



Allegro

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LOCAL **802** AFM

ASSOCIATED
MUSICIANS
OF GREATER
NEW YORK

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LABOR HISTORY MONTH

INSIDE THIS ISSUE:

HOW THE LABOR BOARD CAN HELP IF YOUR BOSS IS EVIL
WHY YOU NEED TO GET MORE INVOLVED WITH THE UNION
UNION DISCIPLINE: SHOULD LOCAL 802 BE 'GIG COPS'?
WHEN SHOULD LOCAL 802 GET POLITICAL?

Cover image: A depiction of the Haymarket Massacre at which Chicago police fired on workers during a general strike for the eight-hour day.
From the May 15, 1886 issue of Harper's Weekly.

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Labor History Month calendar

For a complete, downloadable calendar, see www.NewYorkLaborHistory.org

BENEFIT CONCERT FEATURING PETE SEEGER

FRI., MAY 13, 8 P.M.

Pete Seeger, Peter Yarrow, Brooklyn Women's Chorus, Elise Bryant, Judy Gorman, Bev Grant & the Dissident Daughters, Dave Lippman, George Mann, & the NYC Labor Chorus will perform to raise money for labor singer Anne Feeney who is battling small-cell lung cancer. Martin Luther King, Jr. Labor Center Auditorium, 310 West 43rd Street, NYC 10036. \$25 suggested minimum (purchase tickets online through PayPal at www.annefeeney.com)

LABOR HISTORY BOAT TOURS!

Boat tour of Brooklyn

TUES. MAY 24, 6:15 P.M.

Hidden Harbor Tour sails by the former Brooklyn Navy Yard, Red Hook Container Terminal, Atlantic Basin, & Erie Basin, home of Hughes Brothers Barges & Reinauer Tugs. Bush Terminals. \$29, Srs.: \$22, Children: \$15. Embarking & debarking from Pier 16, Fulton St., NYC 10038. 212.757.1600. www.workingharbor.com

Boat tour of Newark, New Jersey

TUES., MAY 10, 6:15 P.M.

Hidden Harbor Tour explores the Kill Van Kull, passing tug yards, oil docks & marine repair facilities, the giant container ports of Newark Bay, Port Newark & Port Elizabeth, and the Military Ocean Terminal. \$29; Srs.: \$22; Children: \$15. Embarking & debarking from Pier 16, Fulton St., NYC 10038. 212.757.1600. www.workingharbor.com

THE TRIANGLE SHIRTWAIST FACTORY FIRE: ONE HUNDRED YEARS AFTER

528 LAGUARDIA PLACE, NYC 10012

THROUGH MAY 19

TU., WED., FRI. NOON – 5 P.M., THURS. 2 – 7 P.M., SAT., SUN. 1 – 4 P.M.

Draws on historical photographs, archives & artifacts to tell the story of the 1911 fire & a century of struggle by the International Ladies Garment Workers Union & progressive & radical reformers to improve working conditions in the clothing shops. FREE! 212.998.2630

LIVING UNDER THE TREES

AMERICAN LABOR MUSEUM

BOTTO HOUSE NATIONAL MONUMENT

83 NORWOOD ST., HALEDON, NJ 07508

WED. – SAT. 1 – 4 P.M. OR BY APPOINTMENT.

Photographs & narrative panels by David Bacon chronicle conditions of California farmworker communities – showing situations of extreme poverty, but also farmworkers questioning unfair work conditions, working for better housing & making critical decisions about their community. \$5. Srs.: \$3; Children under 12: free. 973.595.7953. www.labormuseum.org

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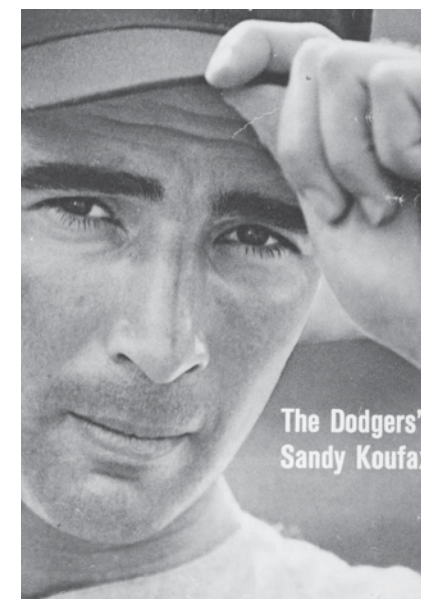
THROUGH JUNE 26

Throughout the 20th century, Harlem has been a beacon of African-American history & culture. Postcard images show the Apollo Theater, Abyssinian Baptist Church, & Malcolm X Corner (125th St. & 7th Ave.) Contemporary artists Matthew Day Jackson, Jeanne Moutoussamy-Ashe, Demetrius Oliver & Hank Willis Thomas reflect on Harlem. \$7; Srs.: \$3; Under 12: free.

INHERENTLY UNEQUAL: THE BETRAYAL OF EQUAL RIGHTS BY THE SUPREME COURT, 1865-1903

THURS., MAY 26, 6:30 P.M.

Speakers: Lawrence Goldstone, author, "Dark Bargain: Slavery, Profits, and the Struggle for the Constitution";



JEWS AND BASEBALL: AN AMERICAN LOVE STORY Narrated by Dustin Hoffman

THURS., MAY 19, 6 – 9 P.M.

Film screening/discussion with filmmaker Peter Miller & sports columnist Dave Zirin. Contributions of Jewish major leaguers are interwoven with stories of immigration, assimilation, bigotry, heroism, the passing on of traditions, & the shattering of stereotypes. Narrated by Dustin Hoffman, interviews with Al Rosen, Kevin Youkilis, & Hall of Famer Sandy Koufax. Co-sponsored by New York Labor History Association and LaborArts.org. FREE! NYU/KJCC screening room, 53 Washington Square South, NYC 10012. 212.998.2636. www.NewYorkLaborHistory.org

Eric Foner, author, "The Fiery Trial: Abraham Lincoln and American Slavery"; Khalil Gibran Muhammad, incoming Director, Schomburg Center for Research in Black Culture. Panelists discuss court decisions after 1883 — ending black progress made after the Civil War — & how Jim Crow policies came to be. \$20. New York Society for Ethical Culture, 2 West 64 St., NYC 10023. 212.485.9205. www.nyhistory.org

THE LABOR HISTORY OF PATERSON, NEW JERSEY

WED., MAY 11, 9 A.M. – 1 P.M.


Bus tour of Paterson's historic sites with actor Napoleon N. Zivkovic as guide to the city's labor & immigrant history through music, oral history, & literature. \$75. Includes lunch under the grape arbor. American Labor Museum/Botto House National Monument. 83 Norwood St., Haledon, NJ 07508. 973.595.7953. labormuseum@aol.com

HOW THE CIVIL WAR CREATED A NATION

TUES., MAY 17, 6:30 P.M.


Book signing. Author David Goldfield discusses NYC during the Civil War — economic boom, impact of Irish immigration on Union sentiment in the city, & response to the 1863 draft riot. \$20; Students, Srs.: \$15. Lower East Side Tenement Museum. 108 Orchard St., NYC 10002. 212.982.8420. www.tenement.org

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Standing strong together

Musicians win agreements in Stamford and Detroit

LET'S START WITH some good news this month. We have an agreement with the Stamford Symphony and we were able to avoid a strike. The memorandum was still being prepared as Allegro went to press, so we'll report on the details next month. Thanks to our hardworking and courageous Stamford musicians' committee as well as to Financial Vice President Jay Blumenthal.

More good news: the Detroit Symphony Orchestra is back – with a union contract in place. There were many of us who believed that DSO management had intended to bust the union completely. Thankfully, musicians fought back with a highly successful campaign. I can tell you that the AFM was involved both up front and behind the scenes helping the orchestra's deeply committed musicians. This is a victory for all of us. Thanks to the Local 802 members who supported this effort. And thanks to the audiences in Detroit who came through for the musicians.

In the end, Detroit musicians succeeded in fighting back a real union-busting effort. But they also agreed to cuts, including 23 percent of their base pay.

These are truly dark times. Unions everywhere are on the defensive, fighting to maintain wages and benefits in a financially challenging atmosphere.

The larger solution is to get out of this recession – but not on the backs of artists, working people or the poor.

I have to say something publicly to the DSO management which I hope will be heard loud and clear in New York as well: was it worth it? You forced a strike...why? Musicians were willing to submit to binding arbitration. You lost credibility in the eyes of the public, and now you have to mend bridges with both musicians and audience members. You have to start from scratch with many relationships, including donors. You lost so much...and for what? Musicians know how to compromise; we know how to work together. But if



PRESIDENT'S REPORT

TINO GAGLIARDI

Tgagliardi@Local802afm.org

you make unreasonable demands, we have no choice but to fight back.

Union finances were strong in 2010

In this issue of Allegro, we print the audited financial reports for the calendar year Jan. 1 thru Dec. 31, 2010 as well as the official reports from the financial vice president and the controller.

I'm happy to tell you that the union's finances were strong in 2010. We realized a gain of almost a half million dollars and came in under budget, in welcome contrast to the loss of \$180,000 in 2009. Additionally, our reserve remains strong.

It's too soon to say that the Great Recession is over, even though economists would like us to believe that. It continues to be a worrisome time for arts funding in America.

We know that New York City is the flagship community of the arts in this country and that Local 802 has a huge responsibility to keep the arts front and center. We don't take this lightly.

Our job is to run the union as efficiently as possible, but we also know that you can't cut your way out of a recession.

We will do everything in our power not only to protect our musicians but to defend the arts in general. That takes money, time and commitment.

The bottom line is that we're not going to pinch pennies – we're going to invest in the future. We have no choice.



PHOTO: HART HOLLMAN

French hornists from the Detroit Symphony Orchestra performing at a protest last year in front of their concert hall. Musicians fought back a vicious union-busting campaign by management and won a contract without losing their union.

Update on recording negotiations

The AFM and the record companies are in negotiations right now for the Sound Recording Labor Agreement, which is the AFM's master recording contract. The recording industry is in a state of real flux and it's safe to say that nobody knows where the future lies.

However, we can agree on one thing

with the record labels: piracy hurts everyone's bottom line.

I don't think I've said it here before, so let me tell members now: don't pirate music! That means you shouldn't download music without paying for it and please consider not "sharing" your music collection with the world. This ultimately hurts your fellow musicians.

For the moment, music labels are still making money and they are still hiring musicians. We have to support that.

The union side representation is strong – we have delegates from Los Angeles, Chicago, Nashville, Toronto, and, of course, New York.

Add into the mix the RMA – the player conference representing recording musicians – and you have a front line of true experts in the field.

The field of New Media is and will remain a large component in these talks and I'm confident that we have the right people sitting at the table to address this component in an insightful and knowledgeable fashion.

Also affected by these negotiations is the future of the Music Performance Trust Fund, which provides funding for live concerts and work opportunities for musicians. We are committed to ensure that the MPTF stays alive.

Performance rights for musicians

On the legislative front, we recently sent Paul Molloy to Washington, D.C. for Arts Advocacy Day. This is when arts organizations around the country – including the AFM – push for better arts funding.

Paul carried with him a letter signed by the presidents of all of the AFM locals in New York, including myself. He hand-delivered the letter to 25 members of the New York congressional delegation, urging them not to co-sponsor Concurrent Resolution 21, which opposes performance rights for artists whose work is played on AM/FM radio.

We've covered this issue many times in *Allegro*, but here's the brief summary: when songs are heard on the radio, the songwriter gets a broadcast royalty but not the musicians. We've been trying for years to change that, most recently with the introduction of the Performance Rights Act. But the broadcasters have fought back and they are trying to pass a law that would prevent performance rights for musicians. That's what we're opposing.

Union involvement: it has to start now

May is Labor History Month, chosen to commemorate the Haymarket Massacre in Chicago in May 1886 at which Chicago police fired on workers during a general strike for the eight-hour day. John O'Connor has a column this

month that touches on something I wrote about last month: union discipline.

Additionally, Local 802 is going to reinstate the "Unfair List," which is a list of employers for whom our members should not work. I believe this will help musicians recognize those employers who continue to undermine and exploit our livelihood and our artistry.

More and more, I receive calls of complaint from musicians who are tired of the lack of respect shown to them by clubs, employers and even other musicians. Sometimes we are our own worst enemy.

O.K., we get it: we all love to play. It's why we practice; it's why we've made and continue to make the sacrifices in our lives to accommodate the drive to express ourselves through our music.

But where do we draw the line? Why do we continue to undercut ourselves and our colleagues by allowing our employers to pay us less than we are worth, or even pay us nothing with the allure (or "carrot," if you will) of finally having an audience.

It's time to stand up and take stock of where this is taking us all. We need to act as the collective that we are. If only more musicians would come forward, walk into our union and take an active role in their business. Without the musicians getting involved, any initiative by our union will be blind. Musicians need to be aware of what we are trying to accomplish, which is shedding away years of neglect in the club date, jazz, and even the chamber music scene under the excuse that the musicians don't want "union interference"! I disagree.

Our union is the singular resource that can bring people together but only if the musicians that own the union recognize that.

We can do this. We can bring respect and value back to what we do – but only if we work together and stand as one to preserve our standards. This means not allowing club owners or any employer to cheapen our product and our music by not offering compensation that matches our value.

Philadelphia Orchestra: bankrupt?

In mid-April, the Philadelphia Orchestra's board of directors voted to petition for Chapter 11 bankruptcy. This will be the first time a major American orchestra has filed for bankruptcy pro-



PHOTO: CHRIS HAYNER

Musicians of the Philadelphia Orchestra (above) are being targeted. Management has filed for bankruptcy even though it has an endowment of \$124 million! Is this just a ploy to weaken contracts and bust the union? The AFM is fighting back.

tection. Local 802 and the AFM reject the board's decision because of the size of the orchestra's current endowment.

Claiming that it only has funds to pay the bills for two more months, and projecting a \$5 million deficit this year, the board claims that the move was necessary in order to save the orchestra in the long run.

We have to question how the board and management can say the orchestra is out of money when it has a \$124 million endowment.

The use of Chapter 11 bankruptcy to try and rid the orchestra's obligation to pay benefits and wages per the collective bargaining agreement with AFM Local 77 (Philadelphia) is particularly egregious given the circumstances.

Is this Detroit all over again? It seems that once again an orchestra association is willing to sacrifice its world class status and reputation to compensate for inadequate funding efforts.

"This bankruptcy filing is a clumsy, flatfooted attempt by management to free itself from musicians' pension benefit obligations and leverage unjustified contract concessions from the orchestra," said AFM President Ray Hair.

Hair added, "Fortunately, the bankruptcy judiciary is well equipped to

handle the dangerous game the company is playing – a game that the AFM will expose and oppose – a game which threatens the livelihoods of the finest musicians in the world."

The Philadelphia Orchestra is continuing to present concerts as scheduled.

Goodbye, Mort and Ken

The final curtain has come down for two personal friends of mine and I want to say a special good-bye. Both Mort Silver and Ken Adams were friends and colleagues on Broadway and elsewhere, veteran musicians that helped me when I was first getting started as a freelance musician in NYC. It was a pleasure and honor to know you, my friends.

Batter up!

Let me finish on a light note. It's spring, and it's ball season. Thanks to increased interest, Local 802 is now sponsoring two softball teams. You can watch our teams in action Mondays at noon and 2 p.m. at the Heckscher ballfields in Central Park (enter at 62nd Street and Central Park West). Come out, enjoy the beautiful weather, and support our teams!

'EXTRAORDINARY REMEDIES'

If your boss is really evil, the labor board can step in. Check out this story...

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. Harvey Mars's previous articles in this series are archived at 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.

MAY IS LABOR History Month, so it's appropriate that I tell you about one of my more inspiring cases. Last year I filed two election requests with the National Labor Relations Board on behalf of teachers and assistant teachers employed in one of the largest daycare centers in New York. These employees sought to elect AFSCME District Council 1707 as their union.

The daycare workers wanted representation because their employer had just canceled scheduled vacations. If the employees had had a union representing them at the time, they would at least have had the ability to negotiate.

Immediately after the petitions were filed, the employer engaged in a course of conduct that was shocking even to the labor board.



PHOTO BY PHOTOVIA VIA ISTOCKPHOTO.COM

- The employer interrogated employees about their union sympathy and demanded that they sign cards renouncing support for the union – or they would be fired!

- Individual employees were promised benefits if they voted against the union and if they helped quell the union organizing effort.

- Employees were put under surveillance and were told that there were hundreds of job applicants who would gladly take their place.

- The employer advised the workers that they were aware of who the union sympathizers were.

Did this intimidation work?

Well, the election for one of the units resulted in an overwhelming victory for the union!

But two days later, the employer started firing workers in both units who had petitioned for the election. After about two weeks, 14 employees had been fired.

The employer's rationale for the firings was based upon criteria they had never

applied before. For instance, one employee was terminated because she gave an interview to the Daily News, even though no one had ever been fired for this before!

In situations like these, where pervasive unfair labor practices prevent fair election proceedings, the NLRB is empowered to employ some extraordinary remedies.

Under Section 10(j) of the National Labor Relations Act, the NLRB may apply for injunctive relief requiring the employer to reinstate employees to restore the status quo during the course of unfair labor practice proceedings.

Through NLRA 10(j), the NLRB may also seek an order requiring the parties to bargain, even though the union had not been certified.

During the Bush Administration, 10(j) relief was rarely if ever requested by the NLRB.

However, in October 2010, NLRB Acting General Counsel Lafe Solomon announced an initiative to increase consideration and pursuit of Section 10 (j)

injunctive relief in cases that involved terminations during union organizing campaigns.

The representation proceeding in which I am involved is one of the first to benefit from this new initiative.

Last month the National Labor Relations Board filed a federal court proceeding in which they sought 10(j) injunctive relief requiring reinstatement of the 14 terminated employees and mandatory bargaining.

At the time that this article is being written, the court has not yet issued the injunction. A hearing occurred on April 20, at which the daycare management filed an opposing brief.

However, just the fact that such an application had been made and that the full resources of the newly composed National Labor Relations Board have been brought to bear on an employer who had engaged in an egregious pattern of unfair labor practices is a very welcome sign.

It was a long, hard winter, but I think spring is finally here.



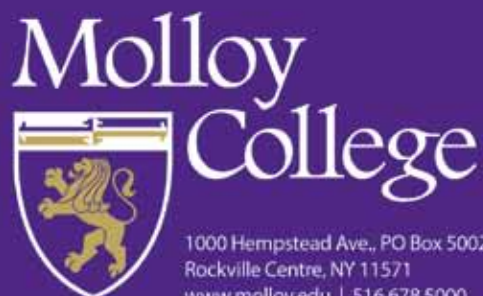
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ARE YOU READY

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. You can also call the Local 802 hotline anonymously at (212) 245-4802, ext. 260 to report a job or working situation.

"WE ENJOY PAYING our musicians well above what unions tell musicians they are to be paid. We enjoy treating them right! Wisconsin agrees!"

That was a recent text message sent by Chaim Rosenblatt, owner of the EvanAl Orchestra, to Local 802 Representative Peter Voccola.

As we demonstrate and protest against EvanAl Orchestra and Chaim Rosenblatt Productions in order to get the Jewish club date field in order, it is interesting to note Rosenblatt's choice of words.

While claiming to be paying above scale to his musicians, a claim that we know is a lie, Rosenblatt cited the recent upheaval in Wisconsin in order to press home a point that should not be lost on Local 802 members.

For informed union people, this particular method of attack from an employer who exploits his workers in order

to undercut scales is both insulting and ridiculous at the same time.

Rosenblatt has, at least twice, used Wisconsin as an indicator of "good things" to come. (I'm sure he means for himself and not for his musicians.)

Rosenblatt does pay some of his musicians above the scales set by Local 802. We believe he does this because Local 802 is very much on his tail these days and he wishes to show himself in a good light to those to whom he has contracted.

He also wants to paint the union as an organization that does not represent musicians but represents the Jewish club date offices who hire Local 802 musicians and who do the right thing and pay into the health and pension funds.

The truth is that the members themselves are calling us and asking us to please do something about Rosenblatt. By undercutting scales and not paying pension and health benefits, Rosenblatt's ability to undercut bids from legitimate offices that hire union musicians is greatly increased.

As Rosenblatt's orchestras are not signatories to the Jewish Single Engagement Agreement, he is not required to pay all his musicians at the union scales. Those jobs he wins are lost to offices who hire only union employees. Yet he continues the lie that we are representing employers and not our own members.

Let's also point out something else to Rosenblatt as long as he's on the end of this fork.

Rosenblatt may pay some players "scale" or even more – that's fine with us. But we feel that Rosenblatt's intention is to destroy the union in the Jewish club date field. Let's say that Local 802 was forced to withdraw completely from this field. If that happened, does anyone think for one moment that Rosenblatt would continue to pay an amount greater than "union scale" if this scale didn't exist anymore? And then, guess what would happen next? Another unscrupulous employer out there might then

Employers who scoff at the rights of musicians may find they've bitten off more than they can chew. The union is here to fight!



PHOTO: WALTER KARLING

undercut Rosenblatt. More and more undercutting would lead to a race to the bottom. The union exists to prevent this scenario. We provide a minimum scale, a line in the sand that may not be crossed. That is why the grassroots musicians in this field are fundamentally on the union's side – not Rosenblatt's.

Now let's turn to Wisconsin. Why does Rosenblatt mention Wisconsin? It appears that Rosenblatt has aligned himself with the anti-union elements of the Republican Party of that state. He feels that the decimation of police, fire, teacher, sanitation and every other public sector union is equivalent to the

destruction of the musicians' union. Does Rosenblatt really feel this way? It appears so. It was not a big leap for Rosenblatt to associate himself with the destruction of the labor movement.

I am sure right now he is reveling in the "victory" of the Wisconsin governor over police officers, fire fighters, and teachers whose pensions and health benefits are seen as examples of unions stealing money from the pockets of Wisconsin taxpayers. I feel that Rosenblatt holds you – the Local 802 musician – in contempt because you want a pension. He holds you in contempt because you want health care. He holds

FOR US?

Off Broadway roundup: we're swinging

THE THEATRE DEPARTMENT has been busy. We're currently in negotiations with the Roundabout Theatre Company and Gateway/Patchogue Theatres. Currently the Roundabout is playing "Anything Goes" at the Stephen Sondheim Theatre with 16 musicians. Previews began on March 10 and the show opened on April 7.

The Roundabout is also putting up "People in the Picture" at Studio 54 with 12 musicians. Previews began on April 1 and opening night was April 28.

We recently signed an Off Broadway Commercial Area Standards Agreement for a musical entitled "The Best Is Yet To Come: The Music of Cy Coleman." The show is playing at 59E59 Theaters with eight musicians from May 18 to July 3.

Also, we recently negotiated a contract for a developmental reading production of a show called "Cool Papa." The scale is \$1,568.80 for a 40-hour, six-day week and \$29.40 per 30 minutes of overtime. The music director earns a 50 percent premium and the associate conductor earns a premium of 30 percent. Other benefits apply as well. The reading was performed from March 21 to April 3 at Snapple Theater with five musicians.

If you want more information on any of these contracts or if you have been called to play a theatre production of any size – even a reading or an informal workshop – please contact Claudia Copeland at (212) 245-4802, ext. 158 or Ccopeland@Local802afm.org.

"Bird with Strings" gets union contract

Wess Anderson and Charles McPherson recently performed a concert called "Bird with Strings" (modeled after the famous 1950 Charlie Parker album). Performing as the "strings" at this prestigious two-day event were 11 members of the Philharmonic Orchestra of the Americas, whose musicians were paid at rates negotiated by Local 802. These rates conformed to the Jazz at Lincoln Center scales.

Local 802 and the Philharmonic Orchestra of the Americas continue their negotiations for a larger agreement.



you in contempt because you want all musicians who have struggled to learn their craft to have a decent life. Isn't it a shame that music has fallen into the hands of someone who – in my opinion – has such contempt for the art of music? What kind of person is Chaim Rosenblatt? I think he's a young businessman who exploits his employees and, because of that, undercuts his competition. He is apparently not a musician and does not understand or appreciate what it means to be a musician. I feel he is the kind of person who should not be allowed around art in any of its forms.

If you want to help out your profession, if you're sick and tired of the Chaim Rosenblatts of the world who we feel are contemptuous of your musical skills, if you want to stand up for the rights of musicians and teachers and police and fire officials, or if you just want to make a statement about the fact that you are happy unions are out there protecting the rights of workers in public and private sectors, then join us! We need your help and you need the union!

To get involved in this campaign or to learn more, contact my office. My information is in the photo box at the


top of this column.

One more thing. Local 802 is considering reinstating the "Unfair List." This is a list of employers who union members may not play for. Employers who aren't returning our phone calls or who aren't doing the right thing may find themselves on this list soon.

ABOVE: Local 802 picket a gig of the EvanAl Orchestra/Chaim Rosenblatt Productions. We handed out flyers that explained that EvanAl undercuts union musicians by paying below industry standards and not providing health and pension benefits.

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REQUIEM

KENNETH G. ADAMS

KENNETH G. ADAMS, 65, a multi-instrumentalist and a Local 802 member since 1970, died on April 20.

Mr. Adams earned a B.A. in music education from Howard University and an M.M. in clarinet from the Manhattan School of Music. As a flutist, clarinetist and saxophonist, Mr. Adams played in numerous Broadway musicals as well as with the New York City Ballet, the Brooklyn Philharmonic (where he also contracted children's concerts), the New York Virtuosi, the Dance Theatre of Harlem and the Black Repertory Ensemble of Chicago. He was also the chair of the Performing and Fine Arts Department at York College (CUNY).

Mr. Adams was the solo clarinet for the Symphony of the New World, which was New York's first integrated orchestra.

He recorded with Luther Vandross and Mary J. Blige, performed on numerous jingles and film soundtracks, and played top performances like the Black Enterprise

Awards, Christmas in Washington and the 1997 inaugural gala for President Bill Clinton.

"He was gentleman, a loyal friend and a great colleague," said Les Scott, who knew him since 1971.

Mr. Adams is survived by his wife Velma, son Mark, granddaughter Marleigh, brother Neil and cousins Grafton, Josephine and Andre.

DINO ANAGNOST

DINO ANAGNOST, 67, the music director and conductor of the Little Orchestra Society, died on March 30.

Mr. Anagnost, who was also a pianist, joined Local 802 in 1975. He conducted the Little Orchestra Society for 32 years, creating uniquely designed concerts for children, such as "Lolli-Pops" and "Happy Concerts for Young People."

Mr. Anagnost was especially known for building creative and sometimes offbeat programs like "Music Takes Flight," an

aviation-themed concert that ranged from Samuel Barber to Glenn Miller.

Another program was called "The Two Annas: Vivaldi's Muses," which looked at the composer's relationships with young women at an orphanage where he worked. Vivaldi was a longstanding interest and the Little Orchestra Society presented an annual Vivaldi program for 20 years including the series called "Vivaldi's Venice."

Apart from his work with the Little Orchestra Society, Mr. Anagnost conducted the Asian premieres of Menotti's "The Medium" and "Amelia Goes to the Ball." He also conducted Poulenc's "La Voix humaine" for PBS' "Great Performances" as well as a re-creation of Richard Rodgers' ballet "Slaughter on Tenth Avenue," with New York City Ballet's prima ballerina Alcega Kent.

A Greek-American with an ongoing interest in Greek music, Mr. Anagnost was dean of music at the Greek Orthodox Archdiocesan Cathedral of North and South America on East 74th Street. He held a master's degree in conducting from Juilliard and a Ph.D. in music from Columbia.

Mr. Anagnost is survived by a brother, a sister, a sister-in-law and three nephews. In lieu of flowers, friends and supporters are encouraged to make contributions to The Little Orchestra Society. (See www.LittleOrchestra.org).

Obituary from Andy Propst/TheatreMania.com and Brian Wise/WQXR.org.

LEO ELKIN

LEO ELKIN, 91, a violist, died on Dec. 10, 2010. He had joined Local 802 in 1947. He served in the Navy during World War II where he earned the American Theatre Medal, Asian Pacific Medal, European Theatre Medal, One Star Medal and Victory Medal. After the war, via the G.I. Bill, he studied at the Manhattan School of Music and was a professional musician for the remainder of his career. He played in the Buffalo Symphony, the Houston Symphony under Leopold Stokowski, Radio City Music Hall and Copa Cabana where he played with Johnny Mathis, Frankie Avalon, Robert Goulet and Paul Anka among others. He also played with the Local 802 Senior Musicians Orchestra. Mr. Elkin is survived by

his wife Winnie Jo, a daughter and two grandchildren.

MORTON SILVER

MORTON SILVER, 65, a multi-reed player and a member of Local 802 since 1963, died on April 6.

Mr. Silver was inspired to play the saxophone when he heard Vic Morosco teaching lessons in the same Bronx apartment building where he grew up. He graduated from Music and Art High School in 1963 and earned bachelor's and master's degrees from Juilliard in 1967 and 1968. But he always said his real training came from working in the Catskills.

Mr. Silver's resume was diverse. He worked with Buddy Rich's band and played in the President's Own Marine Band during the Nixon administration. He played many Broadway shows, including "Beatlemania," "They're Playing Our Song," "Grand Hotel," "Tap Dance Kid," "Kiss of the Spiderwoman," "Annie Get Your Gun," and the revival of "Gypsy" starring Bernadette Peters.

He contracted "Blood Brothers" and Tommy Tune's "White Tie and Tails." He recorded numerous jingles, cast albums and record dates. He also toured and recorded with Steve Reich and appeared with dozens of luminaries including Steve and Edie, Johnny Mathis, Shirley Bassey, the Temptations, Tony Bennett and Lena Horne.

"The Broadway woodwind community has lost a brother," wrote Mr. Silver's colleague Martha Hyde. "He was a loyal friend and someone who was always willing to help a new player break in. He believed we're all permanent subs, even when we have shows. He told his family, 'Getting sick taught me to appreciate life outside the business.'"

Mr. Silver is survived by his wife Brenda, sons Jeffrey and Matthew and brother Michael.

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Remembering Dino Anagnost

By MELANIE BRADFORD

ON MARCH 30, we lost our leader of over 30 years. We must now try to imagine the Little Orchestra Society without Dino Anagnost.

What a legacy he left. I remember the first “Lolli-Pops” concert at Bruno Walter auditorium in 1985 with its wonderful talking animals personifying the orchestra’s families of instruments. It was all from the mind and spirit of Dino. He once brought a high school marching band streaming down the aisles of Avery Fisher Hall as part of “Babes in Toyland.” When we presented Gian Carlo Menotti’s “Amahl and the Night Visitors,” the composer himself often took the stage to introduce the show’s monkey, George, to the audience. (George would ride on Menotti’s shoulders!)

Dino programmed big shows with big stars: Carol Channing, Billie Jean King and Lemony Snicket come to mind, all of whom collaborated with the orchestra. But sometimes even 10-year-old prodigies stole the show. Dino loved them all.

The adult concerts carried on the orchestra’s mission of innovative programming for the chamber ensemble and Dino vastly expanded it with works from a wider cultural spectrum, including South American music, films and jazz. Dino completely embraced thematic, multimedia programming: words, images and music presented by crowd-pleasing narrators such as Lynn Redgrave, Estelle Parsons and James Earl Jones. “Music Takes Flight,” featuring Marc Blitzstein’s music with videos of man in the air and beyond, and the narrated “Vivaldi’s Venice” series, where he generously called upon us to be soloists along with many well-known artists of our era, were bold statements about the future of the concert format.

What I will miss most is the rapport Dino had with us. Who else would blow kisses in your direction when he loved what he heard in rehearsal, or even smile right at you for a beautiful phrase during the glorious Christmas concert at his beloved Holy Trinity Cathedral.



Dino Anagnost (1943-2011) doing what he did best: inspiring others.

So gregarious to begin with, he always looked happiest when he was conducting us. Who else would write personal thank-you notes to the orchestra as he did last summer after the final Vivaldi concert?

His legacy continues. There is a newly-completed “Lolli-Pops” concert announced for this fall. There will be new ventures and maybe even some classics from our trove of many years of successes. All of this will be under a new musical director, something very bittersweet for all of us.

Less than a month before Dino passed away, he and the Little Orchestra Society were honored by the InterSchool Orchestras of New York. Citing the “impeccable scholarship, meticulous planning, rare creativity and an adventurous spirit combined with spectacular showmanship,” the

ISO bestowed its 2011 Award for Distinguished Achievement in Music Education on Dino and the orchestra. The tribute read: “ISO congratulates you on the joyous understanding of music and the devotion to its pleasures you instill in audiences of all ages in the concert hall, the classroom, and among those who participate in your popular programs.” Well said. I couldn’t agree more.

Dino, as one orchestra member put it, was like a Greek epic: grand, energetic and full of drama – but a lot more fun. We will always remember Dino’s warmth, enthusiasm, and congeniality, and especially his deep resonant laugh.

In finding words for this piece, I appreciate those in the Little Orchestra Society who related what Dino meant to them: David Wilson, Susan Rotholz, David Wakefield, Jonathan Haas, Susan

Jolles, Howard Hall, Alan Kay, Katsuko Esaki, Eric De Gioia, Chris Lee, Scott Ballantyne, Mary Whitaker, Lilit Gampel, Krystof Witek, Ahling Neu, Andrew Schwartz, David Heiss, Mike and Ann Gillette, John Moses, Sheryl Henze and Bob Chausow.

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Looking back, a good year

A big surprise: the union had budgeted for a large deficit in 2010, but thanks in

AS WE ENTERED 2010, the financial outlook was grim. The prior year was very challenging for Local 802. We were running a \$17,000 deficit in the middle of 2009, which increased to a deficit of \$180,000 by the end of the year. The 2010 budget looked even worse, with a projected deficit of over \$300,000. While Local 802 does have the resources to absorb this kind of loss on a short term basis, doing so repeatedly over the long term would be untenable.

January to June 2010

Now let's fast-forward to 2010. As we worked our way through the year, containing our costs was paramount to ensure against a ballooning deficit,



jblumenthal@Local802afm.org

which could easily have blown through the already disconcerting projected loss of \$300,000.

While not a direct correlation, there tends to be less work for Local 802 staff

employees when work is down for our members. This resulted in an opportunity to reduce our staff when vacancies occurred through attrition. As staff salaries and benefits are a large part of our expenses at Local 802, saving the expense of filling some positions is particularly effective in controlling costs.

Savings were also generated during the new administration's search for new legal counsel, a public relations firm and a political action representative. These firms were engaged during the second quarter of the year, resulting in an unforeseen savings during the first quarter.

The income for the first half of the year improved slightly. Recording, Lincoln Center and Broadway each did a

little better than expected. The combination of stabilizing income and cost control resulted in a General Fund surplus of \$100,053.30 at the end of June 2010 instead of a mid-year projected loss of \$187,809.50

July to December 2010

Recording Department income softened during the second half of the year. However, Broadway continued to outperform expectations (slightly).

The silver lining came from an unexpected source – our investments.

Due to the uncertainty of the stock market, we can never budget for an increase or decrease in the valuation of our securities. That said, our securities did well through the end of 2010,

We did fine last year, but this year may be different

FOR THE 12-MONTH period ending Dec. 31, 2010, Local 802 realized a gain of \$514,557, compared to a loss of \$180,538 during the prior year. The audited financial statements for 2010 appear in this issue of Allegro starting on page 28.

The increased profitability during this period was attributable to overall income being favorable to budget by \$591,170.

Specifically, work dues were favorable to budget by \$195,205 while annual membership dues were down from budget by \$36,323.

Also, investment income produced security gains of \$126,545 and realized gains of \$5,989 in 2010. This was a healthy improvement in our investment portfolio from prior years.

Of the public relations budget of \$341,000, we only spent \$176,847 in 2010. In 2011, additional plans are made to spend more to promote live music.



igoldman@Local802afm.org

Allegro advertising income of \$64,557 reflected an increase of \$20,583 in 2010. Also, until 2010, we were paying an outside graphic designer for Allegro as well as a separate advertising manager. Our editor is now doing the newspaper's graphic design himself as well as selling ads in Allegro, the Local 802 directory and the 802 Notes electronic newsletter.

Legal expenses have gone down

\$170,209 from 2009 because of fewer legal issues.

We have also not incurred any strikes in 2010. As a result the investments of \$2,030,000 grew considerably by \$42,000.

On the expense side, we were \$149,256 under budget. Most of this is due to controlled expenditures for legal fees. We were favorable on both salaries and benefits by \$62,575 compared to 2009. We did this by implementing tighter controls over use of overtime and consolidation of some positions.

In summary, 2010 was a very positive year. But looking ahead for 2011, uncertainty surrounds income. We are budgeting a \$300,000 loss for 2011.

Part of our challenge is doing a better job of billing and collecting. We are still implementing a new computer system for accounts receivable that will give us the capabilities of monitoring the income billed and collected in a better way.

The finances of the union remain

strong, with \$7,618,076 in unrestricted net assets. However, 2011 is a big year for contract renewals and the potential for strikes always exists. Our plan is to continue to be strong and continue to work to create new jobs for musicians in 2011.

Rain date?

SPRING IS HERE, and it's not too soon to start thinking about outdoor gigs. Under Local 802 contracts, if you are hired for an outdoor engagement with a rain date, you must be paid for both dates: the scheduled engagement *and* the rain date. Any member who is asked to reserve a rain date without pay should contact Michael Donovan at (212) 245-4802, ext. 141 or MFdonovan@Local802afm.org.

for the union's finances

part to good investment returns, we actually made a very healthy gain

contributing \$132,000 to the bottom line. This number is a combination of realized and unrealized gains. Realized gains (gains actually received) and unrealized gains (gains on paper only – not actualized) are both reported on the financial statement. While you have to account for them, unrealized gains can disappear just as quickly as they occur.

The big picture: all of 2010

Performance for the entire year ended positively with a gain of \$514,557 as compared to a loss of \$180,538 in 2009.

Contributing to the positive performance was an increase in work dues of \$372,310 over the previous year.

Also, our investment performance

improved significantly, adding \$237,256 to our bottom line in interest, dividends, and realized and unrealized gains.

Our strike fund remains robust at \$2,072,214. The Local 802 bylaws require the monies in this fund to be deposited in interest-bearing, insured accounts. Various certificates of deposit with varying maturities (laddered CD's) are used for this fund. These investments provide safety and easy access when needed.

There is yet another investment that is Local 802's "jewel in the crown" – our building at 322 West 48th Street in the heart of NYC. No other investment matches what our building does for this union. Our location is perfect. It is within walking distance of where

many of our members perform (Broadway, Lincoln Center and Carnegie Hall). The size of the building allows us to utilize six of our seven floors (including the basement) and rent out the top floor. Finally, we paid off our mortgage many years ago, which eliminated that monthly expense. As a practical matter, our building pays dividends, providing meeting and rehearsal space while increasing in value due to NYC's rising real estate market.

The Local 802 Executive Board recently decided to create a capital budget in addition to our operating budget. In the past, small projects that address the building's wear and tear issues have been performed on an as-needed basis. Since the building is our most valuable

asset, having a long-range plan in place to upgrade and maintain the building is necessary and prudent. When created, the new capital budget will take building upgrades and preventive maintenance into account. Some of the projects will be costly, like replacing some of our plumbing and renovating our bathrooms. Planning is essential. After we assess and prioritize our needs, I will of course inform the membership.

Finally, our LM-2 report was filed with the Department of Labor. You can view it at <http://erds.dol-esa.gov/query/getOrgQry.do>.

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UNION DISCIPLINE

Should we go back to being 'gig cops' – even if we still have that power?

THE FACT THAT May is Labor History Month is a reminder that history should serve as a lesson, or else it is destined to be confined to the realm of nostalgia and useless sentimentality.

For a good deal of the AFM's history, its strength had little to do with collective bargaining, which is today our defining strength and strategy in upholding fairness and our rights as musicians at work.

In 1953, Robert D. Leiter wrote in the introduction to his history, "The Musicians and Petrillo":

The American Federation of Musicians exercises complete control over professional musicians in the United States. A musician who is not in the union normally cannot earn a livelihood by playing an instrument. The union frequently has been able to impose the terms of employment upon employers without negotiation.

Contained within this capsule of historical documentation lies the dilemma the AFM faced as it became less relevant to musicians plying their trade as rock and roll and country music overcame jazz and dance music as the dominating tastes of the music-enjoying public.

In the era of the big band, the union could enforce its rules upon its membership in order to maintain the standards necessary to make a living as a musician. This is why many of the AFM locals referred to themselves as "protective associations" instead of unions.

The agreements that enforced standards in the industry were between the members of the union, not between the union and the employers. The

RECORDING VICE PRESIDENT'S REPORT

JOHN O'CONNOR



Joconnor@Local802afm.org

union could impose the threat of discipline on any member who played in a nightclub, for instance, that did not pay minimum scale wages or that violated any of the myriad bylaws the union created in dealing with countless issues.

Those days, for better or worse, are long gone. But is it for better or for worse?

We are certainly better off as a union that is no longer perceived as the cops that come to hammer a musician trying to make a living with a fine or threat of expulsion.

To this day we live with that legacy through horror stories we hear about the bad old days. Many non-union (and even some union) musicians still think the union is the same union it was in 1953.

But a big reason for the union not being the disciplinary machine it once was has little to do with higher consciousness. It has to do with our loss of strength and unity over the years. Dozens of AFM locals across the country no longer exist for failure to grapple with the causes of this state of affairs.

Thankfully, Local 802 retains solidarity and unity among its established orchestras and as a result wields great

bargaining power with their employers. It's in the freelance part of the industry, which is colossal, that our strength has dissipated. The nightclubs in New York City are not the nightclubs of the 50's when musicians found it necessary to join the union and uphold its bylaws.

I think it's time we look at the best and the worst of the old paradigm of the union organizing through the principles of internal discipline.

We don't want to unnecessarily threaten our members with discipline. It's not what we're about.

Local 802 has become a union of goodwill between its members (recent internal political battles aside), in which we reach out to each other to solve our internal differences and use our unity to fight against employer abuses, and to boost the mission of preserving live music in this great city.

On the other hand, some members play too loosely with our bylaws, which were put in place through a democratic process that reflects the will of the majority of our members.

Too many members disregard the principles of unionism and solidarity because they want the gig. It happens so often that many feel it is futile to try to rein in all the dark dates and non-union work.

Perhaps.

But, without going back to the good (or bad) old days, we as union members need to think seriously about what

our actions mean to the future of our union and our livelihood. Too much lack of internal discipline will lead to more of the walls of protection crumbling around us.

Look at Mike Donovan's article about the renegade employer in the Jewish Club Date field. If we had the union we had in 1953 (or even 1980, for that matter), this employer would not be a problem. Musicians playing with this particular employer would have to be in the union, and the union would simply tell its members, "you can't play for this employer." End of story.

To some extent, we have more power than we use. New York has some of the best musicians anywhere. The musicians at the top of their game wanting to secure regular work in New York are, more often than not, members of the union because they know it is a necessity of their professions. This gives the union strength.

Instead of going back to the bad old days of fining members for not playing by the rules, it would be far better to educate our membership as to why each of us is responsible through our actions for the strength of the union.

It's an old saw that we are as strong as our weakest link. But if we have too many weak links we lose everything. Nobody wants that.

Our choice is simple: a strong union or an ineffective one. There is no in between.

Instead of going back to the bad old days of fining musicians, we should educate our members



PHOTO: EDDIE CRIMMINS

WE WILL REMEMBER: The Triangle Shirtwaist Company fire was one of the worst tragedies in American labor history. One hundred and forty-six workers – mainly immigrant women and girls – lost their lives. The deaths were due to the owners’ standard practice of keeping most doors locked every day to control the workplace and supposedly prevent theft. On the 100th commemoration of the fire this March, Local 802 musicians provided music, playing a funeral-style march. Above, from left: Ingrid Gordon, Barbara Allen, Bernice Brooks, Barbara Merjan and Eve Sicular (who is not a member but who joined the drummers spontaneously). Below, John O’Connor’s song in tribute to the victims, written in 1986 on the 75th anniversary of the fire.

The Triangle Fire

John O'Connor
from the album, "We Ain't Gonna Give It Back"

VERSE 1

D **A**

Come ga- ther a - round and I'll sing you a song of a sight that I saw long a- go The

D **A** **D**

wea- ther was fair down in Wash- ing- ton Square It was spring, I was on my way home. It was

VERSE 2

D **A**

nine- teen- e- lev- en on March twen- ty five I re- mem- ber as if yes- ter- day at the

D **A** **D**

Tri- an- gle Shirt waist Com- pa- ny where the girls were al- wait- ing to pick up their pay.

CHORUS

G **D** **G** **D**

Fire was the cry from the win- dows up high, I saw but I could not be- lieve, two

G **D** **Bm** **D** **A** **D**

girls on the ledge, as they jumped from the edge, in - to the arms of e - ter - ni - ty.

TRANSCRIBED BY BUD BURRIDGE

VERSE 3:
On the eighth and the ninth, and the tenth floor, this fact'ry of workers from the garment trade stuffed them into the rooms where so many were doomed, at the end of the Sabbath day.

VERSE 4:
Oh the doors were all locked, and the fire-escapes weak, the whole building was a trap and a peril, just to save a few bucks, for the rich runamucks who made money from the lives of young girls.

VERSE 5:
What choice for a young girl, of sixteen or so, but the sweatshops for the shirtwaists they sell, and what choice for a soul, in a ten-story hole, but the pavement or the fires of hell.

VERSE 6:
Now the question still looms, in the workshops and rooms, the question, I'll pose it to you, when you stand to defend, all the cap'talists and their friends, what price for the profits of few?

FINAL CHORUS
Murder I'll cry, till the day that I die, for I saw but I could not believe, two girls on the ledge, as they jumped from the edge, into the arms of eternity, into the arms of eternity,

Light out of darkness

Gotham Chamber Opera Orchestra commissions a new opera with an intense plot

WHAT HAPPENS WHEN a woman tries to escape from her life in a fundamentalist Mormon sect? That's the plot of "Dark Sisters," a new opera with music by Nico Muhly and libretto by Stephen Karam. The Gotham Chamber Opera, whose musicians are covered by a

Local 802 agreement, commissioned the work along with the Music Theatre Group and the Opera Company of Philadelphia. Gotham will premiere the opera this November at John Jay College. The photo below by Stephanie Berger was taken during a recent rehearsal. Pictured below are Neal Goren, conductor and artistic

director; Christopher Lee and Keats Dieffenbach, violins; Nardo Poy, viola; Sato Moughalian, flute; James Austin Smith, oboe; Todd Palmer, clarinet; Michelle Gott, harp; Thomas Hutchinson, trombone; Patrick Pridemore, French horn; Eric Poland, percussion; Arash Amini, cello; and Gregg August, bass.





Take me out to the ball game

Bronx Arts Ensemble tries for world record, but Mother Nature calls a different tune

IT WAS SUPPOSED to be a Guinness world record. The Bronx Arts Ensemble, which is covered by a Local 802 contract, came up with the idea to perform “Take Me Out to the Ball Game” for the largest number of baseball fans at a recent Yankees game. But this wasn’t going to be a simple performance in the middle of center field. No – this world record would be broken logically and efficiently. How?

Here was the plan: every fan who wants to enter Yankee Stadium must pass through a certain location – Babe Ruth Plaza. The musicians planned to perform in the plaza, thereby playing for all 51,000 fans (as-

suming a sold-out game) as they entered the stadium. The plan was acceptable to the Guinness officials, and a real world record was at stake.

Unfortunately, the game was delayed on account of rain and the attempt was scrapped. So musicians went with their backup plan...they headed over to the nearby Highbridge Head Start school and played baseball favorites (and the disco hit “Y.M.C.A.”) to the delight of the children.

Which is better – breaking a world record or making children smile? The photo above, taken by Charles O’Neal, tells the answer.

The concert was sponsored by the 161st Street Business Improvement District, and the music was arranged and conducted by Local 802 member Jack Gale.

Standing above the children on the far left is bassoonist Bill Scribner, executive director of the Bronx Arts Ensemble. Next to him, from left to right, are Lisa Pike, Russ Rizner, Mike Ponella, Steve Schulman (standing in back, with glasses), Tony Gorruso, Bruce Eidem, Marcus Rojas, Dave Gale (foreground, in blue shirt), Jeff Caswell (back row, head turned), Pete Hyde, Jack Gale and Diamond Gardner (sunglasses)



PHOTO: JAMES STEIDL

WANT TO BE IN THE MOVIES?

WE OCCASIONALLY RECEIVE calls from casting agencies looking to hire musicians to appear as extras on television and film. If you are interested in being referred for these kind of gigs – which are called “sideline work” in the industry – here’s what to do. Start by e-mailing us a head shot taken with or without your instrument. Photos should be e-mailed to Referral@Local802afm.org. All photos must be in .JPG format and be low-resolution (92 dpi). Do not send us high-resolution images; it will completely clog our e-mail. Either black-and-white or color is O.K. – whatever you think represents you best.

For more information, contact Theresa Couture at (212) 245-4802 or Referral@Local802afm.org.

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Alan Gilbert
Music Director

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Applicants may receive information regarding these auditions by sending a *one-page written resume*, to be received by this office **no later than July 1, 2011**.

Auditions will be held in the fall of 2011.

Application information will be sent upon receipt of resume. **Please do not send recordings at this time. REPERTOIRE WILL NOT BE GIVEN OUT OVER THE PHONE.** The Audition Committee of the New York Philharmonic reserves the right to dismiss immediately any candidate not meeting the highest professional standards at these auditions.

Address resumes to: Carl R. Schiebler, Orchestra Personnel Manager, New York Philharmonic, 10 Lincoln Center Plaza, New York, NY 10023

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ARE YOU A single musician looking for housing? We have some news! There's a terrific new affordable housing opportunity for single adults who work in performing arts and entertainment.

Studio apartments in the brand-new facility known as the Schermerhorn are available and applications are being accepted. The building is in downtown Brooklyn.

The monthly rent is about \$635. You read that right: \$635!

Applications are reviewed on an ongoing basis. The average waitlist for qualified applicants is 6 months to 1 year.

To be eligible, you have to be single and you have to make between \$21,770 and \$33,300 a year.

Located on Schermerhorn between Hoyt and Smith Streets, the Schermerhorn is an 11-story, 85,000 square foot building featuring numerous "eco-elements," including a roof-top garden, a "green" terrace, a high-efficiency boiler system, the use of nontoxic sustainable materials and natural lighting.

"The Schermerhorn is a safe, artist-friendly environment," said Brandee Younger. "As a harpist, I appreciate be-

ing in an elevator building with 24-hour security."

Managed by the Actors Fund and built in partnership with Common Ground Community, the Schermerhorn, which opened in 2009, also has its own rehearsal room with a piano.

Additionally, a black box, multi-purpose performance space is almost completed. This space will be open to the Brooklyn arts and entertainment community for rehearsals and performances, films, exhibitions, community art shows and other cultural activities.

And the Brooklyn Ballet, a professional, not-for-profit dance company, is now in residence in a ground floor space visible to the public.

Approximately half of the 200-plus apartments are designated for low-income performing arts and entertainment professionals.

Local 802 members are welcome to apply.

"The Actors Fund is excited and proud of our newest residence," said Actors Fund President and CEO Joe Benincasa.

Benincasa added, "The Schermerhorn responds to the critical need for supportive housing for our community and rec-

ognizes the invaluable role the arts play in the successful economic revitalization of urban neighborhoods."

Schermerhorn staff is collaborating with such organizations as the Visiting Nurse Service of New York, local arts organizations and local social service and health service providers in developing programs for the residents to enhance a dialogue with the community.

Residents can find on-site performances by local groups, workshops on such topics as preventive health care, nutrition, financial wellness, career development and women's health.

The Schermerhorn also looks forward to establishing traditions of social gatherings and special events.

Applications are currently being accepted for the Schermerhorn and can be downloaded at www.TinyURL.com/HousingForArtists

Anyone with questions about the application process should call (212) 489-2020, ext. 115.

FREE WORKSHOPS AND NETWORKING
The Actors Fund offers free workshops and networking for musicians and other entertainers. See www.actorsfund.org.



The Schermerhorn: housing for artists at \$635 a month.

HARVEY S. MARS, Esq

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When should Local 802 get



Members and staff protested the Iraq occupation in 2007; Local 802 was a supporter of U.S. Labor Against the War. Should the union take official positions on outside conflicts?

By MARTHA HYDE
EarMar4@verizon.net

AS I WRITE this, I am 50,000 feet in the air on the way to San Antonio for a conference on health care reform. Getting this much physical distance from the ground helps me gain perspective.

Last year, I was asked to serve with my colleagues, Pat Dougherty and Tom Olcott, on a committee of the Local 802 Executive Board that deals with political endorsements. Tom eloquently weighed in on this subject in the December 2010 issue of *Allegro*.

The most obvious reason a labor union would want to have a political presence is to affect legislation in a way that is beneficial to its members. But I see a distinction between pursuing a political agenda I might personally support and pursuing one in the name of Local 802.

Local 802 comprises musicians of diverse political views. We may individu-

ally disagree passionately about education reform, health care reform, war, housing or gun control, among other issues. But there are interests which tend to bind us together.

We are musicians, artists with intellectual property, entrepreneurs, workers with multiple employers and members of a labor union.

Thus, when we decide to get involved in politics and endorsements, it makes sense to me to start first at the city and state level in the following areas: arts funding, arts in education, support for non-profit theatres, employee misclassification and lack of protection for employees of multiple employers.

On the federal level, perhaps copyright law and carry-on allowances for

Local 802 comprises musicians of diverse political views...but there are issues which tend to bind us together

Our mission at Local 802 ends at our borders: the big picture belongs to the AFM

READ JOHN O'CONNOR'S report "Talking Politics" in the December issue with great interest. It is a very good opinion piece, but I believe O'Connor is wrong. Our mission as Local 802 *does* end at our borders. The big picture belongs to the AFM.

Good unionism means, in most cases, not intruding on other jurisdictions, even if it seems reasonable. Partly, this is a matter of respect.

So if we feel the urge to take on larger causes, what should we do?

Asking members to respond individually is one way to go. Some years ago, I remember a campaign to free a political activist musician being held in a South American country. (I did

MUSICIANS' 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 or write to *Allegro*, Local 802, 322 West 48th Street, New York, NY 10036. Letters must be no more than 300 words.

respond to this call and I think many other members did.)

Another way is to ask the Federation to respond when needed. This is key. This is one of the reasons the AFM is there, to take care of the big picture. The Federation by definition covers all of our jurisdictions and should be the conduit for most political action.

All of this may presume some sense of narrowness, but if you don't draw lines how do you know your constituency? Think of it not as narrowness, but as keeping the big picture in focus.

In the past, "serious debate and continual analysis" didn't seem to exist or it was only preaching to the

converted. I do believe that this administration is different and I'm hoping that there is an understanding that we had defined boundaries as an AFM local and a larger platform within the Federation.

This changes only if another local or musical organization outside our jurisdiction asks for our input or help. We do have a moral obligation to show solidarity – when asked.

The reference to South African apartheid was dreadful, inappropriate and insulting to anti-apartheid activists and citizens of Arizona.

Mickey Burke

(This letter was edited and condensed with the permission of the author.)

political?

instruments should be a focus.

Stepping back a little, it might make sense to support politicians who support labor causes, but when you step back even that much, you begin to encounter more differences of opinion among our members.

Furthermore, there are causes that some feel Local 802 has no place in, while others may feel those same causes are civil or humans rights issues that we must weigh in on.

This is a delicate balancing act that raises more questions for me than it provides answers.

For instance, the Executive Board recently voted unanimously to condemn Wisconsin governor Scott Walker's actions to curtail collective bargaining rights of public sector workers in his state. While on the one hand, Wisconsin is far away from Local 802, on the other hand, collective bargaining is at the heart of what unions do and we are a union.

There are other issues which are less clear. There is a consensus that we must better fund education but we have many members who are drowning in high property taxes. Access to health care is considered a basic need but there is a concern about runaway costs and a lack of consensus on how much health care is enough.

As my colleagues and I try to figure out where to draw lines in sands that seem ever shifting, I think it will behoove us to employ one of the most basic musical skills: listening.

Martha Hyde is a multi-woodwind player who performs on Broadway. She's an elected member of the Local 802 Executive Board.

There are causes that some feel Local 802 has no place in, while others may feel those same causes are civil or humans rights issues that we must weigh in on



PHOTO: LAUREN DRAPER

Local 802 had an official presence at the "We Are One" rally on April 9 to demonstrate for workers' rights. Supporting the labor movement is natural, but where should the union draw the line on what causes we march for?

Tuesday, January 18, 2011

MEETING CALLED TO order at 11:13 AM. Present: President Gagliardi, Financial Vice President Blumenthal, Recording Vice President O'Connor, Executive Board members Covo, Dougherty, Hyde, Roach, Schwartz, Sharman, Assistant to the President Donovan.

It was moved and seconded to approve the January 11, 2011 minutes as corrected. Motion carried unanimously.

President Gagliardi reported on Sound Recording Labor Agreement negotiations.

Gagliardi reported on outstanding issues regarding "Priscilla, Queen of the Desert." A letter from the AFM to the production company was distributed regarding the upcoming cast album recording sessions.

Gagliardi reported that the jurisdiction of Local 52-626 (Norwalk, CT) has been assigned to Local 802. Discussion held.

Financial Vice President Blumenthal reported on negotiations with the Philharmonic Orchestra of the Americas (POA). Local 802 Counsel Mars present. Mars and Blumenthal presented a single engagement contract for a May 23 POA concert at Lincoln Center's Rose Hall. Discussion held. Donovan excused. Mars excused. It was moved and seconded to approve the single engagement contract. Motion carried unanimously.

Recording Vice President O'Connor reported on personnel matters in the Electronic Media Services Department. Discussion held.

Daire Fitzgerald, Orchestra of St. Luke's (OSL) Committee Chair present. Fitzgerald presented a communication from Orchestra of St. Luke's management. Discussion held. Fitzgerald excused. Discussion held. Donovan present. It was moved and seconded to grant OSL's request to suspend Article 8 of the OSL collective bargaining agreement (relating to the Caramoor Festival) for the 2011 Caramoor Festival pending ratification by the bargaining unit. Motion carried unanimously.

Political and Public Relations Director Molloy present. Molloy announced the next Showbiz Expo will take place on March 26. Discussion held. Molloy outlined costs of advertising in 411, a film and television industry resource directory. Discussion held. Molloy pre-

EXECUTIVE BOARD MINUTES

sented a request for Local 802's position on Senate Bill 1087 to provide discounted electrical power to Broadway and Off Broadway theatres. Discussion held. Molloy excused.

It was moved and seconded to spend up to \$1,600 for a booth at Showbiz Expo in March and to pursue the opportunity to participate in a workshop directed at industry musicians. Discussion held. Motion carried unanimously.

Gagliardi referred the matter of advertising with 411 to the Public Relations Committee for a recommendation.

Discussion held on Senate Bill 1087. Gagliardi referred the matter of Senate Bill 1087 to the Public Relations Committee for a recommendation.

Concert Representative Fisher present. Fisher distributed copies of an email from the Center for Contemporary Opera (CCO) and read a letter from a CCO orchestra member. Discussion held. Fisher excused. Executive Board Member Kruvand present. Discussion held.

Meeting adjourned 1:29 p.m.

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by Patrick Blindauer



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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

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CERTIFIED PUBLIC ACCOUNTANTS

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STUART L. KOBRICK, C.P.A.
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The Executive Board
Associated Musicians of Greater New York
And Subsidiary Local 802, American
Federation of Musicians

INDEPENDENT AUDITORS' REPORT

We have audited the accompanying consolidated statements of financial position of the Associated Musicians of Greater New York and Subsidiary, Local 802, American Federation of Musicians, as of December 31, 2010 and 2009, and the consolidated statements of activities and cash flows for the years then ended. These financial statements are the responsibility of the Union's management. Our responsibility is to express an opinion on these financial statements based on our audits.

We conducted our audits in accordance with auditing standards generally accepted in the United States of America. Those standards require that we plan and perform the audit to obtain reasonable assurance about whether the financial statements are free of material misstatement. An audit includes consideration of internal control over financial reporting as a basis for designing audit procedures that are appropriate in the circumstances, but not for the purpose of expressing an opinion on the effectiveness of the Union's internal control over financial reporting. Accordingly, we express no such opinion. An audit includes examining, on a test basis, evidence supporting the amounts and disclosures in the financial statements. An audit also includes assessing the accounting principles used and significant estimates made by management, as well as evaluating the overall financial statement presentation. We believe that our audits provide a reasonable basis for our opinion.

In our opinion, the consolidated financial statements referred to above present fairly, in all material respects, the financial position of the Associated Musicians of Greater New York and Subsidiary, Local 802, American Federation of Musicians, as of December 31, 2010 and 2009, and the changes in its net assets and cash flows for the years then ended, in conformity with accounting principles generally accepted in the United States of America.

Our audits were conducted for the purpose of forming an opinion on the basic financial statements taken as a whole. The supporting schedules on pages ten and eleven are presented for the purpose of additional analysis and are not a required part of the basic financial statements. Such information has been subjected to the auditing procedures applied in the audit of the basic financial statements and, in our opinion, is fairly stated in all material respects in relation to the basic financial statements taken as a whole.

Gould, Koblitz & Schlapp, P.C.

New York, NY
March 31, 2011

**Consolidated Statements of Financial Position as of
December 31, 2010 and 2009**

	2010	2009 RESTATED
<u>ASSETS</u>		
CURRENT ASSETS		
Cash and cash equivalents	\$3,230,595	\$3,437,676
Work dues receivable	708,416	569,219
Accounts receivable		
from related parties	415,842	362,398
Other accounts receivable	32,483	32,209
Prepaid expenses	172,932	181,560
TOTAL CURRENT ASSETS	4,560,268	4,583,062
INVESTMENTS - at fair value	2,066,002	1,765,206
FIXED ASSETS		
Land and building	4,060,624	4,055,550
Computer software	403,438	330,927
Furniture and equipment	1,550,422	1,459,480
Subtotal	6,014,484	5,845,957
Less: Accumulated depreciation	3,435,969	3,217,856
NET FIXED ASSETS	2,578,515	2,628,101
OTHER ASSETS		
Deposits	3,000	3,000
TOTAL ASSETS	\$9,207,785	\$8,979,369

LIABILITIES AND UNRESTRICTED NET ASSETS

CURRENT LIABILITIES		
Escrow payable- members	\$1,023,331	\$961,236
Deferred income	120,402	365,203
Accounts payable and		
accrued expenses	163,999	221,097
Due to the American Federation		
of Musicians	142,752	165,824
TOTAL CURRENT LIABILITIES	1,450,484	1,713,360
NON-CURRENT LIABILITIES		
Officers' severance payable	139,225	162,490
TOTAL LIABILITIES	1,589,709	1,875,850
UNRESTRICTED NET ASSETS	7,618,076	7,103,519
TOTAL LIABILITIES AND UNRESTRICTED NET ASSETS	\$9,207,785	\$8,979,369

**Consolidated Statements of Activities
For the Twelve Months Ended December 31, 2010 and 2009**

	2010	2009
<u>INCOME</u>		
DUES AND FEES		
Work dues	\$4,761,558	\$4,389,248
Basic dues and application fees	1,592,275	1,664,056
GROSS DUES AND FEE INCOME	6,353,833	6,053,304
Less - transfers to:		
American Federation of Musicians:		
Work dues	528,378	564,320
Per capita and application fees	430,040	456,128
Other affiliated organizations	30,590	38,514
TOTAL TRANSFERS	989,008	1,058,962
NET DUES AND FEES	5,364,825	4,994,342
OTHER INCOME		
Rent	181,032	171,750
Interest and dividends	104,721	10,816
Unrealized gains on investments	126,545	6,025
Realized gains on investments	5,990	-
Journal advertising	64,557	43,974
Other	14,067	18,258
TOTAL OTHER INCOME	496,912	250,823
TOTAL INCOME	5,861,736	5,245,165
<u>EXPENSES</u>		
Personnel expenses	3,331,923	3,399,470
Office expenses	295,768	277,289
General expenses	446,045	429,524
Occupancy expenses	655,554	614,621
Allegro expenses	98,521	113,316
Other expenses:		
Investment expenses	27,239	5,980
Legal fees	209,183	379,392
Public relations	176,847	104,386
Members' life insurance	105,099	95,475
Strike & picketing	1,000	6,250
TOTAL EXPENSES	5,347,179	5,425,703
INCREASE (DECREASE) IN NET ASSETS	514,557	(180,538)
UNRESTRICTED NET ASSETS		
Beginning	7,103,519	7,284,057
Ending	\$7,618,076	\$7,103,519

■ FINANCIAL STATEMENTS

Consolidated Statements of Cash Flows For the Twelve Months Ended December 31, 2010 and 2009		
	2010	2009 RESTATED
OPERATING ACTIVITIES		
Increase (decrease) in net assets	\$514,557	\$(180,538)
Adjustments to reconcile increase in net assets to net cash provided by (used for) operating activities:		
Depreciation and amortization	218,113	155,138
Realized (gains) on investments	(5,990)	-
Unrealized (gains) on investments	(126,545)	(6,023)
Changes in operating assets and liabilities		
(Increase) Decrease in operating assets		
Work dues receivable	(139,197)	106,695
Accounts receivable from related entities	(53,444)	(10,531)
Other accounts receivable	(274)	665
Prepaid expenses	8,628	31,180
Increase (Decrease) in operating liabilities		
Escrow payable-recording and claims	62,095	(57,548)
Deferred Income	(244,801)	13,509
Accounts payable and accrued expenses	(57,098)	31,779
Accounts payable to the AF of M	(23,071)	(29,762)
Officers' severance payable	(23,265)	40,301
NET CASH PROVIDED BY OPERATING ACTIVITIES	129,708	94,865
INVESTING ACTIVITIES		
Purchase of U.S. Treasury bills and other marketable securities	(2,796,454)	(1,759,184)
Sale of U.S. Treasury Bills and other marketable securities	2,628,192	2,195,935
Purchase of fixed assets	(168,527)	(180,964)
NET CASH PROVIDED BY (USED FOR) INVESTING ACTIVITIES	(336,789)	255,787
NET INCREASE (DECREASE) IN CASH	(207,081)	350,652
CASH BALANCE		
January 1	3,437,676	3,087,024
December 31	\$3,230,595	\$3,437,676
SUPPLEMENTAL DISCLOSURES OF CASH FLOW INFORMATION		
CASH PAID DURING THE PERIOD FOR INCOME TAXES		
	\$7,278	\$4,195

Recording and Claims Funds Statements of Cash Receipts and Cash Disbursements For the Twelve Months Ended December 31, 2010		
	Recording Fund	Claims Fund
RECEIPTS		
Escrow monies received	\$371,086	\$-
Transfers from General Fund	77,014	-
Claims and transient items collected	-	79,646
Interest income	762	174
TOTAL RECEIPTS	448,862	79,820
DISBURSEMENTS		
Escrow monies disbursed	264,835	-
Claims and transient items paid	-	124,738
TOTAL DISBURSEMENTS	264,835	124,738
RECEIPTS OVER (UNDER) DISBURSEMENTS	184,027	(44,918)
CASH BALANCES		
January 1, 2010	164,720	94,839
December 31, 2010	\$348,747	\$49,921
OFFICERS' SALARIES JANUARY-DECEMBER 31, 2010		
NAME	AMOUNT	
Gagliardi, Augustino	109,969.00	
Blumenthal, Jay S.	95,079.00	
O'Connor, John	95,445.00	
Burridge, Hollis	\$6,544.00	
Babich, John	\$4,950.00	
Covo, Berttina	1,763.00	
Dougherty, Patricia	4,950.00	
Hyde, Martha	5,400.00	
Sharman, Clinton	6,000.00	
Schwartz, Andrew M.	7,376.00	
Olcott, Thomas	7,732.00	
Roach, Maxine	4,800.00	
Kruvand-Moye, Gail	4,500.00	
Blanc, Roger	350.00	
Moye, Eugene	150.00	
Cutler, Sara	300.00	
Gorruso, Anthony	300.00	
Rubenstein, Madelyn	300.00	
Schulman, Stephen	350.00	
Suttmann, Robert	300.00	
Wieloszynski, Daniel	300.00	

Notes to Financial Statements
At December 31, 2010 and 2009

Note 1 – General

The Associated Musicians of Greater New York and Subsidiary, Local 802 AFM (the “Union”) is a labor union established to provide collective bargaining representation to its members. The membership consists of workers in the music industry in Nassau and Suffolk Counties of Long Island and the New York, New York vicinity. The Union is an affiliated local of the American Federation of Musicians (AFL-CIO/TLC).

The purpose of the Union is to organize all persons within its jurisdiction; establish and maintain equitable wages and working conditions; to elevate the moral, social and intellectual standing of its members; to guard members’ financial interests; to promote their general welfare; to secure employment for its members; and to assist employers in the music industry.

The Club Corp., which was incorporated in New York on December 31, 1991, was formed to own and operate the land and building located at 322 West 48th Street, New York NY 10036, the Union’s headquarters. All of the issued and outstanding stock of the Club Corp. is owned by the Union. All officers of the Union are also officers of the Club Corp.

The Union is exempt from federal income tax under Section 501(c)(5) of the Internal Revenue Code (IRC) except for the Union’s subsidiary, the Club Corp (as noted above) which is not tax exempt.

Note 2 – Summary of Significant Accounting Policies

Basis of Accounting

The financial statements have been prepared on the accrual basis of accounting.

Basis of Presentation

The Union is required to report information regarding its financial position and activities according to three classes of net assets: unrestricted net assets, temporarily restricted net assets, and permanently restricted net assets.

Consolidation

The accompanying consolidated financial statements of the Associated Musicians of Greater New York (the “Union”), Local 802 of the American Federation of Musicians, include the accounts of the Union’s General Fund, Members’ Benefit Strike Fund, Special Projects and Services Fund, Building Fund, Members’ Legal Services Fund, Anne Walker Scholarship Fund, the Union’s wholly owned subsidiary, the Greater New York Musicians Club Corporation (the “Club Corp.”), and the Recording and Claims Funds, which are escrow accounts held on behalf of both members and employers. All inter-fund and intra-fund transactions and accounts have been eliminated in the consolidation.

Use of Estimates

The preparation of financial statements in conformity with accounting principles generally accepted in the United States of America requires management to make estimates and assumptions. This affects the reported amounts of assets and liabilities, the disclosure of contingent assets and liabilities at the date of the financial statements, and the reported amounts of revenues and expenses during the reporting period. Actual results may differ from these estimates.

Cash and Cash Equivalents

For the purpose of the Consolidated Statements of Cash Flows, cash is considered to be checking and money market accounts, including cash accounts that are part of an investment portfolio.

Investments

Investments are reported at fair value. Fair value is the price that would be received to sell an asset or paid to transfer a liability in an orderly transaction between market participants at the measurement date. See Note 12 for a discussion of fair value measurements.

Fixed Assets

Fixed assets are stated at cost less depreciation accumulated since acquisition. Such amounts do not purport to represent replacement or realizable values. The building is being depreciated on the straight-line method over an estimated useful life of forty years. Furniture and equipment are being depreciated over estimated useful lives of five to ten years. Expenditures for normal replacements are charged to current operations. All other expenditures for fixed assets are capitalized.

Note 3 – Concentration of Credit Risk

Financial instruments that subject the Union to a concentration of credit risk include cash and cash equivalents. The Union maintains accounts at high quality financial institutions. While the Union attempts to limit any financial exposure, its cash deposit balance may, at times, exceed federally insured limits.

Note 4 – Risks and Uncertainties

The Union invests in various investment securities. Investment securities are exposed to various risks such as interest rate, market, and credit risks. Due to the level of risk associated with certain investment securities, it is at least reasonably possible that changes in the values of investment securities will occur in the near term, and such changes could materially affect the amounts reported in the statement of financial position.

Note 5 – Related Party Transactions

Accounts receivable from related entities were:

		<u>December 31</u>
	<u>2010</u>	<u>2009</u>
Local 802 Musicians Health Fund	\$276,083	\$325,857
Others	<u>139,759</u>	<u>36,541</u>
	<u>\$415,842</u>	<u>\$362,398</u>

The Union was reimbursed for payroll costs and overhead expenses incurred on behalf of these organizations, in the amounts of \$631,240 for 2010 and \$647,228 for 2009.

Note 6 – Restatement

The prior period’s cash and escrow payable – recording and claims balances have been restated to include the recording and claims cash balances. As a consequence, cash and escrow payable – recording and claims as of December 31, 2009 were increased by \$259,559, respectively. These amounts were previously, and still are, reportedly in a separate statement attached to the financial statements.

■ FINANCIAL STATEMENTS

Note 7 – Net Assets

Net assets balance is comprised of the following:

	<u>2010</u>	<u>December 31</u> <u>2009</u>
General Fund	\$3,911,992	\$3,490,262
Members’ Benefit Strike Fund	2,072,214	2,031,442
Special Projects and Services Fund	76,628	69,912
Members’ Legal Services Fund	142,031	96,147
Building Fund	15,183	15,183
Anne Walker Scholarship Fund	19,316	19,861
Club Corp	<u>1,380,712</u>	<u>1,380,712</u>
	<u>\$7,618,076</u>	<u>\$7,103,519</u>

Note 8 – Lease Commitment

The Union’s Long Island business representatives occupy premises under a non-cancelable operating lease, which expired on June 30, 2009. Rent is currently being paid on a month to month basis.

Note 9 – Pension Plans and Severance Pay

Eligible employees of the Union are covered under multiemployer defined benefit pension plans. Pension expense amounted to \$303,813 and \$297,466 in 2010 and 2009, respectively.

Eligible officers are entitled to severance payments upon termination of employment. The liability for these payments is initially recorded when an officer completes five years of service. Officers’ severance pay expense for the twelve month periods amounted to \$32,186 and \$40,301 in 2010 and 2009, respectively.

Note 10 – Escrow account liability

The organization is custodian of cash and investments for the Recording and Claims Funds, which are reported as both assets and liabilities in the Statement of Financial Position. The Recording Fund holds wages due to covered employees, which can be in the form of an employer check or employer deposit held at the organization for those musicians who are out of town at the time. The Claims Fund holds deposits from employers as security until wages are paid to covered employees.

Note 11 – Management Information Systems Project

In order to better serve the membership, the Executive Board has approved a project to update and improve the capabilities of the Union’s current management information system. The cost for this project has been estimated at \$285,000. This project is expected to be completed in 2011.

Note 12 – Fair Value Measurements

Financial Accounting Standards Board (FASB) *Accounting Standards Codification* (ASC) 820, *Fair Value Measurements and Disclosures*, provides the framework for measuring fair value. That framework provides a fair value hierarchy that prioritizes the inputs to valuation techniques used to measure fair value. The hierarchy gives the highest priority to unadjusted quoted prices in active markets for identical assets or liabilities (Level 1 measurements) and the lowest priority to unobservable inputs (Level 3 measurements). The three Levels of the fair value hierarchy under FASB ASC 820 are described as follows:

- Level 1: Inputs to the valuation methodology are unadjusted quoted prices for identical assets or liabilities in active markets that the plan has the ability to access.
- Level 2: Inputs to the valuation methodology include:

- Quoted prices for similar assets or liabilities in active markets;
- Quoted prices for identical or similar assets or liabilities in inactive markets;
- Inputs other than quoted prices that are observable for the asset or liability;
- Inputs that are derived principally from or corroborated by observable market data by correlation or other means.

If the asset or liability has a specified (contractual) term, the Level 2 input must be observable for substantially the full term of the asset or liability.

- Level 3: Inputs to the valuation methodology are unobservable and significant to the fair value measurement.

The asset’s or liability’s fair value measurement Level within the fair value hierarchy is based on the lowest Level of any input that is significant to the fair value measurement. Valuation techniques used need to maximize the use of observable inputs and minimize the use of unobservable inputs.

Following is a description of the valuation methodologies used for assets at fair value. There have been no changes in the methodologies used at December 31, 2010 and 2009.

Common stocks and U.S. government securities: Valued at the closing price reported in the active market on which the individual securities are traded.

Corporate bonds: Certain corporate bonds are valued at the closing price reported in the active market on which the individual securities are traded. Other corporate bonds traded in the over-the-counter market and listed securities for which no sale was reported on the last business day of the Plan year are valued at the average of the last reported bid and asked prices.

Certificates of deposit: Valued at fair value by discounting the related cash flows based on current yields of similar instruments with comparable durations considering the credit-worthiness of the issuer.

The preceding methods may produce a fair value calculation that may not be indicative of net realizable value or reflective of future fair values. Furthermore, although the plan believes its valuation methods are appropriate and consistent with other market participants, the use of different methodologies or assumptions to determine the fair value of certain financial instruments could result in a different fair value measurement at the reporting date.

The inputs used in valuing all of the union’s investments have quoted prices in active markets for identical securities (Level – 1).**Note**

13 – Investments

The following summary reflects investments held at December 31, 2010 and 2009:

	2010	2009
Investments at fair value as determined by quoted market prices:		
U.S. government	\$745,062	\$746,293
Corporate bonds	661,753	451,838
Common stock	659,187	567,075
TOTALS	\$2,066,002	\$1,765,206

**Consolidated Statements of Supporting Schedules
For the Twelve Months Ended December 31, 2010 and 2009**

	2010	2009
Personnel expenses		
Payroll and employee benefits	\$3,285,521	\$3,348,096
Officers' severance	32,186	40,301
Auto expenses	12,549	11,073
Outside help	1,667	0
Total personnel expenses	\$3,331,923	\$3,399,470
Office expenses		
Stationery, printing, training classes, computer and office supplies	\$104,162	\$90,740
Postage	44,788	45,998
Repairs and maintenance	44,753	43,684
Data processing	37,092	21,614
Telephone	25,569	35,130
L.I. office rental	15,388	15,388
Machine rental	13,002	12,672
Miscellaneous office expenses	11,014	12,063
Total office expenses	\$295,768	\$277,289
General expenses		
Depreciation	\$218,113	\$155,138
Conventions, travel and meetings	48,121	45,487
Auditing	44,000	40,000
Insurance	43,590	49,032
Donations and journal ads	23,535	22,075
Educational seminars	17,813	4,665
Miscellaneous general expenses	16,287	28,582
Arbitration	11,450	13,457
Bank charges and interest	9,718	6,589
Dues and subscriptions	9,091	8,146
Licenses and permits	2,554	2,650
Negotiations	1,773	22,356
Legit 802	0	26,097
Election	0	5,250
Total general expenses	\$446,045	\$429,524
Building expenses		
Payroll and employee benefits	\$342,453	\$315,677
Real estate taxes	154,256	154,171
Electricity	110,580	84,829
Fuel Oil	24,866	18,861
Waste removal	9,037	8,795
Cleaning	8,182	27,488
Security	6,180	4,800
Total building expenses	\$655,554	\$614,621
Allegro expenses		
Printing	\$66,135	\$70,971
Postage	24,925	25,763
Photos, art and production	6,291	15,211
Proof-reading	1,170	1,371
Total Allegro expenses	\$98,521	\$113,316

PHOTO: DRA_SCHWARTZ VIA ISTOCKPHOTO.COM



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 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 or (212) 245-4802, ext. 118.

NEW AND READMITTED MEMBERS

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

ARRANGER

EVANS, Marion, 124 Sydney Road, Holland, PA 18966

BAROQUE OBOE

SMITH, Priscilla, (215) 435-6412, 107 W 126th Street, Apt 2, New York, NY 10027

BASS

BELLAMY, Robert Anthony, 108 Park Terrace East, Apt 3-E, New York, NY 10034

BULMER, Steven, 18 Ranney Street, Cromwell, CT 06416

GARDNER, Jared, (916) 717-9593, 169 Sisson Ave, Hartford, CT 06105

GITTENS, Patricia, 307 Rhyne Circle, Gastonia, NC 28054

STEVENSON, Garth, 6901 Shore Road, Apt 4-C, Brooklyn, NY 11209

CONDUCTOR

FURRER, Patrick, (417) 871-1227, c/o Metropolitan Opera, Lincoln Center, New York, NY 10023

COPYIST

POULSON, Ryan, (805) 405-4003, 19551 Romar Street, Northridge, CA 91324

DRUMS

CALVAIRE, Obed, 3519 Park Avenue, Apt 13, Union City, 07087

JOSEPH, Stuart, 150 Seashore Drive,

Jupiter, FL 33477

CANTOR Daniel Pincus, (646) 796-2833, 4791 Broadway, Apt 2-F, New York, NY 10034

ELECTRIC BASS

SCHLEIFER, Lincoln, 322 East 239th Street, Bronx, NY 10470

GUITAR

HAMPTON, Alan, 99 Ocean Avenue, Apt 6-F, Brooklyn, NY 11225

MNICH, Anna, (347) 554-9254, 3051 Ocean Avenue, Apt D-7, Brooklyn, NY 11235

HARPSICHORD

SHIN, Dongsok, 170 West 73rd Street, Apt 3 C, New York, NY 10023

KEYBOARDS

AUCH, Joseph, (718) 207-5621, 14-56 31st Drive, Apt 9-A, Astoria, NY 11106

LATIN PERCUSSION

HADJOPOULOS, Sue, 357 West 55th Street, c/o Osuesana Music/ste 5E, New York, NY 10019

OBOE

MASTERSON, Nicholas, 207 S. Sartain Street, Philadelphia, 19107

OLSON, Kristin, 60 Lincoln Ctr Plaza, New York, NY 10023

SHAFFER, Ian, (917) 499-3702, 860 Riverside Drive, Apt 4-G, New York, NY 10032

PERCUSSION

GIANNASCOLI, B Greg, 607 Plainfield Avenue, Piscataway, NJ 08854

GOODSON, Taylor, (973) 452-7202, 6 Cherokee Court, Montville, NJ 07045

PIANO

EZRIN, Andrew S, (845) 987-6157, 122 West Street, Warwick, NY 10990

NASH, Brian, 42 W 120th Street, Apt 2-C, New York, NY 10027

PODD, Adam, 190 22nd Street, Apt 2-A, Brooklyn, NY 11232

TENOR SAXOPHONE

JACOBSEN, Lars, 20-33 Himrod Street, Apt 2-R, Ridgewood, NY 11385

TROMBONE

WILLIAMS, Michael, 517 Putnam Ave, Apt 2, Brooklyn, NY 11221

TRUMPET

HARRIS, Don, 5 Cypress Street, New Fairfield, CT 06812

VIOLA

SZILVESZTER, Eszter, 301 W 108th Street, Apt 3A, New York, NY 10025

VIOLIN

COLUMBIA, Marya, 14 Lattin Drive, Yonkers, NY 10705

DOMINGUEZ, Susan C, 400 West 43rd Street, Apt 9-N, New York, NY 10036

KAGANOVSKIY, Artur, 301 West 108th Street, Apt 3-A, New York, NY 10025

KIM, Nelly, 75 West End Ave, Apt C4J, New York, NY 10023

LAURINO, Pasquale, 400 E Randolph Street, Apt 1703, Chicago, IL 60601

NOVOM, Johanna, 519 Whitney Ave, Apt 5, New Haven, CT 06511

POCKLEMBRO, Annmarie, 307 Trinity Court, Apt 11, Princeton, NJ 08540

ROWEN, Mary, 140 Riverside Drive, Apt 12-K, New York, NY 10024

SCHACHTER, Doron, (646) 321-2813, 231 West 148th Street, Apt 4-O, New York, NY 10039

VOCALIST

A Khan, Rozina, 362 West 23rd Street, Apt 7-A, New York, NY 10011

CONNORS, Francina R, P O Box 1196, New York, NY 10026

FRUITERMAN, Seth, 3622 Johnson Ave, Bronx, NY 10463

KERN, Kornelia, 362 West 23rd Street, Apt 7-A, New York, NY 10011



Is there money waiting for you?

1. Go to www.Local802afm.org. From the top menu bar, select Links, then Unclaimed Checks
2. Go to www.TinyURL.com/LostMoneyNY. Follow the directions on the page

WHY WE JOINED THE UNION

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



Hugga ReddaBlack



Trevor Long



Sarah Silverman



Danny Weller



R. Conrad Cornelison

I AM A SONG composer as well as an arranger of lyrics. I have been performing for at least 10 years, mostly independent work in the fields of reggae, hip hop, jungle, drum 'n' bass and dub-step. I'm also associated with the Universal Zulu Nation. I've performed at the Times Square Art Center, Rutgers Stadium in Newark and most recently at the Sapphire Lounge on the Lower East Side. I was brought into Local 802 by Morgan Bobby Robinson himself so I would like to think that I'm doing something right by joining the union. I've created my own label (Jungle Lion Entertainment) and my own management (Indelible Inc.) since good and fair help is hard to find.

Michael F.B. Brown a/k/a Hugga ReddaBlack
reddablack@gmail.com

I JOINED LOCAL 802 because I think it will make me more visible in the music scene and give me access to more musician-friendly resources. My musical goal in New York City is to lead my own band and play with other musi-

cians who inspire me. I would also like to teach. My most recent gig was at The Shrine in Harlem with my band, the Trevor Long Group. I got it by emailing The Shrine directly. I play trombone.

Trevor Long
TrevorBlong@gmail.com

I JOINED LOCAL 802 so that I could work on Broadway. I am a pianist/vocalist; I worked as a sub for "In the Heights" and I currently sub the keyboard #1 part in "Mary Poppins" on Broadway.

Sarah Silverman
sarahsilverman5@gmail.com

I JOINED LOCAL 802 because I did a number of theatre jobs through AFM Local 325 in San Diego ("Working" and "Sammy" at the Old Globe Theatre, and "Bonnie & Clyde" at the La Jolla Playhouse), before I moved to Brooklyn a year ago. Union gigs always make for the best jobs in the music industry, and I am proud to become a member of 802 I'm understudying with local theatre bassists for parts in Broadway and Off Broadway shows. Reading and

doubling was always a strong quality of my playing, and it's been a lifelong dream of mine to perform on Broadway. I am currently on the road (on average, two weeks per month) with Miss Tess, a Brooklyn-based singer-songwriter and guitarist. A drummer friend of mine from New England Conservatory (where I graduated in 2006) recommended me for the gig when I moved to town. I play upright bass, with electric as a double.

Danny Weller
danny@wellermusic.com

WHY DID I JOIN Local 802? In today's economy, I feel as though it is more important than ever to be part of an organization that represents musicians and defends them. Many programs are continually making budget cuts, specifically to the arts, and orchestras are continually taking advantage of their musicians (pay cuts, shorter seasons, etc.). Without the help of the union, many musicians would be put in compromising positions: having to choose between their

life's passion or giving up the career that they've pursued their entire lives just so they can afford to make ends meet. I am currently a bassoon student at Juilliard, and, while I do depend on gigs as supplementary income, I hope to one day make a career out of performing in NYC. At the moment I am trying to learn the most I can from the many successful musicians I interact with, listen to concerts, and make myself a better musician. Most recently, I performed J.S. Bach's B Minor Mass at Carnegie Hall with L'Ensemble Médical, a doctor's orchestra from Germany performing a benefit concert for the Doctors Without Borders program in Haiti. They were in need of an extra bassoonist, and contacted one of our orchestra managers at Juilliard. The message got down to me, and I was glad to help them. It was really inspiring to work with musicians whose primary life focus wasn't music, and to see how passionate they were about raising money for their charity.

R. Conrad Cornelison
cornelisonrc@gmail.com



Are you paying too much tax?

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.

Beyond the gig: building your career as a musician

MUSICIANS' ASSISTANCE PROGRAM

CINDY GREEN, LCSW



The office of the Musicians' Assistance Program is your one-stop shop for musicians' health. We offer counseling – both one-on-one and in groups – as well as information on all kinds of social services, including health insurance, food stamps and more. All services are free to Local 802 members. Contact us at **MAP@Local802afm.org** or (212) 397-4802.

WONDERING HOW TO build your career - especially during a recession? Recently, Local 802 partnered with the Actors Fund Work Program to present "Beyond the Gig: Building Your Career as a Musician." We attracted a very healthy crowd of 50 musicians – a mix of Local 802 members and non-members alike. The day was filled with valuable information and thoughtful ideas to help people make career decisions.

Local 802 President Tino Gagliardi and Recording Vice President John O'Connor welcomed the group with some thoughts about the music industry and the union's place in it.

The core of the event was a panel discussion moderated by guitarist and longtime member Larry Seigel. Drummer Bernard Purdie, violinist Antoine Silverman and percussionist Valerie Naranjo shared with the group their work histories as well as their ideas of how to make it in the music business.

Some of their ideas included:

- Be professional. Arrive on time to gigs and appointments.
- Use Internet resources and social media but only as a supplement to your marketing strategy, not as your only tool.
- Provide services for free to introduce yourself to a potential long-term customer, but do not continually play or teach without compensation beyond one or two episodes.
- Take advantage of networking opportunities in order to meet people face to face and build relationships.
- When someone calls your cell phone or voicemail, your outgoing message should be simple and professional.

Following the panel discussion, the audience broke up into smaller groups to discuss among themselves. They shared their work experiences as musicians as well as marketing strategies they've used, both successful and not.

Groups were encouraged to talk about resources they use and challenges they face in marketing themselves. Not only did group members get ideas for self promotion, they also were exposed to the idea and practice of networking, a valuable and necessary tool of the trade.

We then heard from Theresa Couture who runs the Local 802 referral service. The goal of the service is to help increase job opportunities for members and to promote Local 802 in the community. Most referrals are for weddings and other private parties, but occasionally we are able to place musicians in positions where there is ongoing work. Before participating in the service, you must have a Web site or MySpace page with sound clips of your work, a schedule of performance dates, videos of your work, links to YouTube, and easy-to-access contact information.

Bobby Shankin talked about Legit 802, Local 802's payroll service. Whenever you're in the position of being the



PHOTO: STEVE SNODGRASS

bandleader or the person who has to pay the other musicians, Legit 802 is for you. You just write one check to the union, and we take care of paying your musicians all of their wages and benefits. We also handle unemployment payments, federal and state tax filings, disability, worker's compensation, and Medicare and FICA payments. Finally, we'll also make all quarterly and year-end reports and send out W-2's, all at no extra cost to you.

Both the Actors Fund Work Program and Local 802 were pleased that so many musicians were able to take advantage of this important information. If you are interested in more networking opportunities, you should know that the Actors Fund Work Program has an orientation program every Monday at noon followed by Network Now, which provides a forum in which to meet artists, exchange ideas and make contacts. (Don't let the word "actors" stop you. Actors Fund programs are for

all entertainers, including musicians.)

For more information on the Actors Fund Work Program, contact the MAP office at (212) 397-4802 or **MAP@Local802afm.org**.

Directory available online

If you're a Local 802 member, you can search the membership directory online – which will get you names, addresses, e-mails, phone numbers and instruments of all of our members. Just go to **www.Local802afm.org**. Log in as a member. Then click "Search Directory" from the left-hand, red menus.



CALENDAR

Send information to Mikael Elsilä at
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 May 2, May 9, May 16 and May 23. For more information, call Joe Petrucelli at the Jazz Foundation of America at (212) 245-3999, ext. 10, or e-mail Joe@JazzFoundation.org.

CAREERS IN THE HEALING ARTS

As a musician, you have already built a connection between your body and your mind. Join us for a free seminar to learn about other careers in the healing arts. We'll discuss drama therapy, dance therapy, music therapy, massage therapy, personal training, social work, psychotherapy and speech therapy, among others. Come hear from others who have pursued education and training to develop therapeutic sideline and second careers. Meet in the Local 802 club room on Thursday, May 19, from 5:30 p.m. to 7:30 p.m. Sponsored by the Actors Fund Work Program.

FREE HEARING TEST

Protect those ears! Our monthly free hearing test takes place on Tuesday, May 10. 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.

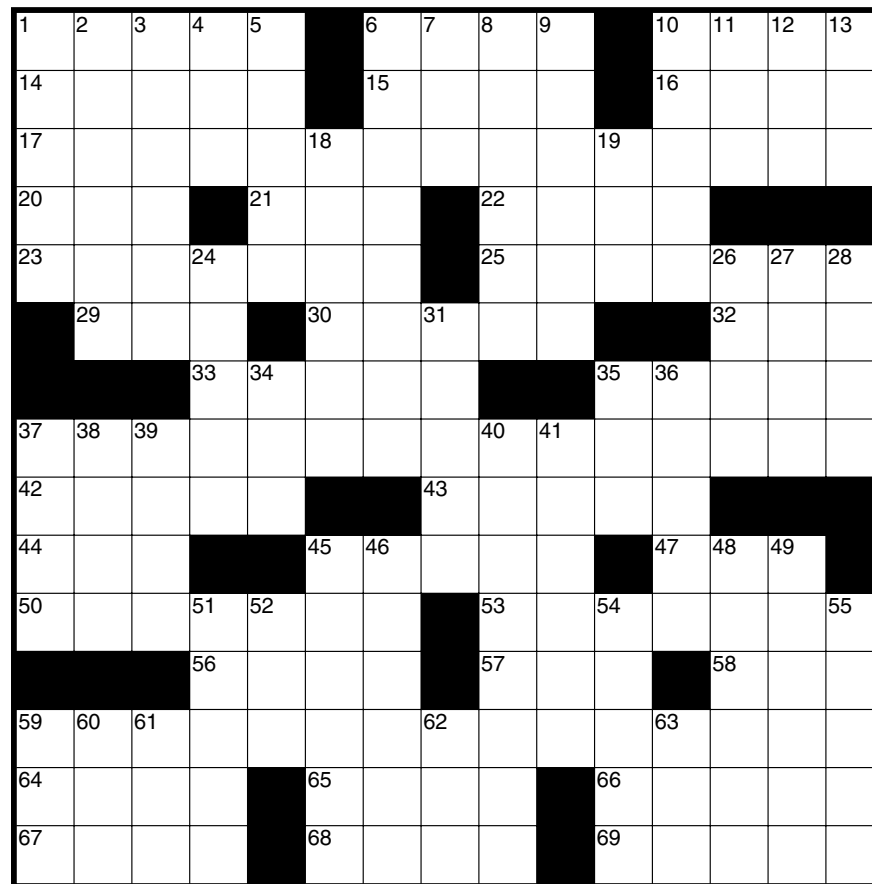
MEMBERSHIP ORIENTATION

The union holds its regular orientation for new members this month on Thursday, May 19 at 11 a.m. in the Executive Board Room. For more information, call Maureen Cupid at (212) 245-4802, ext. 111.

CLOSED FOR MEMORIAL DAY

The Local 802 building is closed on Monday, May 30 for Memorial Day

CROSSWORD PUZZLE by Patrick Blindauer (www.PatrickBlindauer.com)



Across

1 Fill one's tank; 6 Satisfy completely; 10 Slothful; 14 Turner memoir; 15 Jay in "Jerry Maguire"; 16 "Ricochet" rapper; 17 DO; 20 Recycling receptacle; 21 Former Soviet station; 22 World-class; 23 RE; 25 MI; 29 Do some damage to; 30 Spots for surfers; 32 180° from SSW; 33 Fudd in "Wabbit Trouble"; 35 Sarducci of "SNL"; 37 FA; 42 Address a crowd; 43 Bakery buy; 44 "___ Cents a Dance"; 45 Care for; 47 "For the Boys" gp.; 50 SOL; 53 LA; 56 Bishop of the Rat Pack; 57 Plugs; 58 Fig. on a baseball card; 59 TI; 64 Spine feature; 65 Tough trip; 66 "The Sound of Music" role; 67 "Aw, heck!"; 68 Relig. speeches; 69 Softens

Down

1 "Stayin' Alive" brothers; 2 Open courtyard; 3 Word after raw or burnt; 4 Actress Merkel; 5 ___ Amidala ("Star Wars" princess); 6 More unctuous; 7 Good to go; 8 1940 Karloff film; 9 "The Comedy of ___"; 10 Flaxen fabric; 11 Royal flush card; 12 Zorro has a big one; 13 From Jan. 1 till now; 18 Noxious emanation; 19 ___-Caps; 24 Musburger or Scowcroft, e.g.; 26 Tending to the problem; 27 Bring to ruin; 28 Bar sign gas; 31 Hackneyed; 34 Grant's foe; 35 Received; 36 Run out of; 37 "Name That Tune" clue; 38 Ground-breaking discoveries?; 39 Black and ___ (bar beverages); 40 "I'll pass"; 41 Sulks; 45 Aromas; 46 Friend of Pooh; 48 Sitcom, e.g.; 49 Homeward bound?; 51 Give the boot; 52 Scand. land; 54 "___ Mio"; 55 Flavored cucumbers; 59 Get a total; 60 Evergreen; 61 Airport org.; 62 Sonnet preposition; 63 "Men in Black" gp.

Answer will be posted at www.Local802afm.org within two weeks

SIGHT-SINGING CHALLENGE



ANSWER: "Morning Mood" from the Peer Gynt Suite No. 1 by Grieg



Are you trying to reach musicians?

Want to reach the eyes of thousands of professional musicians each month? Allegro is the most efficient and economical way to reach out to this highly educated and select market. E-mail Allegro@Local802afm.org. We also offer advertising in our electronic newsletter!

SERVICES FOR MUSICIANS

HAND FACINGS FOR CLARINET AND SAXOPHONE by Wolfe Taninbaum, creator of the Otto Link WT facing. See www.FocusedFacings.com or contact Wolfe Taninbaum, 4280 Galt Ocean Drive, Apt. 18-L, Ft. Lauderdale, FL 33308, tel. (954) 561-7804, e-mail Velfka@gmail.com.

I BUY RECORDS. Large or small collections, fair prices offered. Matt Rubendall, (917) 575-0268. RecordMaven@verizon.net

VIOLINIST IN PAIN? Have you been to physicians, chiropractors, acupuncturists, etc. without really being helped? Many people claim they can alleviate the pain. I offer a free first lesson to demonstrate that pain can be eliminated quickly, and that you can still play without pain – even if you have been injured. My approach is based on a combination of Alexander Technique and the playing principles of D.C. Dounis. Contact Larry Johnston at (212) 874-5350 or cljermany@yahoo.com

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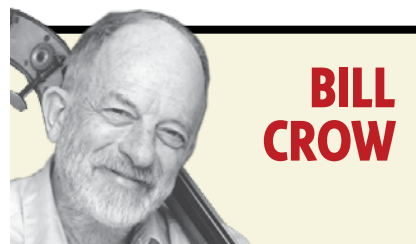
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The Band Room

I'VE BEEN SAYING goodbye to too many of my old friends lately. The latest one to go was Joe Morello, whose obit was in the last issue of *Allegro*.

I met Joe when I joined Marian McPartland's trio at the Hickory House on 52nd Street in February 1954. We got along great as a rhythm team, and became good friends right away. He was a magnet for young drummers, who gathered to meet Joe between sets at the Hickory House, and many of them became his students. Since we were on the bandstand with Marian six nights a week for a couple of years, we learned to play well together, and were well known in New York. We were hired so often by musicians who heard us with Marian's trio that she often joked about deserving a percentage of our outside earnings.

With his spectacular technique, Joe was immediately an object of attention for many jazz writers, and he grew uncomfortable when they compared him to Max Roach, Louis Bellson and Buddy Rich. To deflect such comparisons, Joe invented a fictitious drummer named Marvin Bonessa, who he said could cut them all. He said that Marvin was a recluse who never recorded, and never played in New York. Marian loved the joke, and she and I backed Joe up, agreeing that Bonessa was the greatest. Some of the New York jazz writers wanted to look him up and do interviews, but Joe discouraged them. "He



BILL CROW

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hates publicity," Joe would say. "Just wants to play and be left alone. I don't even know where he lives now... out in the Midwest someplace."

Marian gave Joe a featured spot with her trio, but she knew that she wouldn't be able to keep him at the Hickory House forever on the salary she was able to provide there. Joe got nibbles from Benny Goodman, Tommy Dorsey, Stan Kenton, etc., but the one that intrigued him the most was an offer from Dave Brubeck to join his quartet. Joe had often talked to me about wanting to play with hard swinging players like Phil Woods, Zoot Sims and Clark Terry. When he asked me what I thought about his accepting Brubeck's offer, I advised: "Don't do it, Joe. You'll go with Dave, become a big star with him, and you'll never get to play with those other guys." Well, Joe didn't take my advice, and it worked out just fine for him.

During recent years I often played with Joe at the Shanghai Jazz, out in Madison New Jersey, and at Trumpets,

in Montclair. It was always fun to play with him, and to enjoy his sunny disposition. In his last days, he was still always surrounded by drum students. The population of drummers who have studied with him must be huge. That, and his recordings, make a good legacy from a good man.



Tony Quarrington, a jazz guitarist in Toronto, got this story from pianist Norm Amadio. When Norm was playing with Lester Young at the Colonial Tavern in the 1950's, he discovered that Lester had an aversion to calling tunes by their names. He preferred indirect allusions. For instance, he would say to Norm, "Push me! Push me!" to let Norm know that he wanted to play "I Can't Get Started."



John Welch, president of Sofia Violins in Indianapolis, Indiana, came to New York in the 1950's as a trombone player. On an Internet interview, he tells this story:

I got into New York, stayed at the West Side YMCA. It was Sunday, and I went to the Village with my trombone. At a place called the Open Door, there was a sign in the window saying "jam session," and to me that meant anyone could play. I went in, and they were playing the blues in F, so I got out my

trombone and got up on the back of the stand and started playing tailgate trombone, very tastefully. So the piano player turned to the rest of the musicians and said, "'Cherokee,' in E." Well, I didn't know Cherokee, and I don't think I'd ever played in the key of E in my life, so I just went back to my table and laid my horn in my case. A guy came over and started unscrewing my horn and putting it away in the case, and he said, "Kid, you are obnoxious!" The band was Charlie Parker, Miles Davis, Bud Powell, Max Roach and Charles Mingus. And the people in the club are looking at me like cancer has just walked into the room. I was a naïve farm kid, I don't think they got through to me. I was just waiting for another blues in F. But the sax player, Bird, came right to my table and said, "Hey, kid, don't you let these people get to you. You're a really good player, and you just keep going ahead." I love to tell that story because it's an example of what a magnificent human being that man was.



Brian Nalepka sent me a parable of the times:

A public union employee, a Tea Party activist and a CEO are sitting at a table with a plate in the middle holding a dozen cookies. The CEO takes 11 of them, then turns to the Tea Partier and says, "Watch out for that union guy... he wants a piece of your cookie!"

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Allegro

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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

