana, and Surinam.

“I took the gig. It was work. It paid. I had to go to some costume design place on 40-something street, and pick out this shiny material. I got these tight, hot pink and white satin dresses, and I carried my 59-cent book of lead sheets, and went to El Salvador and sang.”

Along the way, she had discovered the music of Thelonious Monk:

“The big transition for me,” recalls Lawson, “was meeting a man named Jules Columby, who was managing Monk. I was living at 332 West 76th street, right off Riverside Drive. Fifth floor walk up, the bathroom windows opened onto 77th Street. It was right down from where Miles Davis lived, and across the street from a guy named Al Jeter. And Jeter, who was a trade bank official, and who played great tenor sax; his bank took over Riverside Records. So Jules and Al and all these people – Ira Gitler and Dan Morgenstern and that crowd – they went to these parties that Jeter threw in his penthouse on 77th Street.

“One night I was watching ‘Young Man with a Horn’ on TV, and I’m inspired and I hear this tenor sax wailing from across the way, and I go to my bathroom window, and I sit on the sill, and I start singing out the window. So later, at some point, a girlfriend of mine, who was also typing temporarily, said, ‘There’s this party,’ because she knew Jeter. And when I walked in the door, Jeter said, ‘Oh, you’re the singer from across the



**Mara Purl (left), Janet Lawson (middle) and Paula Hampton (drums) performing at the Ninth Avenue Street Fair, in the late 1970’s. The group was Women in Music, one of the first all-women ensembles. It was put together by the late Karen Springer**

street.’ And everybody was there; Monk was there. And I would sit on the floor and there was a little spinet piano, and people would just come in, night and day, all weekend. I never sang, I just sat on the floor, listening.”

“Every night after that, I was down at the Five Spot, listening to Monk. And then Monk would be talking with Jules in the kitchen, and Jules would be laughing, and I’d never know what Monk was saying. On Monday nights, the dark night, I’d go there and sing with Paul Motian and Teddy Kotick and Pat Rebillot. I’d be singing in the walls, feeling the walls of Monk’s music. And that’s how I got connected to the music. It was Monk’s rhythms that really pushed me to a new place.”

Within months, Columby had booked Lawson into the Village Vanguard with Art Farmer’s group, and her career was launched in earnest.

“I always saw myself as a singer,” she says, brushing her still dark hair off her forehead. “It was a career, and I was a

singer, that was it. Then I went into the studio with the rhythm section from the Thad Jones-Mel Lewis big band, and I cut a single called “Two Little Rooms” – and it started getting airplay – on the Country and Western charts. I was mortified.”

Beginning in the early 1970’s, Lawson became involved in the Women’s Liberation Movement.

“I was a radical feminist. I was moved by it, and I think that the whole feeling of freedom on every level acknowledged my spirit. I went to the storefront on 9th Avenue on the corner of 42nd Street, and Susan Brownmiller, Adrienne Rich and all these women were starting Women Against Pornography. We were trying to shut down 42nd Street. I marched. I was right up front with a big booming bass drum. I wrote a lyric to the tune of “Anthropology.” I called it “Pornothology.”

While still in her 30’s, Lawson discovered transcendental meditation and yoga, and she spent time in California, singing and studying theatre.

Meanwhile, the flip side of “Two Little

Rooms,” a jazz tune called “Dindi,” had become a sleeper hit, and Lawson found herself in demand.

“I formed my own group. I still wasn’t known as a scat singer, but by 1977, I was performing with the Janet Lawson Quintet at Beefsteak Charlie’s, and I wanted to improvise. But when I improvised, nobody clapped. When a horn player improvised, everybody clapped. So I realized I had to bring in a horn player. The audience needed permission. So I finally put that together. And one night, the critic John S. Wilson came in. I had no idea he was there.”

The next day, Wilson’s New York Times piece loudly proclaimed, “Janet Lawson Has the Dream Jazz Voice.”

The phone began to ring.

Engagements and recordings with artists like Eddie Jefferson, Count Basie and Duke Ellington followed. There were more hit recordings (“So High,” “Shazam/Captain Marvel,” “Dreams Can Be”) and, in 1981, a Grammy nomination.

Through it all Lawson has maintained a fierce discipline and love for the music and the craft of singing. In the late 1990’s she began teaching at the New School, and is now instructing inspiring singers herself.

She studies Feldenkrais with an acknowledged master, Andrew Gibbons, and, now, post-illness, is slowly gaining back the full use and range of her fabulous voice. She has taught in Latvia at the Saulkrasti Jazz Festival, and she recently appeared at the Jazz Education Network Convention in New Orleans, where she performed and gave master classes. Her spirituality is her strength, and her forthcoming book “The Integrated Artist: Improvisation as a Way of Life” celebrates, as she puts it, “how improvisation nourishes the authenticity of one’s development as an artist.”

Another Lawson credo?

As Arthur Miller wrote,” she pauses for effect, and the wry grin reappears, “Attention must be paid.”

Janet Lawson is accepting private students; call her at (646) 369-7207.





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# Thank you from musicians in Detroit on strike

**ON BEHALF OF** all of the musicians of the Detroit Symphony Orchestra, we send our heartfelt thanks for your generous gift of support. We are so appreciative, and as this struggle continues into the new year, your gift reminds us that we are not forgotten and truly not in this alone. Please continue to visit our Web site for constant updates: [www.DetroitSymphonyMusicians.org](http://www.DetroitSymphonyMusicians.org). And we encourage you to post comments on the many blogs circulating on the Web. Your support means the world to us! Best wishes for a wonderful season of music making in 2011!

Sharon Sparrow and the musicians of the Detroit Symphony Orchestra

## The strength of the union

**AS A LONGTIME** member of the orchestra of the New York Gilbert and Sullivan Players, I have been witness to the organization's progression from a shaky \$25 per service gig in the 1980's (if I recall correctly – it may well have been less) to one with a negotiated union contract which I have never taken for granted. I recently was reminded of the value of this contract, the orchestra members' committee and the union. The management violated terms of this contract which required NYGASP to employ its contracted musicians for all performances within runout distance when, last summer, NYGASP performed in eastern Pennsylvania with an unpaid pit orchestra, imported from overseas. I was not even aware that this had happened at the time and I doubt that many of the other members of the orchestra were either. In spite of this, the orchestra committee and 802 vigorously pursued this case, as a result, the contracted or-

## MUSICIAN'S VOICE

The Musicians' Voice is an open forum for discussion about the state of union affairs. The letters here do not necessarily express the views of Local 802. E-mail letters to [Allegro@Local802afm.org](mailto:Allegro@Local802afm.org) or write to Allegro, Local 802, 322 West 48th Street, New York, NY 10036. Letters must be no more than 300 words.

chestra members have received checks from the NYGASP management, partially making up for the lost engagement.

During the 40 years since I joined the union, I've done my share of complaining about its priorities and activities, so I feel compelled to also speak out when I feel that it has done something right. Thanks to the NYGASP committee and to 802 for having their eyes and ears open and for acting effectively when this blatant contract violation occurred. Given my experiences working both under and outside of AFM's jurisdiction (as a student and professionally on tour outside the country), I have no illusions about how much worse the exploitation of professional musicians would be without the strength of the union behind them.

Peter Hirsch

## Making history

**THANKS TO GABRIEL** Banat for his essay "Making History" in the February issue of *Allegro* since in it a major error in John Canarina's



Gabriel Banat poses in front of a poster promoting a concert of the New York Philharmonic in Spain in 1973, a tour that Banat himself organized and that received short shrift in a new book about the Philharmonic. See below and at right for letters supporting Banat.

book on the New York Philharmonic was corrected. As a participant in the tour of Spain, Portugal and the Canary Islands which the players undertook on their own initiative during the ten-week long strike in the fall of 1973, I would like to confirm that it was Gabriel Banat who initiated and managed the tour in its entirety.

L. William Kuyper

*The writer played French horn in the New York Philharmonic from 1969 to 2007.*

**HAVE ENJOYED READING** John Canarina's excellent book on the New York Philharmonic. I am quite proud of our orchestra, and of my small part in 40 years of its history, which I continue now as Young Composers Advocate.

I also enjoyed reading Mr. Canarina's account of a most singular experience in the history of the Philharmonic: the

"Strike Tour" of 1973 to Spain, Portugal and the Canary Islands. I was on the negotiating committee of that year, and the stories I could tell you about the tour!

But my main point of writing is to say that a serious omission has occurred in Mr. Canarina's retelling of the tale.

While I do not wish to take away anything from my friend John Schaeffer, who helped out ably during the tour, as did many of us, the driving force and the leadership of that whole event we owe to Gabriel Banat, violinist in the orchestra, who masterminded the concept, the negotiations, and the overall logistics of it from A to Z. I cannot express what an inspiration he was to us during that time. No one would have believed it possible to arrange such a task under extremely adverse conditions. To say he helped us instill a new sense of pride and ownership of our great institution



is an understatement. In the following years, it would not be wrong to suggest that the new sense of partnership between the New York Philharmonic and its management and administration may partly have been a result of Mr Banat's leadership, and our willingness to take on and appreciate the role of managing an arts institution as well as performing for it.

I don't think that that spirit has ever truly left the orchestra to this day.

**Jon Deak**

*The writer joined the New York Philharmonic in 1969 and was its associate principal bassist for many years. He now represents the Philharmonic as its young composer advocate.*

**I WAS A MEMBER** of the Orchestra Committee when the musicians of the New York Philharmonic undertook a tour of Spain, Portugal and the Canary Islands. It was an unprecedented event during a ten-week strike in the fall of 1973. In his book "The New York Philharmonic: From Bernstein to Maazel," the author, John Canarina wrote that "most of the arrangements and logistics of the tour" were handled by John Schaeffer, who was then assistant personnel manager of the New York Philharmonic. This is factually incorrect, for it was Gabriel Banat who actually initiated and managed the tour from the very beginning to the very end. Mr. Banat, a violinist with the orchestra, also obtained from Isaac Stem the venue of Carnegie Hall for our benefit concert which initiated the tour. The purpose of this letter is to correct the misrepresentation of the actual events. Accolades should be directed to Gabriel Banat who had the connections, vision and fortitude that made this extraordinary occurrence in the history of the New York Philharmonic such a success.

**Gino Sambuco**

*The writer played violin in the New York Philharmonic from 1967 to 2003.*

**R**E: "THE NEW York Philharmonic, from Bernstein to Maazel," by John Canarina, (Amadeus Press, 2010). As a participant in the tour of Spain, Portugal and the Canary Islands the players undertook on their own initiative during the ten week long strike in the fall of 1973, I wish to take exception to a major er-

ror in the single paragraph the author devotes to this unique event in the 173-year history of the orchestra. His claim that it was John Schaeffer, assistant personnel manager of the Philharmonic (and as such connected with the management) who did "most of the arrangements and logistics of the tour," is untrue. It was Gabriel Banat, a violinist in the orchestra, elected chairman of our performance committee for the duration of the strike, who conceived and carried out the tour in its entirety. He was also responsible for obtaining from Isaac Stem the use of Carnegie Hall for our benefit concert before the tour on Oct. 29. As he stated on our return from Spain, our purpose in taking ourselves on tour was to prove that it is we, the musicians of the orchestra, who are The New York Philharmonic.

**Orin O'Brien**

*The writer has played bass with the New York Philharmonic since 1966*

**A**S A PARTICIPANT in the tour of Spain, Portugal and the Canary Islands which we the players undertook on our own initiative during the ten week long strike in the fall of 1973, I wish to help set the record straight in regard to a major omission in the Canarina book, namely, the singular, inspired role and contribution of Gaby Banat in regard to this tour. To be accurate and fair, it should be noted in Philharmonic records, that it was Gaby Banat, violinist with the orchestra, who needs to be given credit and proper recognition for his vision and important historical role in being the creator, initiator and prime manager of this tour. This most unusual venture in the history of major orchestras left us with memories of great pride and recognition in regard to the strike period, and we have Mr. Banat to thank for that.

**Stephen Freeman**

*The writer played bass clarinet in the New York Philharmonic from 1960 to 2007*

**A**T THE TIME of the strike (1973) I served on the concert committee with Gaby (Gabriel Banat). One day he came to the committee meeting telling us that his friend in Spain, who was a concert manager, offered to take the orchestra

on a tour to Spain and the Canary Islands. The committee accepted it enthusiastically and gave Gaby its wholehearted support. His next task was to convince the orchestra members that this was the way to go in order to put pressure on management. The orchestra at large accepted it, and we ended up going on a great concert tour, which would not have happened without Gaby. The management wrote letters to our spouses urging them to dissuade us from going but that ploy was without success. I want to add that this tour was a source of great pride and a highlight of my 37-year tenure as a member of the New York Philharmonic.

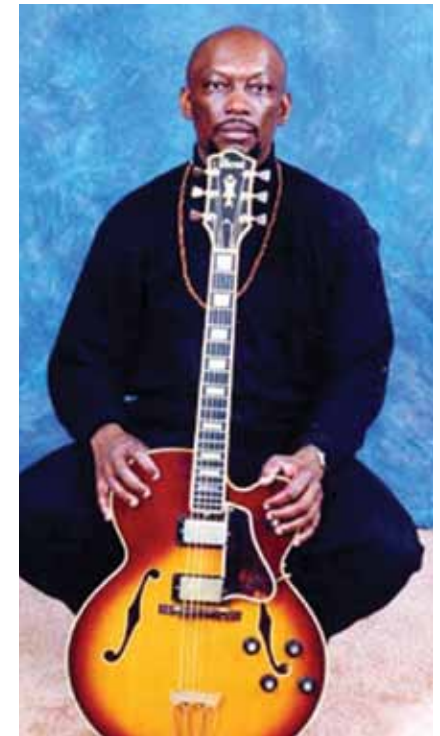
**Matitiahua Braun**

*The writer played violin in the New York Philharmonic from 1969 to 2006.*

## For the people

**I WAS JUST LOOKING** through an old issue of *Allegro* (May 2010) and read the article "For the People" by Sue Terry about how the federal government supported musicians through the WPA during the Great Depression. I would love to see and be part of a federal program for musicians. I spent almost 10 years traveling and studying percussion in Cuba and I am very inspired by their Casas de Cultura (cultural houses). The most famous one, La Casa de La Trova in Santiago de Cuba, employs professional music groups to perform all day long. A very small fee is charged at the door and the place is always filled with local residents and tourists. They also have a patio and bar area for the evening and a store selling CD's and instruments. (The music system in Venezuela – called El Sistema – is another example of a federal program that is having a huge impact.) I think the Cuban model is a great concept that could be used to employ many musicians of many different genres of music. How about one in each neighborhood or borough, reflecting its cultural make-up? It would also create a space for amateur local musicians to study, rehearse and perform in various genres. It could even be expanded to include other disciplines. Members who are interested in talking about such a concept can e-mail me at [AndreaPryor7@yahoo.com](mailto:AndreaPryor7@yahoo.com).

**Andrea Pryor**



Conroy Warren

## Music from the heart

**T**HANKS TO *ALLEGRO* and Ann Wilmer for a job well done in sharing my story with the *Allegro* audience in the January 2011 issue "Music From the Heart." I hope that the article will be helpful and will enlighten others of the needed and important service that musicians have been providing for many years to nursing homes and other facilities. I also hope that this story will help to create additional opportunities and venues for musicians to perform and work. Feel free to call on me again. I will be happy to assist you and Local 802 in any music-related project or events.

**Conroy Warren**

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photo by Hart Holman

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## You can have the shirt off their backs



Congratulations to the Local 802 Musicians Softball Team for making it to the playoffs last year. They are our hometown heroes.

**And now, you can be a star too. By making a tax-deductible donation of \$55 to the union's Emergency Relief Fund, we'll send you an official jersey, as pictured here.**

The Emergency Relief Fund helps musicians in need. It's a great cause, so donate today and show your team spirit!

For more information, contact Marisa Friedman at (212) 245-4802, ext. 130 or [Mfriedman@Local802afm.org](mailto:Mfriedman@Local802afm.org)

Tuesday, Dec. 14, 2010

**M**EETING CALLED TO order at 11:12AM. Present: President Gagliardi, Financial Vice President Blumenthal, Recording Vice President O'Connor, Executive Board members Dougherty, Hyde, Kruvand, Olcott, Sharman, Assistant to the President Donovan.

It was moved and seconded to approve the December 7 minutes as corrected. Motion carried unanimously.

President Gagliardi distributed copies of a memo from Allegro Editor El-sila regarding an advertising sales opportunity. It was moved and seconded to authorize El-sila to sell advertising on Local 802's email announcement tool, 802 Notes, excluding any ad of a political nature. Discussion held. Executive Board members Covo and Schwartz present at 11:37. Motion carried unanimously.

It was moved and seconded to offer graduating seniors of certain area music schools a free one-year subscription to Allegro. Discussion held. Motion carried unanimously.

Gagliardi reported on negotiations with Office and Professional Employees International Union (OPEIU) Local 153, who represent Local 802's clerical staff. Discussion held.

Gagliardi reported on the state of the Council for Living Music. Discussion held.

Gagliardi summarized an appeal Local 802 received from the Association of Union Democracy (AUD) for funds. Discussion held. It was moved and seconded to purchase a \$100 Plus Club subscription to the Union Democracy Review. Discussion held. Motion carried unanimously.

Gagliardi reported on a conference call discussion of the Sound Recording Labor Agreement (SRLA) proposals. Discussion held.

Recording Vice President O'Connor reported on a Public Relations Committee meeting with the polling organization, Whitman Insight Strategies and Local 802's public relations firm. Discussion held.

12:16 Executive Board recessed. 12:33 Executive Board reconvened.

Recording Musicians Association, New York (RMA-NY) directors Haffner, Blanc and Paykin present. Blanc reported on RMA-NY proposals for SRLA negotiations. Discussion held.

## EXECUTIVE BOARD MINUTES

Executive Board member Roach present at 12:42. Olcott excused at 12:58. Blanc, Haffner and Paykin excused at 1:18.

Local 802 Broadway Representative Copeland present. Copeland distributed revised language of a tentative collective bargaining agreement between Local 802 and the Irish Repertory Theater. (See minutes of December 7.) Copeland excused. It was moved and seconded to approve the agreement with the Irish Repertory Theater. Motion carried unanimously.

Local 802 Counsel Mars present. Financial Vice President Blumenthal distributed a copy of a tentative single engagement contract with the Philharmonic Orchestra of the Americas (POA) for an engagement at Alice Tully Hall in March 2011. Discussion held. Executive Board member Dougherty excused at 2:06. It was moved and seconded to approve the single engagement agreement with POA as presented. Motion carried. Kruvand and Roach opposed. Mars excused. Schwartz excused.

Assistant to the President Donovan gave a report on the Local 802 jacket supply. It was moved and seconded to spend up to \$3,400 for the purchase of Local 802 jackets. Discussion held. Motion carried unanimously.

Meeting adjourned at 2:18 p.m.

Tuesday, December 21, 2010

Meeting called to order at 11:13 a.m. Present: President Gagliardi, Financial Vice President Blumenthal, Recording Vice President O'Connor, Executive Board members Burridge, Covo, Hyde, Olcott, Roach, Schwartz, Sharman, Assistant to the President Donovan.

It was moved and seconded to approve the December 14 minutes as corrected. Motion carried unanimously.

President Gagliardi reported on a New York City Ballet issue. Gagliardi reported on upcoming Broadway negotiations. Discussion held.

Controller Goldman present. Goldman presented November financials. Discussion held.

Financial Vice President Blumenthal

reported on Local 802's accounts receivable work dues. Discussion held. Goldman excused.

It was moved and seconded to contribute \$49,500 from the public relations budget to the Council for Living Music to commission a poll of Broadway theatre-goers as part of a live music initiative. Discussion held. Motion carried unanimously.

Meeting adjourned at 1:04 PM.

Tuesday, January 4, 2011

Meeting called to order at 11:17 a.m. Present: President Gagliardi, Financial Vice President Blumenthal, Recording Vice President O'Connor, Executive Board members Covo, Hyde, Kruvand, Olcott, Schwartz, Sharman, Assistant to the President Donovan.

It was moved and seconded to approve the December 21, 2010 minutes as corrected. Motion carried unanimously.

President Gagliardi reported on discussions by AFM negotiating team members in advance of Sound Recording Labor Agreement negotiations beginning next week.

Local 802 Counsel Mars present. Mars and Financial Vice President Blumenthal reported on negotiations with the Stamford Symphony. Discussion held. Mars excused.

Recording Vice President O'Connor

reported on efforts to bring a nonunion Jewish Club Date employer under the Jewish Club Date Agreement. Discussion held.

O'Connor reported on a jazz nightclub organizing strategy meeting. Discussion held.

Executive Board Member Schwartz reported on an upcoming meeting at Local 802 of indie songwriters interested in making a partnership with Local 802 around issues of mutual concern. Discussion held.

Schwartz reported on an initiative by a person attempting to capture recorded material in area jazz clubs in the absence of an AFM recording agreement. Discussion held.

Political and Public Relations Director Molloy present. Molloy reported on the upcoming State of the State address in Albany and requested that he be assigned to go per past practice. Discussion held. Molloy excused.

It was moved and seconded to approve up to \$350 in expenses to allow Molloy to attend the State of the State Address. Motion carried unanimously. Molloy present.

Molloy reported on his attendance at the Greater New York Chamber of Commerce holiday party and the Metro New York Health Care for All holiday party. Discussion held.

Meeting adjourned at 1:15 p.m.

## Happy birthday, Local 1!

This is a special year for our brothers and sisters at the stagehands' union. IATSE Local 1 will be 125 years old this year and we wish all Local 1 members a happy birthday. Here's to another 125 years! Our relationship with Local 1 has never been stronger and all three titled officers of Local 802 will be attending Local 1's birthday event to help celebrate this milestone.

— Local 802 President Tino Gagliardi



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# NEW AND READMITTED MEMBERS

*To join Local 802, call our Membership Department at (212) 245-4802*

## **BASS**

**LIGHTCAP**, Chris, 30 Ocean Parkway, Apt 5-J, Brooklyn, NY 11218

**SCHARTZ**, Chacho, 9 West 110th Street, Apt 32, New York, NY 10026

## **CELLO**

**NADON**, Pascal, 367 W 35th Street, Apt 16, New York, NY 10001

## **CONDUCTOR**

**BOWLING**, Daniel, 214 West 42nd Street, C/o Mary Poppins Tour, New York, NY 10036

## **DRUMS**

**ENDLICH**, Joshua, (516) 455-0763, 303 Spruce Lane, East Meadow, NY 11554

**GRAMM**, Ben, (212) 769-1851, 333 West End Avenue, Apt 1-F, New York, NY 10023

**O'REILLY** Jr, John, (310) 927-3505, 205 Hastings Court, Doylestown, PA 18901

**WOLFE**, Adam, (216) 409-0539, 30-47 29th Street, Apt 30, Astoria, NY 11102

## **FRENCH HORN**

**YAMAMURA**, Yuko, 4914 43rd Avenue, Apt #3, Woodside, NY 11377

## **GUITAR**

**HARKNESS**, Sean, (201) 239-1428, P.o.box 7111, Jersey City, NJ 07307

**WARREN**, Conroy, 1 Richmond Avenue, Danbury, CT 06810

**WEINSTEIN**, Josh Brian, 223 East 5th Street, Apt 1E, New York, NY 10003

## **KEYBOARDS**

**FELDER**, Sequain, 1362 Herkimer St, Brooklyn, NY 11233

## **PERCUSSION**

**CRUZ**, Peter John, (732) 293-0661, 826 Jennetty Ct, Perth Amboy, NJ 08861

## **PIANO**

**BLOCH-SCHARTZ**, Naomi, 9 West 110th Street, Apt 32, New York, NY 10026

**LIMA**, Douglas Gordon, (212) 749-1849, 262 West 107th Street, Apt 1-E, New York, NY 10025

**PIKE**, Virginia Hart, 310 Convent Avenue, Apt 6-B, New York, NY 10031

**SCHMIDT**, Joshua, 223 16th Street, Apt 2, Brooklyn, NY 11215

## **BASS TROMBONE**

**JOHNSON**, Aaron J, (973) 371-3375, 23 Ridgewood Road, Irvington, NJ 07111

## **TRUMPET**

**GROSS**, Ken, 166-26 25th Avenue, Whitestone, NY 11357

**MARCHIONE**, Nicholas, 680 Fort Washington Avenue, Apt 3-F, New York, NY 10040

## **VIOLIN**

**ANDERSEN**, Kathryn, 116 West 69th Street, Apt 1-B, New York, NY 10023

**KRIDLER**, Adda, (617) 230-9522, 242 W 122nd Street, Apt 3-B, New York, NY 10027

**NELSON**, Jessica, 430 E 65th Street, Apt 6-N, New York, NY 10065

## **VOCALIST**

**SIDDALL**, Nasheka, 50 West 97th Street, Apt 3-V, New York, NY 10025

## Want to save some time? As a musician, you should know about direct deposit at Local 802...

### 1. For Broadway musicians

**IF YOU ARE** a Broadway musician, the Broadway contract allows you to deposit your vacation money weekly into your account at the Actors Federal Credit Union. This is an easy way to save for a vacation. Any musician, actor or entertainer can open an account at the credit union; there is a branch on the fourth floor of the Local 802 building. For more information, contact Marisa Friedman at [Mfriedman@Local802afm.org](mailto:Mfriedman@Local802afm.org) or (212) 245-4802, ext. 130.

### 2. For recording musicians

**IF YOU RECEIVE** checks at the recording checks window at Local 802, and have an account at the Actors Federal Credit Union (see above), you can have your recording checks deposited automatically to your account. Start by going to the credit union on the fourth floor of the union building. Ask for an automatic deposit form. Fill one out and get it notarized. (Local 802 can notarize it for you: see Lisa Mejia or Fran McDonald in the Concert Department on the fourth floor.) Return the notarized form to the Recording Department on the second floor (ask for Bill Crow or Howard Williams). Now any recording checks that are owed to you will be pulled once a week and sent up to the credit union. They'll deduct the work dues, deposit your money and mail you the stubs and receipts. For more information, contact Bill Crow at [Bcrow@Local802afm.org](mailto:Bcrow@Local802afm.org) or (212) 245-4802, ext. 118.



PHOTO: DRA\_SCHWARTZ VIA ISTOCKPHOTO.COM



# WHY WE JOINED THE UNION

To join Local 802, call our Membership Department at (212) 245-4802



Ralph Bowen



Thomas Cavanagh



Gregory Jones



Aaron Patterson



Naren Rauch



Lawrence Rush

**WHY DID I JOIN** Local 802? To be part of a membership which includes some of the greatest musicians in the world. My musical goal in New York City is to perform with Local 802's fine musicians and composers. My principal instrument is saxophone: tenor, alto and soprano.

**Ralph Bowen**

**WHY DID I JOIN** Local 802? I had recently been given a sub position as first guitar on the show "Rock of Ages" and was hired to be guitarist and music director for another show hopefully coming in the spring to NYC. I was informed of all the great benefits of the union and the need to join, so I did. My musical goal in New York City is to enjoy some more positions in Broadway shows. I got my most recent gig through word of mouth. They found me because I was previously the guitarist for rock legend Lita Ford and I had made friends with Joel Hoekstra who is the main guitarist for the show. My principal instrument is guitar.

**Thomas Cavanagh**

**I'VE REJOINED THE UNION** because a few union jobs have come my way, as well as some new opportunities. My musical goals are to constantly learn and grow as a musician, including taking more lessons from many of the various masters here in NYC. I want to move people whenever I perform. My most recent gig, as always, was from somebody seeing me in a local club, and passing my name along. I play upright and electric basses, and sing a little.

**Gregory M. Jones**

**WHY DID I JOIN** Local 802? Prior to moving to New York, I was a music teacher in two districts in western Pennsylvania for several years and was a member of AFM Local 41. I was very actively involved as a woodwind musician for musicals at area and regional high schools, universities, church and community theaters, and summer-stock theater, including productions with the Mountain Playhouse and Totem Pole Playhouse. I'm currently a DMA student at Manhattan School of Music, studying classical saxophone

with Dr. Paul Cohen. I'm also the alto saxophonist of the Manhattan Saxophone Quartet and the adjunct professor of saxophone at Messiah College in Grantham, Pennsylvania and woodwind artist-in-residence at the Barbara Ingram School for the Arts in Hagerstown, Maryland. My musical goals in the city are threefold: 1) to finish my doctoral degree, 2) to secure teaching positions in or near the city, and 3) to gig Broadway shows. It has been a lifelong dream of mine to play a Broadway show; I've worked very hard to hone my doubling and tripling skills since high school and I am thrilled at the opportunities here in the city. I know musicians pay their dues to get in pits, but I've played that game in the Pittsburgh area and have reaped the rewards of patience and networking! I got my most recent gig through an invitation to perform at the annual U.S. Navy-sponsored Saxophone Symposium at George Mason University in Fairfax, Virginia. My principal instrument is saxophone (soprano through baritone). I also play flute/piccolo and

clarinet/bass clarinet. I began playing oboe a few years ago for a production of "Merrily We Roll Along."

**Aaron T. Patterson**

**WHY DID I JOIN** Local 802? I felt it was my obligation. My musical goal in New York City is to compose and play music. I mainly write for TV and film. I got my most recent gig through people I know at various music production houses around the world. My principal instrument is guitar.

**Naren Rauch**

**WHY DID I JOIN** Local 802? Because I've done a lot of Music Performance Trust Fund gigs in the past and wanted to start doing them again. My musical goal in New York City is to be a working musical artist. I work with a classic soul/rock & roll oldies band doing the music of the 50's, 60's, and 70's, performing Motown, music of the Stylistics, classic rock, standards and Broadway music. I am primarily a singer, but I accompany myself on guitar.

**Lawrence Rush**



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As a musician, your employers are legally required to pay their fair share of your Social Security and Medicare taxes. If you're paid cash for gigs, you're losing money. How much? If you make \$30,000 per year as a musician, you lose \$2,295 out of your own pocket when you are misclassified as an independent contractor. Tell your bandleaders and employers to pay you as an employee – it's your right, and it's the law. For more information, contact the Organizing Department at (212) 245-4802.

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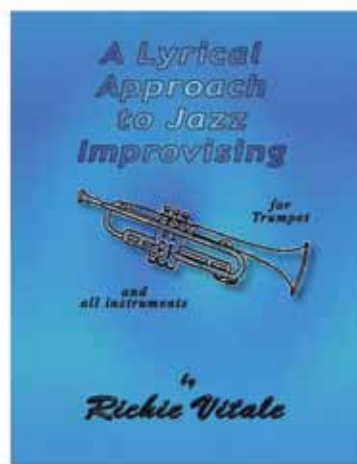


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## CALENDAR

Send information to Mikael Elsilä at  
[Allegro@Local802afm.org](mailto:Allegro@Local802afm.org)

### JAZZ JAM

There is a jazz jam on most Mondays at Local 802, from 7 to 10 p.m. Upcoming dates include March 7, March 14, March 21 and March 28. For more information, call Joe Petrucelli at the Jazz Foundation of America at (212) 245-3999, ext. 10, or e-mail [Joe@JazzFoundation.org](mailto:Joe@JazzFoundation.org).

### BUILDING YOUR CAREER

Local 802 and the Actors Fund are hosting an all-reserved panel discussion entitled "Beyond the Gig: Building Your Career as a Musician." The event will be held in the Club Room on Wednesday, March 9 from 11 a.m. to 3 p.m. There will be time set aside after the seminar for networking and discussion. Space is limited and registration may be closed by the time Allegro goes to press. (We had alerted members about this event via our electronic newsletter 802 Notes.) For more information, contact Cindy Green right away at [MAP@Local802afm.org](mailto:MAP@Local802afm.org) or (212) 245-4802, ext. 180.

### MEMBERSHIP ORIENTATION

The union holds its regular orientation for new members this month on Thursday, March 17 at 11 a.m. in the Executive Board Room. For more information, call Maureen Cupid at (212) 245-4802, ext. 111.

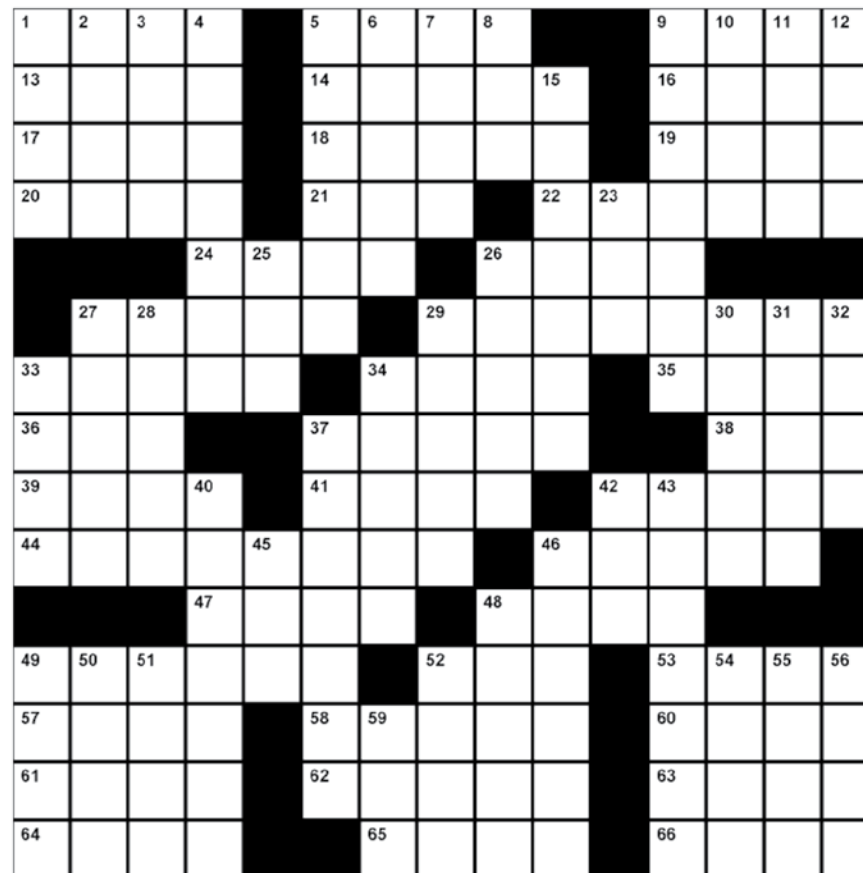
### FREE HEARING TEST

Protect those ears! Our monthly free hearing test takes place at the end of March (date TBA\*). A professional audiologist will check your ears and create a baseline measurement for you. Reservations are required. \*Contact Robin Donach at (212) 245-4802, ext. 101.

### BENEFITS FOR JAZZ MUSICIANS

Do you play jazz? Want to get benefits? On Tuesday, March 22 at 12 noon in the Club Room, you are invited to a seminar to learn how to use the union's LS-1 form to earn health and pension benefits on your gigs. For more information, contact Michael Donovan at [mfdonovan@Local802afm.org](mailto:mfdonovan@Local802afm.org) or (212) 245-4802, ext. 141.

## CROSSWORD PUZZLE by BestCrosswords.com



Answer at [www.TinyURL.com/AllegroCrosswordMarch2011](http://www.TinyURL.com/AllegroCrosswordMarch2011)

## SIGHT-SINGING CHALLENGE



ANSWER: "Danny Boy"



### Across

1- Ad word; 5- Cloak; 9- Combustible matter; 13- Actor Baldwin; 14- Continuously; 16- Greek peak; 17- Ark builder; 18- Slender freshwater fish; 19- Gather, harvest; 20- He loved Lucy; 21- Banned insecticide; 22- Womb; 24- Broad valley; 26- Play thing; 27- Amphetamine tablet; 29- How to dress for a ball; 33- Pond scum; 34- Colombian city; 35- Trickery; 36- Highly respectful way of addressing a man; 37- Jackie's predecessor; 38- Able to; 39- Child support?; 41- Iowa city; 42- Profits; 44- Located; 46- Cost; 47- Clock face; 48- Member of the Conservative Party; 49- Watched; 52- Mac; 53- Small children; 57- Prissy; 58- Toothbrush brand; 60- Langston Hughes poem; 61- Capital of Norway; 62- Monetary unit of the former Soviet Union; 63- Calf-length skirt; 64- Collar type; 65- Not e'en once; 66- Earth Day subj.

### Down

1- Quartz grains; 2- Burn soother; 3- Meadows; 4- Spiny anteater; 5- Icily; 6- Battery terminal; 7- Heating fuel; 8- SASE, e.g.; 9- The paw of a foreleg; 10- Consumer; 11- Biblical birthright seller; 12- Drinks (as a cat); 15- Nonpile cotton rug of India; 23- Male cat; 25- Hydrocarbon suffix; 26- Ancient Greek city-state; 27- Small yeast-raised pancake; 28- Everglades bird; 29- Noted; 30- Lawful; 31- Grassy plain; 32- Cravings; 33- Inquires; 34- Humped ruminant; 37- Bullfighter; 40- Good spirit; 42- Needlefish; 43- Whenever; 45- Afflict; 46- Person who robs; 48- Silk fabric; 49- Lodge letters; 50- Formerly, formerly; 51- Hawaiian city; 52- Small child; 54- Auricular; 55- Commotion; 56- Earth; 59- Flee

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# The Band Room

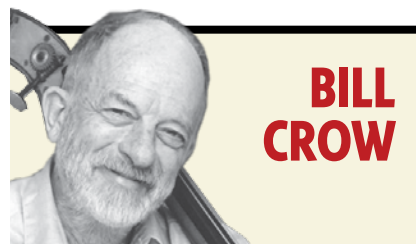
**W**HILE I WAS on the road with Art Farmer in the Gerry Mulligan Quartet back in 1959, Art used to tell me about his early years in jazz. He loved Dizzy Gillespie's playing, and tried to sound like him. But there wasn't a lot of work for bebop trumpet players in Los Angeles at that time, and in order to make a living as a musician, Art played with blues bands like Johnny Otis and Big Joe Turner. Turner didn't care for bebop, preferring backgrounds in the style of pianists like Pete Johnson and Jay McShann. Art said when Turner first gave him a solo, the next blues chorus he sang was: "Play me the boogie! Don't play no bebop for me!"

Art said he came to appreciate Turner more after he left his band. But he was happy to land a chair with the Lionel Hampton organization. "Lionel would shuck and jive to keep the audience happy," said Art, "but when he got on the bandstand, he always came to swing. I learned a lot from that man. And bebop was okay with him. He let me play however I wanted."

Art found some new ideas about improvising when he studied George Russell's Lydian system of tonal organization. By the time Art joined Mulligan, he had found his own voice on the trumpet, and he developed a sound that was all his own.

● ● ●

John Pintavalle gave me a story about the late Ray Alonge, one of the fine French hornists of the golden era of re-



**BILL CROW**

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www.BillCrowBass.com

cording, and also a long-time colleague of mine here at the Local 802 office. John and Ray were rehearsing at Town Hall with the Little Orchestra one day, and Ray told the contractor, Izzy Gusakov, that a couple of the musicians had a record date at 1 p.m. "Could we shorten the breaks a little and leave ten minutes early, so we can make it to our job on time?" Gusakov, a hard man, said, "Not a chance!"

There was a large clock in the hall visible to the musicians, and on each break, Ray slipped over to the clock and set it ahead a few minutes. So, when the clock said 1 p.m., and Gusakov released the musicians, Ray still had time to make it to his record date.

● ● ●

Howard Danziger wrote to remind me about what once were called "phantom" bass players in the club date field. He says: "These were bassists who wouldn't know a correct note if it shook hands with them. They were too numerous to mention, all except one. His name was Mike Bianco.

Rumor has it, he died by popular demand. He would show up on a gig with no strings on his bass. Since he was the leader, he got away with it. His theme song, wouldn't you know it, was 'No Strings!'"

● ● ●

Scott Robinson told me about a gig he played at the Ear Inn in downtown Manhattan, with Jon Kellso's jazz group. Greg Cohen was on bass. They were about to begin their first set when someone came up and asked, "How long will you be playing?" Greg said, "I hope to have about 20 more good years. Then I'll probably kick the bucket."

● ● ●

Every traveling musician has at least one horror story about taking musical instruments on airplanes. In contrast, Randy Landau sent me a good-news story about four flights he recently made on British Airways, from New York to London to Munich, back to London and home. He was carrying two bass guitars in a gig bag, and on each flight was allowed to pre-board. The crew said they wanted to be sure he could secure proper space in the overhead. Randy thanked them profusely and told them they were now in his will. They responded by asking him to be sure and play well, so he'd have lots of money to leave them.

● ● ●

John Altman got this story from Mike Lang, and passed it along to me: Archie Shepp was playing a gig at Shelly's Manne Hole in Los Angeles some time in the late 1960's. One night, two heavily tattooed bikers wandered in, looking for a hospitable bar. They had a number of drinks, staring impassively at Shepp while he played. Then, during one of Shepp's particularly raucous bouts of honking and squealing, one biker leaped to his feet and yelled out, "You keep dishing it out, and I can take it!"

● ● ●

While I was surfing around the TV news channels one day, I paused briefly on an interview that a sports reporter was conducting with a baseball manager, whose response to a query about the team's prospects was: "That's a question to be remained."

● ● ●

On my first trip to Paris with the Gerry Mulligan Sextet in 1956, I killed a rainy afternoon at a Champs Elysées movie theater where an American western was being shown, with subtitles in French. In one scene, a fearsome looking bad guy burst through the saloon's swinging doors and walked to the bar, radiating danger. To the cowering bartender he growled, "Gimme a shot of red-eye!" The subtitle read: "Un Dubonnet, s'il vous plait."

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**SAVE THE DATE**

## **JUNE 2011 MEMBERSHIP MEETING**

**WEDNESDAY, JUNE 15, 2011 • 5 p.m.**

The meeting takes place here at Local 802:  
322 West 48th Street, between Eighth and Ninth Avenues.

*Admission to meeting by paid-up membership card only*