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Allegro

September 2011

Vol 111, No. 8

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UNION CALENDAR

Send information to Mikael Elsila at Allegro@Local802afm.org

JAZZ JAM

There is a jazz jam on most Mondays at Local 802, from 7 to 9:30 p.m. Upcoming dates include Sept. 12, Sept. 19 and Sept. 26. For more information, call Joe Petrucelli at the Jazz Foundation of America at (212) 245-3999, ext. 10, or e-mail Joe@JazzFoundation.org.

CLOSED ON SEPT. 5

Local 802 is closed on Sept. 5 for Labor Day.

NEW MEMBER ORIENTATION

The union's monthly orientation session for new members occurs this month on Thursday, Sept. 15 at 11 a.m. and again at 6 p.m. Both sessions are in the Executive Board room.

MAKE VOLUNTEERING WORK FOR YOU

Fellow artists will describe how volunteering has developed their skills, expanded networks and

lead to meaningful paid work. This event is free and is sponsored by the Actors Work Program. Thursday, Sept. 22 at 5:30 p.m. in the Local 802 club room.

THEATRE COMMITTEE

The Theatre Committee meets on Sept. 7 and Sept. 21 at 5 p.m. in the Executive Board Room. For more information, contact Mary Donovan at Mdonovan@Local802afm.org or (212) 245-4802, ext. 156.

FREE HEARING TEST

Protect those ears! Our next free hearing test takes place on Tuesday, Sept. 20. 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.



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NEW CONTRACTS TO ANNOUNCE

We achieved deals with the Met Opera and with Radio City. Plus, we're going to arbitration this month with 'Priscilla,' and much more...

THIS HAS BEEN a long, hot summer in more ways than one and there's plenty to report. First, some good news: in early August, we achieved a new agreement with the Metropolitan Opera.

Even up to the last minute, we weren't sure that Met Opera management was going to settle with us. We were preparing to take our message to the street and begin picket lines and demonstrations. But thanks to the support of all our brother and sister unions, Local 802 was able to apply pressure on Met management to arrive at an agreement.

A special thank you to President James J. Claffey of the stagehands' union (IATSE Local 1) for his ongoing support and for helping Local 802 in communicating with all the IATSE unions that work in the opera house.

I am truly grateful to the Met Opera committee, all the musicians of the Met Orchestra, and Met orchestra committee counsel Mel Schwarzwald.

It was the expertise of those leading these negotiations that enabled the union to get the best possible agreement for the sake of all the musicians working at the Met.

Another major component of these negotiations was the involvement of George Cohen, the director of the Federal Mediation and Conciliation Service.

Director Cohen came in at the 11th hour when talks were stalled and we were faced with the real possibility of a lockout. With his help, both management and the union were able to move in the direction of getting a deal.

Some of you may recall George Cohen from his years of service to the AFM as general counsel. Thank you, George!

The agreement will be presented to the orchestra for ratification in the fall before the new opera season begins.

NYCO UPDATE

As everyone knows, we are loudly protesting the decision of the New York



PRESIDENT'S REPORT

TINO GAGLIARDI

Tgagliardi@Local802afm.org

City Opera to leave Lincoln Center and become a different kind of arts presenter. We think this is a short-sighted move that will hurt audiences as well as our members. The opera will lose the prestige of being a Lincoln Center orchestra, and, once lost, this prestige may never be recovered.

More than that, the opera is threatening to turn the orchestra into a freelance ensemble instead of a rostered one with guaranteed work. Obviously, this alarms and disturbs us.

We believe that NYCO's downhill slide is due to bad management. We are not alone in this assessment. Over the summer, the New York Times published an editorial in which the editors wrote, "The New York City Opera can no longer afford to be what it once was, and the overwhelming reason is bad management."

NYCO is legally required to bargain with us over the effects of this move. Our leverage is slim, but we do have one pressure point.

In 2002, NYCO received \$51 million from the Lila Acheson and DeWitt Wallace Fund for Lincoln Center. This fund was established in 1982 "exclusively for the benefit of the constituent companies of Lincoln Center," according to its certificate of incorporation.

During the 2008-2009 season, City Opera used \$23.5 million from the Wallace endowment to pay debts and finance operations, which required the approval of the state attorney

general's office.

The question arises: If NYCO is leaving Lincoln Center, is it still entitled to this money? We say no, and we are asking the attorney general to make a determination.

In any case, there is a larger story here.

One function of unions that is often understated is our ability to push employers – often kicking and screaming – into doing the right thing for their own business, despite themselves.

In other words, we can sometimes save employers from their own bad decisions. That's what we're trying to do here.

Let me end by saying very clearly: we think that NYCO Executive Director George Steel should reverse his decision to leave Lincoln Center. But if he doesn't, then he must go. NYCO

needs a leader who can build up the opera, not destroy it. So far, Mr. Steel has shown no vision or even the ability to bring NYCO back as an important main-stage opera company in New York City.

RADIO CITY

On Aug. 5th, negotiations with the Radio City Music Hall concluded, and not without some fanfare.

Needless to say, these talks went considerably more smoothly than in 2005. Nonetheless, there were moments that tried the patience of the union.

In the end, a deal was made based on the construct of the existing agreement (the continuation of yearly auditions) with wage increases over five years, an adjustment of health benefit contributions for split-chair holders and an additional media fee if Radio City



The Met Opera Orchestra recently clinched a new contract. Earlier this summer, the opera toured Japan (above). See Duncan Patton's story about the tour on page 15

chooses to use more recorded product for promotional use from captured performances than what is already allowed for in the agreement.

More detailed information will be made available after the agreement has been ratified by the musicians.

'PRISCILLA' UPDATE

We will appear before an arbitrator on Sept. 20th to make our case that producers of "Priscilla, Queen of the Desert" should not have been entitled to use canned music in the show. In the meantime, we are still protesting in front of the Palace Theatre. Please call K.C. Boyle at (212) 245-4802, ext. 176 or e-mail Kboyle@Local802afm.org to help out. As usual, you can get the very latest at www.SaveLiveMusicOnBroadway.com.

BIG WIN FOR RECORDING MUSICIANS

Steve Danenberg, the director of the Electronic Media Services Department, recently informed me that the union recovered \$68,944 in wages, \$6,892 in pension and \$800 in health for recording musicians.

What happened is that CBS had "lifted" the theme music of its Early Show and had used it for the show's Saturday edition. The union argued successfully that this was additional use of an existing theme in a new program and that payments were due to musicians.

We won this money for musicians thanks to the terms of the AFM Television Videotape Agreement. This is just another reason to work under union contracts.

Local 802 recommends that anytime you are called for any recording gig, you call us confidentially at (212) 245-4802 and ask for a recording rep. We can tell you if the job has been filed with the union, and, if not, we can try to make the job union while protecting your anonymity and your job.

Thanks to Principal Recording Rep David Sheldon who took the lead on this recent recovery effort. The Recording Department is also in the process of investigating more previously uncollected theme re-use payments from several other T.V. shows.

LABOR SOLIDARITY

Workers stick together. In one of the largest work actions in recent memory, 45,000 Verizon workers are currently

on strike to save bargaining rights and middle-class jobs at one of the nation's most profitable companies.

In New York City, thousands of union workers and their supporters demonstrated outside Verizon headquarters in New York City, showing support for their bargaining committee and blasting the corporate executives who want to take away workers' pensions, health care, sick days and holidays. The Communications Workers of America (CWA) sponsored the rally.

I'm proud to say that Local 802 members performed there. The band "The Ride" is made up Sue Wendelken (leader and vocals), Oscar Bautista (guitar), Patrick Carmichael (drums) and Tony Steele (bass).

For the latest on the strike, see www.cwa-union.org.

UPDATE FROM NEWARK

Earlier this summer, the AFM took trusteeship of Local 16 (Newark). In an effort to help Local 16 regain its stature, Local 802 has agreed to help support a transition by taking a lead role in some of the negotiations Local 16 has coming up.

Currently, Financial Vice President Tom Olcott is assisting in the negotiation of the Paper Mill Playhouse successor agreement. He's working with the musicians' rank-and-file committee. (Incidentally, Tom has helped negotiate this agreement in the past as legal counsel to the committee.) Way to go, Tom!

Also, Jay Blumenthal – our former financial vice president and the current director of AFM Symphonic Services – will be lending a hand in the upcoming negotiation of the New Jersey Symphony contract.

We stand in support of Local 16 and will do everything we can to help that union get back on its feet.

WELCOME, CATHY

We recently hired a new controller, Cathy Camiolo. Cathy told Allegro that she is interested in working for the union movement because, "I believe workers should have a unified voice, safe work environment and fair compensation." Cathy studied accounting at SUNY (Old Westbury). "Music has played a major role in my life and I look forward to supporting and working with Local 802," she told us.



Verizon workers are currently on strike. Local 802 musicians played at a recent rally.

CONGRATULATIONS!

Local 802 member Jimmy Owens has won the prestigious title of National Endowment for the Arts Jazz Master, the nation's highest honor in jazz. The award comes with a prize of \$25,000.

Jimmy will be publicly honored at the annual awards ceremony and concert at Jazz at Lincoln Center next January.

For those who don't know Jimmy's background, he attended New York's High School of Music and Art and studied composition with Henry Bryant and trumpet with Donald Byrd.

Since sitting in with Miles Davis at age 15, Jimmy has performed with many jazz legends, including Kenny Barron, Count Basie, Kenny Burrell, Duke Ellington, Dizzy Gillespie, Benny Golson, Lionel Hampton, Charles Mingus, Max Roach, Archie Shepp, Billy Taylor and Gerald Wilson.

Also, congratulations to winners of this year's Anne Walker Scholarships: Local 802 members Zachary Coe, Ryan Dudenbostel, Nicholas Katz, Billur Kibritcioglu



Jimmy Owens, NEA Jazz Master

and Michael Winnicki (son of member Andrzej Winnicki). Each recipient won \$1,000 towards tuition at music school. Applications will next be accepted in March 2012.

REMEMBERING 9/11

Finally, I would be remiss if I didn't note the fact that this month marks the tenth anniversary of 9/11.

It's difficult to put into words what this event meant to all of us New Yorkers, and especially musicians, who were also affected so much by the downturn of tourism after the terrorist attacks.

No one will forget the somber mood that pervaded the entire city. Many of us had relatives or friends (or friends of friends) who died in the Twin Towers.

I remember, almost like it was yesterday, walking down 8th Avenue after Mayor Giuliani called for a "return to normalcy" and asked that the white lights of Broadway once again be turned on.

The smell of gypsum from crushed sheet rock pervaded the atmosphere and the eerie silence and lack of pedestrians was absolutely unnerving to me. Getting to the theatre and performing that evening was difficult and filled with mixed emotions.

Local 802 has agreed to be a sponsor of the 9/11 tenth anniversary conference, presented by the New York Committee for Occupational Safety and Health (NY-COSH). The event is Sept. 16. (See www.NYCOSH.org.)

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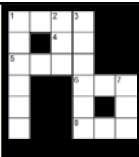
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TEN YEARS LATER

This fall marks the tenth anniversary of 9/11. Below, musicians share their memories of that unforgettable time...

THE THING THAT I remember most clearly about returning to my piano bar gig after 9/11 was wondering what the hell I was going to play. The bar was very busy; people wanted to be surrounded by friends, but everyone was very nervous, emotional, and pretty much still in shock. It seemed highly inappropriate to play light, happy music, but I certainly didn't want to play anything overly sad or dark. I thought the "peace and love" anthems from the 60's and 70's would work best – songs about coming together and caring for one another – and I was right. As it turned out, customers wanted to have their spirits lifted, and playing and singing those songs was therapeutic for me too. I was very moved by the healing power that music had, and felt a new sense of purpose as a musician.

Clare Cooper



WAS PLAYING THE Blue Note in Tokyo and after the second show, someone ran backstage to show us a photo of the first tower that was hit. On our way back to the hotel, the van we were riding in had a TV so we were able to watch the news feed of what was going on. We were devastated to say the least! We were stuck in Japan for five days. I remember that when we did finally leave, the air-



plane was all but empty. Arriving at JFK, I realized immediately that America was very different from the country I left two weeks before.

Carl Carter

I WAS IN SPAIN. I went to the cathedral in Barcelona and they were conducting a mass for the victims of 9/11. They saw me and recognized I was American. I have never gotten over the love and warmth I felt from them. I have also never seen more candles in my life.

George Quincy



MY MOST INDELIBLE musical memory of 9/11 involves the late Michael Brecker, the great saxophonist who was due to open a one-week engagement at Iridium on that Tuesday, 9/11. That opening night and the next were canceled, but Mike insisted on fulfilling the rest of the gig, playing Thursday through Sunday, and giving all of the proceeds to the Red Cross.

I was there on one of those nights, along with Mike's wife Susan, some of his management team, and about a dozen others.

It was eerie; before the show, I stood in front of the club, out in the middle of Broadway, which was completely silent



PHOTO: DAVID KERZNER

except for police motorcades roaring through Times Square every few minutes. The burning smell from downtown was heavy in the air – jet fuel and God knows what else. Mike and his Quartet played an absolutely amazing set. He started by announcing the Red Cross donation, and saying, "The people that did this want us to shut down. But this is New York. We play jazz here. We have to do this, to show them and ourselves that we can go on." As is well known by those that were knew and still know Mike Brecker, his musicianship was exceeded only by his humanity. I walked away that night knowing that we'd come out of this, thanks to his words and music.

David Demsey

AS A MUSICIAN, I mostly remember the two days after 9/11. I played in a couple of local clubs in New Jersey on those nights, and they were overflowing with people. People needed to be with one another. They needed music. They needed reassurance that life would go on. People were grieving and loving and affirming life. There was anger, there was defiance, but there was no fear. On one of the nights, I played with the Dalton Gang at Trumpets in Montclair (filling in for my pal Conrad Zulaf).

The great alto player Mark Friedman played a beautiful version of "New York State of Mind" with the band. Some of the guys in the band were crying while we played. It was incredibly moving. I knew people who died and one who had



a miraculous escape. It was all so horrible, but the way the people of the city and suburbs reacted to it all made me very proud to call myself a New Yorker.

Erick Storckman

I GOT UP EARLY to practice a big percussion setup for an upcoming Scott Johnson premiere with New Millennium Ensemble. When I went upstairs around 10 a.m. to brew some coffee, my housemate, trombonist Randy Hestand, was glued to CNN and told me the World Trade Center had been hit by a plane. Dumbfounded, I looked at the TV and exclaimed, "Holy sh\$!, there's so much smoke you can't even see the south tower!" Randy, very deadpan said, "That already collapsed about an hour ago, man." A few minutes later the north tower fell before our eyes. It was truly shocking to imagine how many lives were lost at that moment. Outside the house in Englewood, all the back roads were clogged all day with diverted traffic from the George Washington Bridge, folks just sitting outside their cars listening to the radio in shock. For the next several days, even in Englewood, we could smell the fires. Driving in that Friday morning to accompany dance classes at Marymount College was surreal indeed. The dance students were still in shock as was I of course, and the energy in the class was very low. The teacher leading class just said, "If you're here today, you're here to work, people. Let's go!" I just drummed my heart out that morning.



John Ferrari

ON THE MORNING of 9/11, I was supposed to fly to San Francisco. I had been invited to take an audition out there for the New Century Chamber Orchestra. I had an eerie feeling, and a voice actually told me in my head that “Sept. 11 is not going to be a good day to fly.” I didn’t heed that voice.

I had originally planned to fly on the plane that was going through Newark. Nevertheless, my friend wanted to fly with me on that date, and I changed my airlines to a JetBlue flight. On that morning, I had



(for some strange reason) not packed my bags. I seemed unwilling to do so. I woke up suddenly, feeling the reverberations all the way up to my Bronx apartment. I turned on WNYC, heard something, and then nothing... white noise. I turned on the news and watched the horror of the plane hitting the second tower. I had grown up in the Village, with views of the Twin Towers

out my bedroom window. My mother had worked there once and had witnessed the 1993 bombing. Thankfully, she no longer worked there.

The next morning, I went to three hospitals with my mother, trying to donate blood. (We both have O-positive blood, which is universal donor.) We were turned away as there were too many people offering to donate. This taught me that although there is great evil, there is also great good. People in New York and elsewhere came forward in droves to assist and comfort.

Two days later, my friend and I went down to Ground Zero and played as close to the fence as possible, to give the workers some form of solace through music. Many of them thanked us, leaving with downcast hearts after 36-hour shifts of searching.

Musicians came together all over the globe to perform many benefit concerts. Music was then probably the most unifying force for healing.

Cut to a number of years later. I ended up working as a hospice musician for nearly four years. I found that the music comforted not only the patients, but their families, friends, and the staff of the hospitals. Music is a great healer.

Rachel Petite

I WAS WORKING AS a drummer in the show band at Kutscher’s Hotel in the Catskills. I developed a bad case of psoriasis and was going to Rockefeller

Research Hospital once a week to test a new drug for my condition. I would usually drive in, but on 9/11, I took the train from Middletown to Hoboken, where you changed to the

PATH train to get into Manhattan. We passed the World Trade Center stop and the conductor yelled, “Look! The World Trade Center is on fire.” That was right after

the first plane had hit. I had to get a subway up to 70th Street and York Avenue to go to the hospital. I was late and could not find a working pay phone or get a cab. When I got there, I watched the T.V. when the second plane hit. It was unreal. Of course, I could not get out of the city that night. I slept in the hospital. When I went in the street, people were lined up all over the street by the hospitals to give blood. Unfortunately, the blood was not needed since all of the victims in the



World Trade Center had died. I got the train back upstate the next day. I will never forget that day.

Leonard Seed

I WITNESSED THE 9/11 attacks from my living room window at Waterside Plaza, on 25th Street. My three-year-old daughter was stacking Lego blocks as the towers fell. When I went out onto the street, legions of ashen-faced workers silently marched up First Avenue. In the next days, I found myself singing with my guitar

at Union Square at candlelight vigils, leading people who had convened to give comfort, seek support and share in the words and music of John Lennon, Carole King, George David Weiss, as posters with pictures of those missing surrounded us.



Brian Muni

We didn’t have space to print all responses here. Look for more in the next 802 NOTES e-mail newsletter.

‘We checked out M16 rifles with live ammo’

MY MEMORIES OF 9/11 are as surreal as a painting by Salvador Dali. I was stationed at the West Point Band at the United States Military Academy as a trombonist. We were in the middle of rehearsal when one of the band members came into the rehearsal hall and whispered something in the colonel’s ear. We took a break and went to the lounge area and turned the TV on. As the entire world watched, we were in shock as another plane hit the second tower.

We did not return to rehearsal but waited to hear what our next order of the day would be. Eventually the word came down to us to return home to our quarters and wait for further information. We were told the academy was locking down at 12 noon. No one was coming on or off after that time.



I went home and eventually heard from my future husband, who also worked at West Point. He came over that evening. At about 11 p.m. the phone rang. It was the non-commissioned officer in charge of scheduling a security team that would be used to help guard West Point for the following weeks. I was told to report to the weapons armory at 5:30

a.m. We were met by other members of the Army and we checked out M16 rifles with live ammo. I have to admit, there were some woodwind members of the band who I felt should not have a weapon, but that is another story.

It was a very nervous time for all of us. I personally was assigned to guard part of the Hudson River by the boat marina. At one moment I had to challenge a man who was walking up the railroad tracks. I didn’t know who he was, if he was carrying a weapon, or if he was going to try and blow something up. It turned out he was the harbor master himself. He actually appreciated how I wouldn’t let him proceed any further!

All of our lives changed that day. We played many memorial services for the victims of 9/11. It was an honor, but it never got any easier as

time went on. We also played at the Veteran’s Day parade in New York City that year. I’ll never forget the streets lined with family members still holding up pictures of their people with signs asking if we’d seen them anywhere. The looks on their faces and the tears flowing were heart wrenching. Sadly, I’m sure many of them were never found.

I continued to play an occasional Broadway show while still stationed at the West Point Band. I was always looking up at the sky on my way to a show.

I retired from the West Point Band in 2005 and now live upstate. I think our great nation was so innocent before we were attacked at home. I pray it never happens again, but if it does, I’ll gladly report to the Armory again.

Lori Salimando-Porter

'Follies' revival on Broadway does it right, with a 28-piece orchestra. That's a...

BIG SOUND

By MARY DONOVAN
with MARISA FRIEDMAN

WHEN IT COMES to live music on Broadway, it doesn't get much better than this. The Kennedy Center's \$7.3 million revival of Stephen Sondheim's "Follies" is now in previews at the 1,595-seat Marquis Theatre and is set to open on Sept. 12.

"At the first instant of our first rehearsal, the sound of the orchestra took my breath away," cellist Laura Bontrager told Allegro. "I hadn't expected to feel such a difference from other show orchestras I've been in, but I was really knocked out."

The minimum number of musicians required at the Marquis is 19, but "Follies" will be coming in at 9 above that. Best of all, producers have stated that

there will be no cuts list, meaning that the size of the orchestra is guaranteed to stay at 28.

(Under the Broadway contract, a cuts list means that producers who engage more than the minimum for that theatre can reduce the size of the orchestra after a certain number of performances.)

"Follies" will also not include any recorded music. The audience will be treated to the original orchestrations and original intent of the 1971 production.

"If you really want to claim the artistic high ground, when the show calls for a large orchestra, give the audience what they want," said cellist Peter Prosser, who played in "West Side Story" and "Gypsy," which both used larger orchestras.

The production opened at the Kennedy Center on May 21 and accomplished a successful two-month limited run.



Above, members of the orchestra from the 2011 Broadway revival of "Follies," pose at a

There was much speculation whether or not the production could make the move to Broadway and retain its large cast of 41 members and its sizeable orchestra of 28 musicians.

We considered these ingredients absolutely essential to a successful Broadway run.

Another consideration was the star-studded cast, which included Bernadette Peters, Jan Maxwell, Linda Lavin, and Danny Burstein. Could they be enticed to do the Broadway run?

Three of these top actors were quoted in a recent story in the L.A. Times about

what "Follies" meant to them.

As a child, Linda Lavin attended the Broadway opening of "Follies" on May 4, 1971. She said, "I remember the overwhelming sight and feel of it. 'It was just this huge, impactful, passionate piece of work...with moments I'll never forget.' Lavin went on to suggest that what makes for a spectacular production, the large cast, orchestra and set may make it unattractive to Broadway backers. We're glad she was wrong about this!

In the same story, Jan Maxwell said that "Follies" is "a beautiful piece...I've never experienced this type of artistic

I'm so pleased to hear that the revival of "Follies" will be using the original complement of 28 musicians. The music is the soul of a musical – it's important to feel that it's being made live and in the moment, supporting and reacting to what's happening on stage.
– Ted Sperling



PHOTO: C. CROFT

recent rehearsal. Local 802 applauds the producers for using such a big sound.

expression in a musical.”

Finally, Bernadette Peters warmed our heart when she said, “When I first heard the 28-piece orchestra start playing at a run-through, I just started to cry.” We couldn’t agree more.

“I think the producers of ‘Follies’ realize that this show has some of Stephen Sondheim’s most heartfelt music,” violinist Robert Shaw told Allegro. “To do justice to Jonathan Tunick’s brilliant orchestrations, a full orchestra was of utmost importance.”

The original Broadway production of “Follies” ran for 522 performances and 12 previews. It was nominated for 11 Tony Awards and won seven. It was actually not a commercial success, but ultimately became a Broadway classic as predicted by a young Harvard student named Frank Rich (who later became the theatre critic for the New York Times).

Critic Clive Barnes wrote that “‘Follies’ has some of the best lyrics I have ever encountered, and above all it is a serious attempt to deal with the musical form.”

“Follies” last came to Broadway in 2001 at the Belasco Theatre. That ver-

sion was significantly stripped down; producers hired only 14 musicians and it was not a critical success. Six years later, a concert version using the full orchestra was produced as part of City Center “Encores!”

Local 802 would like to say to the musicians, cast and crew of “Follies”: Welcome to Broadway and welcome to New York City, the live music capital of the world.

And to the producers, a special thanks. They are:

- The John F. Kennedy Center for the Performing Arts (David Rubenstein, chair; Michael M. Kaiser, president; Max A. Woodward, vice president)
- Nederlander Presentations
- Adrienne Arsht
- The HRH Foundation

We applaud you for doing it right.

“I am so very happy that this choice has been made,” Broadway conductor Kristen Blodgett told Allegro. “I’m thrilled for the orchestra members, the brilliant cast, the wonderful music director Jim Moore...and oh so glad for Mr. Sondheim. I can’t wait to hear it.”

“Follies” is a unique musical, wrapped in romance and a sense of theatrical mystery. Included in Sondheim’s beautiful, finely crafted and probing score is a panorama of musical styles from America’s Golden Era of popular music.

Its orchestra – full strength at 28 musicians and uncontaminated by electronic devices – provides not only accompaniment for singing and dancing, but color, atmosphere and subtext.

I can think of no musical that better shows what the orchestra can do for the theatre, if given the chance.

**– “Follies” orchestrator
Jonathan Tunick**



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21698

Are you experienced?

The Actors Fund is looking for entertainers over 60 to take part in a new study

DO YOU LIVE near Local 802 and are you over 60? The Actors Fund will soon be conducting a survey of experienced entertainers living in the neighborhoods of Clinton/Hell's Kitchen and Chelsea. These neighborhoods have historically been home to people working in the performing arts.

With the number of people over 55 doubling in the next 20 years and Manhattan Plaza already home to over 1,000 seniors, the Actors Fund is focusing on these neighborhoods to better understand the changing needs of older performing arts professionals.

The survey will be conducted from early October through December. The

findings will help provide a better understanding of needs, identify gaps in services and help the Actors Fund organize and further develop resources and services for seniors in the entertainment and performing arts community.

Local 802 members who are over 60 and who live in these neighborhoods should look for a postcard in the mail

soon with information on how to take the survey. Or visit www.actorsfund.org/CommunitySurvey in the near future for more information. You can also contact Judy Rosch at (917) 281-5988 or jrosch@actorsfund.org.

The Actors Fund sponsors programs and activities for all entertainers. See www.actorsfund.org.

On Tour in Japan

Three months after Japan's most powerful earthquake changed the country forever, the Met Opera was performing there...

By DUNCAN PATTON

THE METROPOLITAN OPERA traveled to Japan in June for a three week tour. Fourteen performances of three different operas plus one symphonic concert were given in Nagoya and Tokyo. This was the Met's sixth visit to Japan since 1988, but the company's first tour of any kind since 2006 (which, coincidentally, was also to Japan).

Prior to the trip, there was great concern among company members about the safety of traveling to Japan following the Tohoku earthquake and tsunami, and subsequent issues at the Fukushima Daichi nuclear reactor. The orchestra committee insisted to Met management that these concerns be addressed. The Met responded by bringing in Dr. David

Brenner, an expert on the biological effects of radiation from Columbia University. He addressed the company, and provided written materials and made himself available for follow-up questions. While in Japan, each member of the tour was given a liter of bottled water each day, as there had been previous reports of elevated levels of radioactive iodine in the Tokyo water supply. Additionally, the Met made contingency plans for evacuation of the company in case of an emergency.

Artist cancellations were another challenge to this tour. Several of the top-line singers scheduled to perform pulled out, some at the last minute. Music Director James Levine was unable to make the trip due to ongoing health issues. Management had to scramble to put together casts, but was able to find quality artists



PHOTO: JEEHAE LEE

Above, a welcome party for the Met Opera, upon arrival in Japan.

for all performances. Principal guest conductor Fabio Luisi stepped in for Maestro Levine's performances. (Gianandrea Noseda also conducted, as scheduled.) A number of orchestra members also did not participate in the tour.

Once in Japan, members of the company found negligible effects from the disasters. The bright lights of Tokyo were perhaps slightly subdued (due to energy conservation), and audiences were somewhat smaller than hoped. There was only one performance where musicians were able to feel in the orchestra pit the gentle rocking of an aftershock. Outside of the actual disaster area, the

largest concerns of the Japanese seemed to be about the economic effects of the crisis. Additionally, what the Japanese people seemed to really yearn for was a return to normal life. In our own small way, the visit of a major international performing arts group such as ours provided a step in that direction. We did hear sentiments like "thank you for coming" numerous times from Japanese friends and patrons.

Highlights of the tour for the musicians included our sold-out concert in Suntory Hall with Maestro Luisi, featuring two Strauss tone poems, two Italian overtures and four vocal soloists. This program was almost completely changed at the last minute from the original due to artist cancellations, which called for incredible work by Met librarians in New York and Japan.

Also, at the final performance, of "La Boheme," the orchestra and entire company were invited on to the stage to share in the seemingly unending applause and cheers from the audience. This level of appreciation and enthusiasm certainly helped make the whole arduous and challenging tour feel worthwhile for those who participated.

Duncan Patton is a timpanist for the Met Opera.



From left, Elaine Douvas, Winnie Lai and Pedro Diaz



The Met Opera rehearsing "Lucia di Lammermoor" with Maestro Noseda



From left, Lynn Bernhardt, Duncan Patton, Rick Barbour, Scott Stevens and Greg Zuber



"The Wrecking Crew" is a new documentary about the top studio musicians in L.A. who created more classic grooves than you can imagine. Above, Carol Kaye and Bill Pittman.

By DOUG RAMSDELL
Dugsdale@verizon.net

MOST MUSICIANS KNOW that the made-for-TV rock group The Monkees didn't play their own instruments on their hit recordings. Fewer know who did: an aggregation of super-hot L.A. session players – all AFM members – who came to be known as the Wrecking Crew. But until I saw the film "The Wrecking Crew," I didn't know the half of it.

The Byrds' first album? The Wrecking Crew did that!

The Beach Boys? The Wrecking Crew!

The Association? Sonny and Cher? The Carpenters? The Ronettes? The Tijuana Brass? The Righteous Brothers? The Crystals? Wayne Newton?

The Wrecking Crew did it all!

These were crack session players who moved effortlessly through many different styles: pop, jazz, rockabilly, but primarily the two-minute-thirty-second

The Wrecking Crew were crack session players who moved effortlessly through many different styles...

world of hit records that America listened to all through the sixties and seventies. If it was a hit, and it recorded in L.A., The Wrecking Crew cut the tracks.

I first heard rumors about the film many years ago, on original Crew bassist Carol Kaye's Web site. Denny Tedesco, son of Tommy Tedesco (one of the Crew's guitarists) had started filming it when his father was diagnosed with terminal cancer. After Tommy died, Denny kept filming, and interviewing. When I heard his finished film would be playing at the IFC Film Center in New York a couple of years ago, I went, and kept on going – sat through it five times, mesmerized and exhilarated.

It's hard to explain what a thrill it is to hear the music you grew up with, and for the first time hear and see the guys (and mostly guys, too, except for pioneering Fender bassist Carol Kaye) talking about what it was like to be at the top of their game, and at the center of a thriving recording scene. It's a movie full of affectionate reminiscences, hilarious and touching musician talk, instantly recognizable music, and best of all, a bunch of formerly anonymous players finally, at long last, getting the credit due them.

Live, onscreen, either talking or talked about, are Crew guitarists Tommy

Tedesco, Bill Pitman, Barney Kessel, Al Casey, and Glenn Campbell; pianists like Larry Knechtel, Don Randi, Al DeLory, Leon Russell, and Mike Melvoin; bassists including Carol Kaye, Chuck Berghofer, Lyle Ritz, and Joe Osborne; percussionists Hal Blaine, Earl Palmer, Julius Wechter, and Frank Capp; wind players like Plas Johnson, Jay Migliori, Bill Green, Roy Caton, Jim Horn, Steve Douglas, Lew McCreary; singers, composers and producers including Nancy Sinatra, Jimmy Webb, Cher, H.B. Barnum, Bones Howe, Herb Alpert...the list is pretty near endless.

THERE ARE SOMBER moments too, like watching trombonist Lew McCreary and percussionist Julius Wechter (Tijuana Brass, Baja Marimba Band) recalling sessions and players they'd both worked with, a scant few months before they both died; and a fatalistic Al Casey (who came to L.A. in the mid-50's as a rockabilly guitar hero, and stayed on to contribute the fingerstyle guitar on Nilsen's "Everybody's Talkin'"), as well as the guitar intro to the Frank and Nancy Sinatra duet "Something Stupid") talking about getting a call from a young session player who'd been hired to play "like Al Casey" and needing pointers; Al deadpans, "I had the date open, too").

"The Wrecking Crew" has been characterized as a "Standing in the Shadows of Motown" for the West Coast studio scene, since it gives previously unknown (or, known only to a few) players an identity, placing them in the fabric of American pop music. And frankly, at a time when Local 802 is fighting so hard for recognition for musicians, and credit for their true contribution to our cultural life – well, here's a chance to see a movie that does the same thing – memorably, humorously, and affectionately. It's a look at the craft, and the heart, that every working musician – L.A., New York, wherever – puts into their performances and their careers.

Filmmaker Denny Tedesco is aiming for a national theatrical release as well as an eventual DVD release, but the music licensing fees (even with generous help from the record companies) are enormous.

A RARE SCREENING will be happening later this month, on Sept. 28, at the Ciccone Theatre on the Bergen Community College campus, a short hop and a skip from Port Authority on the 163 bus. I sure won't miss it – but will regret only getting to see it once, this time around. For more information, e-mail Denny Tedesco at DennyTed@mac.com.

Are the arts a luxury?

Of course not – but it's time the city woke up and realized it

By K.C. BOYLE

Kboyle@Local802afm.org

WHEN TIMES ARE bad, teachers and the arts make easy targets. True to form, New York City has indeed cut spending on education during this recession. However, this has not gone down without a fight. There have been fierce battles between concerned teachers, parents and elected officials.

In the end, the city's budget cuts did not produce teacher layoffs but still resulted in a 2.4 percent average cut to the city's schools.

Although it is not entirely clear which programs each individual school will cut right now, watchdog groups such as the Center for Arts Education have concluded that art and music education are the most likely to see a decrease in funding. Furthermore, in June, the center released a study that indicates arts education has become a clear target for spending cuts at the Department of Education.

According to the study, funds for musical instruments and arts supplies have dropped by nearly 80 percent or \$8.4 million over the last four years. In addition, the study also found that 23 percent of New York City public schools have no full or part-time licensed art teachers.

"Schools are really disinvesting in a

well-rounded rich curriculum and providing students with less of an opportunity to develop innovative and critical thinking skills," Doug Israel, the director of research and policy at the Center for Arts Education, told Allegro. Israel also pointed out "New York City public schools are only spending on average \$2 per student on art supplies and musical instruments. So the question is, what can you really buy with \$2? A pack of guitar strings or a box of crayons?"

In the city that many consider to be the art and music capital of the world, there is no shortage of advocates speaking out against the city's current educational policies.

Some critics insist that teachers and principals have been forced to focus more on standardized test scores than on a well-rounded liberal arts education that emphasizes the importance of fine arts and music in addition to standard disciplines such as math and science.

"When principals are being evaluated on performance, the first place people are going to cut are art and music, things they may think are not a part of standard education," New York City Council member Robert Jackson told Allegro. Jackson serves as the chair of the Education Committee.

Despite the decline in arts education spending, Mayor Bloomberg often cites



graduation rates – which have risen over 40 percent since 2005 – as an indicator that public schools are heading in the right direction.

Critics believe the majority of the 1.1 million New York City students are unprepared for college. "While we may be moving more students out of high school, they may not necessarily be prepared for that next level of work," said the Center for Arts Education's Doug Israel.

In June, Mayor Bloomberg himself announced that although graduation rates are on the rise, close to 65 percent of students are still not prepared for college. His conclusion was based on criteria established by the New York State Regents Board, which requires students to achieve a score of 80 or above on state exams.

While much can be said about the subjectivity of test scores and statistics, many education advocates point out that students and parents feel that arts education is an essential component to a rich liberal arts education.

"Parents who know about art, know that a well-rounded education is best for students," said Council member Jackson. City officials also acknowledge an uphill battle with funding arts education as the nation emerges from a deep recession. With another rocky budget season on the horizon next year, Jackson urges arts advocates to keep the pressure on in an effort to avoid catastrophic cuts next year.

To get involved in these efforts, contact my office at Kboyle@Local802afm.org or (212) 245-4802, ext. 176.

New York Public Schools spend just \$2 per student on art supplies and musical instruments

A STORY THAT NEEDS TO BE TOLD

What really happened to the Philharmonic Orchestra of the Americas

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.

SOMETIMES, IT'S NECESSARY to take a deep breath, look back, and ask, "What happened?" In June, we learned that the Philharmonic Orchestra of the Americas was canceling its upcoming season and suspending operations. This came after musicians had spent months in negotiations with the ensemble, moving toward the goal of a permanent union agreement. The story of this campaign deserves to be told.

Founded in 2006 by its dynamic conductor Alondra de la Parra, the Philhar-

monic Orchestra of the Americas had risen in stature through the hard work and dedication of Ms. De la Parra and the equally hard work and dedication of the musicians, who have been with her since her days at the Manhattan School of Music.

While the orchestra was growing in prominence, the musicians were also growing professionally. Many, if not all, had been involved in the music scene to the point where they had become members of Local 802 or had had contact with the union through their work in other orchestras, recording, Broadway or in the club date industry.

Local 802 is the obvious route for musicians who expect to make a living wage, earn health benefits and win pensions. We have a proven track record, and we represent every professional musician in New York City and beyond. Despite this, the route to unionization in this campaign was not as inevitable as it could have been.

What happened with the Philharmonic Orchestra of the Americas when its musicians, its management and Local



PHOTO: ALYN STAFFORD

802 all came together is worth examining. In this convergence lies the story of how musicians can, by working together, continue to set the standards in the New York music industry, preserve the legacy of live music and therefore strengthen themselves.

THE PHILHARMONIC ORCHESTRA of the Americas first appeared in major halls in Local 802's jurisdiction when it performed in 2009 at both Lincoln Center's Alice Tully Hall and at City Center, where the orchestra has its offices.

The Tully engagement should have set off our alarm. Our major halls are our firewalls and we cannot let orchestras chip away at our standards there.

Although we missed the Tully engagement, we were on top of the situation at City Center.

In fact, one of our most important freelance orchestras, the Orchestra of St. Luke's, had lost this engagement be-

cause the Philharmonic Orchestra of the Americas had undercut the freelance orchestra scales.

Local 802 contacted City Center about the situation. City Center understood that this event would damage its relationship with us. So City Center paid the musicians from the Philharmonic Orchestra of the Americas out of its own pocket, over and above what management was paying, in order to bring the musicians' paychecks up to our standards.

In other words, Local 802 was responsible for getting the musicians paid more.

However, we made a mistake. We didn't tell the musicians that the union was the reason they got the boost in salaries for this service. A valuable opportunity was lost at this juncture.

Now fast forward a year. The Philharmonic Orchestra of the Americas is again planning a performance at Alice Tully Hall. And again, they are paying their musicians below standards. Musicians from POA contacted us. They were concerned about the pay, their careers, and their relationship to Local 802.

So in June 2010, the union sent representatives to speak with POA management, but we were rebuffed.

Then, a week prior to the Tully Hall

What does it mean when musicians are fiercely loyal to their conductor – but at the same time, they know they deserve more?

*The 2012-2013 Local 802 directory will be printed at the end of this year.
Thousands of musicians receive a copy of this book and use it as a vital resource.*

Is your information correct?

Here's how to check:

1. You must be a current member of Local 802 and know your union card number.
2. Go to **www.Local802afm.org**. From the menus at the top of the screen, click LOGIN (at the far right).
3. Once you're logged in, on the left side of the screen find the label in red called "Search Directory." Click on it.
4. Using the prompts on this screen, search for your own entry. Click on your name. Your information should be displayed. This is the exact information that will be published in the next directory.
5. The information in Local 802's database for you is: **your name; one primary instrument; up to seven secondary instruments; address; home phone; business phone; e-mail; fax; pager; cell phone; and whether you are a conductor, arranger or copyist.**
6. If any of this information is missing, it means we don't have it. However, it's O.K. if some of the information is blank. For instance, if you only play one instrument, you won't see any secondary instruments listed. Or, if you don't own a pager or fax, you won't see these fields filled in.
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8. If you would like to use a nickname or professional name, please include that information in your e-mail to **Membership@Local802afm.org**. Use the screen as your guide. Whatever you see on the screen is what will be printed in the directory.

*If you don't have e-mail or if you have any problems that you wish to resolve by phone, please call the Membership Department at (212) 245-4802.
If you have problems or questions with the Web site, contact Joe Rodriguez at (212) 245-4802, ext. 139 or **Jrodriguez@Local802afm.org**.*

THE DEADLINE FOR ALL CORRECTIONS IS NOV. 16.

Your union dues must be current for your name to appear in the directory.

concert, President Tino Gagliardi called a meeting with musicians.

We quickly learned that the musicians were fiercely loyal to their conductor and dedicated to the success of the orchestra.

The problem was this: POA was about to give a concert at a major hall while paying musicians less than our standards. The concert was a week away. With no time to form an orchestra committee, we had to act quickly.

Finally, orchestra management got the message. They knew that there was a real threat of a job action at Tully Hall. What followed was a game of cat and

mouse. Management met with us, then stalled. The union ramped up plans to picket the Tully Hall concert.

Ultimately, four days prior to the concert, we were able to win a single engagement contract for the Tully Hall concert, and – more importantly – we also won union recognition, which allowed musicians the chance to bargain for a long-term agreement.

AS WE PREPARED the musicians for negotiations, the depth of loyalty to Ms. de la Parra was evident. Musicians were concerned that the union might financially endanger the orchestra which they had

helped nurture and make successful.

Our relationship with musicians was skittish at that point. It was clear that we had failed to develop a strong relationship with them, and we could have done better. Despite that, the musicians, along with their desire for success as an orchestra, had professional concerns that were soon to manifest themselves.

After setting up some initial bargaining dates with POA management, musicians told us they needed more time to prepare. Around this time, they set up a Facebook page to discuss their own issues, and began taking nominations for their negotiating committee. This was a

crucial step and it showed us that musicians had started to take ownership of the process.

It also showed us that musicians were ready to speak to management about their concerns not from a position of weakness, but on an equal footing – an equal footing provided by their union. No longer were the musicians merely employees of the Philharmonic Orchestra of the Americas. They were recognizing their own professional interests and bringing these interests to their employer. This is what forming a union is all about.

Next month: the negotiation process.

Local 802 softball team makes it to the playoffs

PLAY BALL!

BY CLINT SHARMAN

BATTER UP! As Allegro went to press, the Local 802 Musicians A.M. softball team had won its first playoff game in several years, a 3-to-1 victory over RJK Productions, last year's championship runner-up.

Local 802 competes in the Performing Arts Softball League, which is a 12-team league comprised exclusively of entertainment professionals in New York City. We play against members from other unions like AFTRA as well as entertainers associated with the Gotham Comedy Club and the Nokia Theater.

Interest in our team has been so high that this year a second Local 802 team was formed to play in the league's afternoon division. The Local 802 officers and Executive Board were fully in favor of the additional exposure for the union in Central Park and graciously gave their support.

Sammy Oatts was instrumental in organizing the new afternoon team and took on the role of manager. Members of the new team include Pat Milando, Mitch Frohman, Matt Mead, Antoine Silverman, Louis Crocco, and Kevin Batchelor, to name just a few.

Now that we have a morning and afternoon team, we're out there all day, adding to the rich, diverse fabric of New York City society and providing great exposure for Local 802. Each week we are approached by curious people in the park who ask about our team and our union. They come to see our union as real people, not just an organization. Jay Blumenthal, our outgoing financial vice president came to a recent game and left very impressed. He said that sponsoring our softball teams is "money well spent," on a public relations level alone. He also told me, "Let the team know how proud we are of all of you."

As Allegro goes to press, the results of the playoffs should be in. Did we go the distance? See www.802softball.com for the final results. And e-mail me at Clint@TromboneMan.com if you want more information on trying out for the team next year or where to watch us. It's a great way to spend your summer days!

Clint Sharman is a member of the Local 802 Executive Board and manager of the Local 802 Musicians A.M. softball team.



This year, Local 802 sponsored two teams. Pictured above is the union's morning (A.M.) team. Back row: Shawn Olsen, Shawn Andrew and Joe Barati. Front row: Jeff Nelson, Clint Sharman, Greg Toroian, Jason Covey. All photos on these pages by Walter Karling.



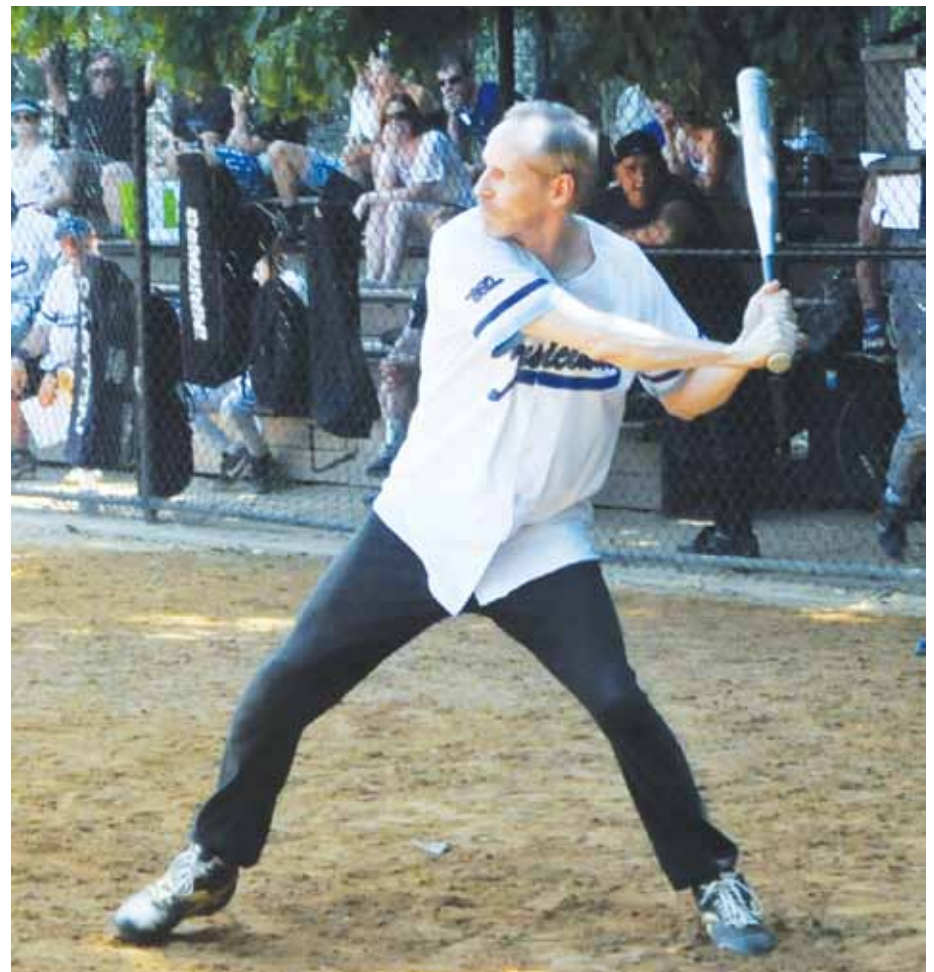
Patrick Dabdoub of the afternoon (P.M.) team delivers a fastball.



Above, Greg Toroian (batter).



ow, from left: Jim Robinson, Rod Kinter, Seneca Black, Todd Montgomery, Marc Rosenthal, Dave y and Jack Mead. Not pictured are Wayne DuMaine, Rich Ford, Steve Ouellete and Marie Stack.



Mighty Dave "Boomer" Olsen at the bat



) is about to crack another base hit. At right, outfielder Shawn Andrew shags a fly ball.





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Peter Labella, Violinist and Orchestra
Personnel Manager, Chicago Lyric Opera

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Larry Grika, Emeritus violinist, Philadelphia Orchestra

"Absolutely incredible! Wonderful tone. Would this revolutionize the music business world?"

Rafael Frühbeck de Burgos, Chief Conductor of the Orchestra Sinfonica Nazionale della RAI, Torino, Italy, and Music Director of the Dresden Philharmonic Orchestra, Dresden, Germany, Conductor Emeritus of the Spanish National Orchestra.

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Paul Rosenthal, Artistic Director, Sitka Summer Music Festival

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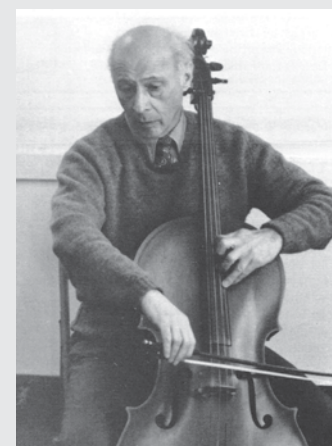
Dorothy Astwood



Frank Foster



William T. Harry



Sam Reiner

DOROTHY ASTWOOD

DOROTHY A. ASTWOOD, 94, a pianist, died on June 2.

In her high school years, Ms. Astwood performed on the “Dot and Dash Show” on local radio in Erie, PA. During the 1930’s, she played the piano on a cruise ship between Erie and Port Dover, Canada, and with local bands. Prior to World War II, she moved to New York City, where she was a special booking agent for the New York Central Railroad as well as a pianist. Known professionally as Billie Martin, she was well known throughout the Hudson River Valley as a pianist at numerous restaurants and supper clubs.

Ms. Astwood also worked in the advertising department of the Poughkeepsie Journal in the 1960’s and taught piano in the Fishkill area.

The family suggests that memorials may be made to the Emergency Relief Fund, Local 802, American Federation of Musicians, 322 W. 48th St., New York, NY 10036.

She is survived by her son Norm and his wife Kristy, daughter Nanci and her husband Jack, sister Jeanne and her husband Willard, grandchildren Lara, Jennifer, Heather, Andrew and Lindsay, and great-grandchildren Katie, Amanda and Lucia.

Edited from the Poughkeepsie Journal.

FRANK FOSTER

FRANK FOSTER, 82, the jazz saxophonist, died on July 26. He had been a member of Local 802 since 1954.

During his 11-year tenure with Count Basie, Mr. Foster not only played tenor saxophone and other woodwinds but also contributed numerous arrangements and compositions for the band, including the jazz standard “Shiny Stockings,” “Down for the Count” and “Back to the Apple.” He also wrote for Sarah Vaughan and Frank Sinatra, and was later commissioned to write a piece for jazz orchestra for the 1980 Winter Olympics: “Lake Placid Suite.”

After Basie’s death, Mr. Foster returned to assume leadership of the Count Basie Orchestra from Thad Jones in 1986. He won two Grammy Awards while leading the band until 1995.

However, he was proudest of his own big band: Frank Foster’s Loud Minority. He also played as a sideman in drummer Elvin Jones’ combo and co-led a quintet with a fellow Basie veteran, saxophonist-flutist Frank Wess.

Mr. Foster served as a musical consultant in the New York City public schools and taught at Queens College and the State University of New York at Buffalo.

He was recognized in 2002 by the National Endowment for the Arts as a Jazz Master, the nation’s highest jazz honor. In a statement expressing sadness at Foster’s

death, NEA Chairman Rocco Landesman called him “an extraordinary saxophonist, composer, arranger, bandleader, and educator.”

Mr. Foster is survived by his wife Cecilia, children Frank Foster IV, Andrea Jardis Innis, Anthony and Donald, and six grandchildren.

Edited from the AP.

WILLIAM T. HARRY

WILLIAM T. HARRY, 86, a cellist and a Local 802 member since 1946, died on Jan. 8.

Early on, Mr. Harry won a scholarship to Mannes College of Music and studied cello with Lief Rosanoff, one of the great disciples of Pablo Casals. While still in school, Mr. Harry won the position of first cello with the Frank Kneisel String Symphony of New York.

During his career, he performed often with his wife, violinist Nannette Levi. They played in the New Orleans Symphony together and were the first to perform the Brahms Double Concerto there. They performed on the NBC show “Portraits in Music” and recorded for radio and TV in Europe on the Orion label. They performed in various trios together, including the Gotham Trio, which Nanette founded.

From 1952 to 1955, Mr. Harry was the cellist with the Everett String Quartet at Tulane University. He also played with the

San Antonio Symphony.

Mr. Harry later won first chair at Radio City Music Hall. He performed at Carnegie Hall and Lincoln Center. In a 12 month period he played 460 performances of “My Fair Lady.”

Bill was a self-proclaimed model railroad train nut. In his Manhattan apartment he built an “O” gauge model based on the New Orleans interurban trolley system, with over 100 hand-made cars.

Mr. Harry is survived by his nephew Ben, nieces Jill Norris and Mary Faye Putnam, and their families.

The family suggests contributions be made to Mannes College (www.Mannes.NewSchool.edu) and the Violoncello Society (www.VioloncelloSociety.org).

SAM REINER

SAM REINER, 98, a cellist and a Local 802 member since 1938, died on April 24, 2011.

Mr. Reiner began studying the cello at age 17. He and his high school quartet won a competition in Michigan and were awarded full scholarships to the Eastman School of Music. In his second year he played with the Rochester Philharmonic under Fritz Reiner.

Years later in New York, he studied with virtuoso cellist Emanuel Feuerman and later won associate first cellist with the Minneapolis Symphony under Dimitri

Remembering Joe Madding

BY GREG HENDERSHOT

A TRUE MUSICIAN AND entertainer has passed. Joe Madding, 91, a drummer, banjo player, keyboardist and multi-instrumentalist, died on July 23. He had joined Local 802 in 1953.

Joe, whose first nickname was Buddy, was born in Pine Bluff, Arkansas. He loved to sleep outside. Once, when he was around 10, he heard an amazing thumping sound that shook him to his core. That sound came from the Baptist Church down the road. He snuck over, stuck his head in the church, and found the church's percussionist Ezra playing the drums. Joe asked if he could hit that thing. Ezra put the stick in his hand and that was all it took.

Joe couldn't stop playing the drums and taking lessons, much to the chagrin of his mother and the detriment of his schoolwork. Finally, he was sent to Riverside Military Academy in Gainesville, Georgia. He excelled there and became the school's drum major.

He later graduated from the University of Florida and from Fordham University, where he earned a Ph.D. in psychology. But he would always tell people that he was a drummer first. In fact, he scheduled his patients around his gigs!

During World War II, Joe became a pilot, rising to the rank of captain while serving in the European theatre. During his military time, Joe met the comic actress and

standards singer Martha Raye, who often toured with the USO. Raye offered Joe a spot with her in Miami.

Later, he won a chair on the Arthur Godfrey show in New York City. Around then he earned his second nickname – Joe Madding became “Mad Joe.”

Mad Joe became a studio musician and worked on other TV productions, including the Jackie Gleason and Ed Sullivan shows. Joe was very fond of Gleason. It turns out that Gleason loved music, especially Dixieland music. Gleason once took the band on a train to Florida and had them play Dixie music the whole way.

During his decades in New York City, Joe played with the bands of Lester Lanin, Bunny Berigan, the Kim Sisters and Jan August. He also did a lot of work with Nelson Riddle, who referred to him as the “thinking musician's drummer.”

Once, Joe wrote an arrangement for Denise Lor. After leaving the studio, he was greeted by Irving Berlin, who complimented Joe on his use of strings, saying that it reminded him of another famous arranger. Joe's response was, “Well, if you're going to steal, steal from the best.”

Joe was very humble. He often said that he was simply on the right corner at the right time, and that there were probably a thousand other drummers who could have done what he did. I doubt it.

Later, Joe recorded the groundbreaking rock-and-roll tune “Rock Around The Clock” with Bill Haley and the Comets. He also recorded with Bobby Darin, Lena

Horne and Harry Belafonte. In the 1970's, he recorded “You make Me So Very Happy” and “Spinning Wheel” with Blood, Sweat and Tears.

After moving to southwest Florida, Joe played with big bands, country bands and Dixie bands. Here, he earned his third nickname – “Doc” – due to his Ph.D.

Doc was constantly aware of his audience and made the necessary changes in order to get them out on the dance floor. He had to get them involved or wasn't happy. The only time he complained was when a bandleader didn't watch the crowd.

About three years ago, Joe fell and broke his right hip. I was there. He yelled out, “I just broke my hip! I'll never be able to play drums again!” Well, thankfully, that didn't happen. He went through physical therapy. One day, at 3 p.m., he was finally released from the rehab clinic. That same day, he went home, changed his clothes, and made his 5:30 gig – a three-hour show. The bandleader introduced him as “The Eighth Wonder of the World.” His perseverance won out over his injury. Joe slept the whole next day but the smile that he wore that night and the smiles that he put on the faces of his audience were all he needed to live. It was his oxygen.

Joe's performing schedule finally slowed down two years ago, due to the combination of a knee replacement and the poor economy. Though he wasn't happy about not playing regularly, he never lost his sense of humor or a smile for everyone.



Joe Madding (1920-2011)

He had a special wit and was very quick with a joke or story. No one ever left his company feeling left out.

Joe's last gig was a three-hour event on St. Patrick's Day of this year for his local community, a party of about 100 or so.

He liked everyone he met and was loved by all that knew him. He will be missed by all. God bless you, Joe.

A memorial to celebrate Joe's life will be held in Fort Myers, Florida, at a later date. He is survived by his nephew Thomas E. Madding Jr. as well as myself, his constant companion and caregiver of the past 11 years.

Mitropoulos.

While in the Army, after recovering from injuries received in the Battle of the Bulge, Mr. Reiner played many concerts in Paris with the Army Quartet. It was in Paris that he first heard Pablo Casals play. He was so inspired by Casals that he then decided to change the way he played.

After being discharged from the Army, Mr. Reiner studied with Diran Alexanian, a colleague of Casals. He then played with the Symphony of the Air under Toscanini, became a member of the Camerata Quartet and was first cellist of the American Opera Society, which first presented Leontyne Price, Marilyn Horne, Maria

Callas and Joan Sutherland. During this period, Mr. Reiner played concerts, made recordings and became a member of the faculty of the Greenwich House Music School. Here he taught the cello and played numerous cello recitals, which included the Bach Suites, his passion. He remained at the Greenwich School for 59 years and just retired last year at age 97. A memorial concert will be given for him at the school on Oct. 16. For more information, call (212) 242-4770.

Mr. Reiner is survived by his wife Selma, daughters Louise, Nancy and Janet, six grandchildren and six great-grandchildren.

WE ALSO REMEMBER . . .

John H. Brierly, trumpet
Albert Daversa, guitar
Sonny Gellers, piano
Leonard Israel, trumpet
Henry Jerome, trumpet
Stanley N. Keen, piano
Raphael Kramer, cello
Anthony Licciardello, drums
Cab Lucky, guitar
Bob McCoy, trumpet
Thomas J. Ryan, banjo
Leo Segan, drums
Jerry Solomon, bass guitar

Joseph L. Testa, drums
Royce C. Twitchell, piano
Anthony Warwick, violin

TO REPORT THE death of a member, please call Avelon Ramnath at (212) 245-4802. Be sure to ask about any possible refund of Local 802 membership dues or about the union's death benefit (there are certain eligibility requirements).

SPOUSES OF DECEASED members should call the AFM Pension Fund at (800) 833-8065, ext. 1311, to ask about any possible benefits.

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Airline horror story has happy ending

THIS IS A further chapter in the story of Delta Airlines' relations with musicians. I recently flew from Kansas City to New York City after teaching at the Mark Wood Rock Orchestra Camp. At the check-in counter, an agent began to question me about flying with my viola and electric viola. She "encouraged" me to check one or both. I assured her that when cabled together, both instruments comfortably fit in the overhead compartment of a small plane, and that I had never had any trouble before.

While I was being hassled about my instruments, another agent was busy mistagging my bag. My agent turned pale when she realized my bag had been sent down the loading conveyor with another passenger's claim check. She explained the issue, briefly disappeared, and returned, telling me the problem was solved.

Guess what? It wasn't. My luggage made two round trips to Ghana and spent the next week in limbo; nobody seemed able to locate the bag or return it to me. After days of frustration (which included being told that the Kansas City agent was only trying to "protect" my instruments), I decided to take action: I e-mailed the AFM and copied four high-level Delta executives.

Within hours, Delta apologized and took steps to provide adequate service and compensation. I received my luggage undamaged a few days later, was granted \$875 in travel vouchers, and was reimbursed for all out-of-pocket incidental expenses incurred during the delay. While I would rather not have experienced this ordeal, I was satisfied with the end result of Delta's efforts to make things right.

Thank you for standing up for the rights of flying musicians. The union's constant vigilance and advocacy makes a huge difference and helps members resolve problems when they arise.

Dr. David Wallace

Hello from Vic Carlton

I'VE BEEN A member of Local 802 since 1941 and will turn 92 on Oct. 22. I've played sax and clarinet and sung lead vocals with big bands, all under the name Vic Carlton. I'm also a veteran. I

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.

enjoy reading Allegro and keeping track of what's going on. I now live in Miami and still keep up with playing a few good solos. I would love to hear from friends who remember me. Write me at Vic Carlton, 1201 NE 191st Street, Apt. 105, Bldg. G., North Miami Beach, FL 33179 or call me at (305) 944-9759.

Victor Kaplan (Vic Carlton)

50 years ago this month

THIS MONTH MARKS 50 years since AFM President Herman Kenin wrote a letter (dated Sept. 5, 1961) to Musicians' Guild of America President Cecil Read guaranteeing Guild members the right to return to the AFM without penalty. Kenin further pledged that future AFM National Media bargaining positions would contain proposals for royalties, leading to the creation of the Sound Recording Special Payments Fund and the Film Musicians' Secondary Markets Fund. He also reaffirmed the affected musicians' right to ratify those agreements.

Additionally, Kenin promised to establish the Recording Musicians' Advisory Committee of Los Angeles with rights to submit proposals for and to attend media contract negotiations. This became a forerunner for the creation of the Recording Musicians' Association and for the establishment of the AFM's other Player Conferences – ICSOM, OCSM, ROPA and TMA.

Kenin was first elected at the 1958

AFM convention by delegates who had grown tired of the internal strife caused by the divisive policies of James Petrillo. In 1959, he negotiated for reuse and elimination of MPTF contributions in the jingles agreement, and established the AFM Pension Fund. Kenin's actions in 1959 and 1961 profoundly affected every musician working under today's local and national collective bargaining agreements.

Michael Comins

The writer is a founding member of the RMA-NY and the founding secretary of RMA International.

Unity from coast to coast

IN THE SPRING, I was contracted to hire eight musicians for a three-day film session in Boston for the upcoming feature film "Ted." The original call stated that the production company was only going to pay a straight scale based on SAG rates with no benefits. Through the help of Bob Pawlo in Local 802's Recording Department, AFM Local 9-535 (Boston) President Pat Hollenbeck, and Matt Allen on the West Coast, we received all future benefits of reuse, pension and health benefits. Without their assistance, this job would have been another instance where the musicians would have been left out of future income on this film. It was a team effort of all parties to make this job exactly what it should have been.

A quick thanks to Local 802 percussionist Dave Shank who made this job possible.

Ed Shea

Pennywhistle's rise to fame

READ WITH INTEREST the article in the June issue of Allegro about pennywhistles and recorders. Bill Ochs writes that the pennywhistle became popular in the 1980's and not because of Tommy Makem's appearance on Ed Sullivan in the 1960's. Well, maybe I had something to do with that. In 1985, I recorded a pennywhistle solo on the track "You Can Call Me Al," from Paul Simon's album "Graceland." The album went double platinum. I think it was one of the longest instrumental solos on any pop song, aside from the fact that it was on the pennywhistle.

(By the way, it was a high F whistle.) As a result of this, I got a call from James Horner to go to L.A. to play on a movie score he wrote. The main instrument for this movie was the pennywhistle in D. The movie was called "Project X" starring Helen Hunt and Mathew Broderick. After that, I played on another movie called "Batteries Not Included," which became a blockbuster hit. This involved pennywhistle as well. I thought readers might be interested in this info, since it bears out Bill Ochs's general statements regarding the pennywhistle's rise to fame in the 1980's.

Morris Goldberg

Question about an expense

MY EYES NEARLY popped out when I read in the July/August Allegro that the Executive Board has voted, nearly unanimously, to spend \$1,169 each for 20 new chairs for the board room.

Am I reading this right? Are we really about to spend more than twenty-three thousand dollars for new chairs for the board?

Please tell me there is a decimal point missing somewhere.

Scott Robinson

Recording Vice President John O'Connor replies: I am sympathetic to Scott's point of view. If I were looking at this without background, I would probably have the same first reaction. However, there was a consensus among the board that it was time to get new chairs. Our old chairs had lasted more than 20 years but were at the end of their lives. When we began pricing well-crafted, American-made chairs, we quickly got a lesson in the retail market value of such an item – and it was eye-opening. In the end, a majority of my fellow officers and I did indeed vote to purchase 20 new chairs at \$1,169 each. And this price, believe it or not, was a bargain. We consider the chairs to be a capital investment, one that will last for decades. In fact, the new chairs have improved the Executive Board room so much that it was like redecorating the entire room. Finally, it's worth mentioning that this room is where many of our most important negotiations and meetings take place.



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Tuesday, May 3, 2011

MEETING CALLED TO order at 11:10 AM. Present: President Gagliardi, Financial Vice President Blumenthal, Recording Vice President O'Connor, Executive Board members Covo, Dougherty, Hyde, Roach, Sharman, Assistant to the President Donovan.

It was moved and seconded to approve the April 26 minutes as corrected. Motion carried unanimously.

President Gagliardi reported on negotiations between Cirque du Soleil and the Quebec Musicians Guild of which

EXECUTIVE BOARD MINUTES

Gagliardi has been party to, specifically in respect to wages and benefits paid on work done in Local 802's jurisdiction. Discussion held.

Gagliardi reported on scheduled auditions for Orquestra Sinfônica Brasileira (OSB), which are being boycotted by the Federation Internationale des Musiciens (FIM) and which Local 802 is

requesting its members to refrain from taking part because of the orchestra's unfair dismissal of half its orchestra members. Discussion held.

Financial Vice President Blumenthal reported on a grievance with the Village Light Opera Guild that has been filed at the arbitration step of the grievance procedure.

Blumenthal reported on a New York Gilbert and Sullivan Players arbitration.

Blumenthal reported that the New York Pops orchestra members voted to waive the intermission requirement for a two-hour performance planned for a September 11 memorial service on a one-time non-precedent-setting basis. Overtime would commence if the service goes beyond two hours. (See minutes from 3/22/11.)

Blumenthal reported on an inquiry from a member who is contracting an engagement at the Hammerstein Ballroom in the New Yorker Hotel on June 16 as to whether the single engagement scale would be appropriate for the engagement. Discussion held.

Recording Vice President O'Connor reported on the Music Performance Trust Funds (MPTF) plans to provide funding to the New York Grand Opera for public performances in Central Park and this year's Broadway on Broadway performance. Discussion held.

O'Connor reported on the state of Legit 802, Inc. Discussion held.

Blumenthal reported on a panel discussion sponsored by WQXR Radio on future modes for U.S. symphonic orchestras to take place this evening (5/3) on which AFM President Ray Hair will be a panelist. Discussion held.

Gagliardi announced the filling of the position of Political and Public Relations Director at Local 802. Discussion held.

Local 802 Broadway Representative Copeland present. Local 802 Controller Goldman present. Copeland presented a collective bargaining agreement (CBA) between Local 802 and four non-profit theatres: Second Stage Theatre, Playwrights Horizons, New York Shakespeare Festival and New York Theatre Workshop. Discussion held. Copeland excused.

Goldman distributed financials for March 2011. Discussion held. Goldman excused.

It was moved and seconded to approve the CBA between Local 802 and

the above non-profit theatres. Motion carried unanimously.

O'Connor reported on the Council for Living Music's (CLM) advertising budget for the Save Live Music on Broadway campaign. Discussion held. It was moved and seconded to contribute \$34,000 to the CLM for Save Live Music on Broadway costs to be paid from the public relations budget. Discussion held. Motion carried unanimously. Discussion held on the Save Live Music on Broadway campaign.

Executive Board member Sharman reported on the Local 802 softball team season thus far. Discussion held. It was moved and seconded to spend up to \$1,500 to purchase additional softball jerseys (for an additional team) to be paid from the public relations budget. Discussion held. Motion carried unanimously.

Meeting adjourned at 1:30 p.m.

Tuesday, May 17, 2011

MEETING CALLED TO order at 11:08 AM. Present: President Gagliardi, Financial Vice President Blumenthal, Executive Board members Burrridge, Covo, Dougherty, Hyde, Roach, Schwartz, Sharman, Assistant to the President Donovan. Sharman took the minutes.

It was moved and seconded to table the May 3 minutes until the next Executive Board meeting. Motion carried unanimously.

Gagliardi distributed copies of a tripartite Letter of Agreement between The Guilde Des Musiciens et Musiciennes du Quebec Inc. (Local Section 406 of the American Federation of Musicians), Local 802, and Cirque du Soleil Inc., which applies to the musicians performing in the production Zarkana of the Cirque at Radio City Music Hall for the duration of each run there and to remain in force until December 31, 2015. Discussion held. It was moved and seconded to approve the above Letter of Agreement. Motion carried unanimously.

Gagliardi reported on the commencement of the Local 802 live music initiative and the debut of the live music campaign Web site, SaveLiveMusicOnBroadway.com. Discussion held.

Local 802 Public Relations and Political Director Boyle present. Gagliardi in-

CONTINUED ON PAGE 32

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EXECUTIVE BOARD MINUTES

FROM PAGE 30

troduced recently appointed Local 802 Political and Public Relations Director Kevin C. (K.C.) Boyle to the Executive Board. Discussion held. Boyle excused.

Discussion held on new audio-visual equipment for the Executive Board room.

Discussion held on the recent decision of the National Academy of Recording Arts and Sciences (The Recording Academy) to restructure the Grammy categories for 2012.

Gagliardi excused 12:04 on union business. Blumenthal chaired the meeting. Blumenthal distributed materials pertaining to liability protection for Directors and Officers. Gagliardi present 12:08.

Gagliardi informed the Board of the return engagement of the Broadway production "Elf," formerly performed at the Al Hirschfeld Theatre, to be per-

formed this year at the Marriott Marquis Theatre. Discussion held.

Gagliardi excused 12:11 for union business. Discussion of liability protection for Directors and Officers resumed.

Blumenthal distributed a copy of an email pertaining to a Local 802 member asking our local to pass a resolution, similar to one recently passed by Local 47 (Los Angeles), condemning The Recording Academy's restructuring of the Grammy categories for 2012. Discussion held.

Local 802 counsel Mars present. Discussion of liability protection for Directors and Officers resumed. Mars excused.

Discussion of The Recording Academy's restructuring of the GRAMMY categories for 2012 resumed.

Blumenthal presented a request from the New York City Central Labor Council for Local 802 to participate in their annual Labor Day traditional solidarity march and parade up Fifth Avenue on September 10, 2011. Discussion held.

Blumenthal informed the Board of an announcement by the Theatre Development Fund's (TDF) launching of their Autism Theatre Initiative, making live theatre accessible to autistic children and adults and their families, with their first ever autism-friendly performance of a Broadway musical, Disney's The Lion King. Discussion held.

Donovan distributed membership mobilization forms to be used in the Live Music Campaign. Discussion held. Covo excused 1:16.

Blumenthal reported on the upcoming auditions in New York City for Orquestra Sinfônica Brasileira (OSB) whereby Local 802 has requested its members to refuse to take part (see minutes of May 3, 2011).

Meeting adjourned at 1:24 p.m.

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DIVIDE AND CONQUER

Can an employer bypass the AFM and negotiate directly with a local?

IT LOOKS LIKE the National Labor Relations Board has finally woken up from its deep slumber. Over the summer, the board handed a major victory to musicians by affirming an administrative judge's decision in **Musical Arts Association vs. the AFM** (356 NLRB No. 166).

That decision held that the Musical Arts Association, which is the nonprofit organization that oversees and promotes the Cleveland Symphony, had violated the National Labor Relations Act by refusing to negotiate with the AFM over the terms of the musicians' recording and Internet rights.

The NLRB determined that MAA had improperly withdrawn recognition from the AFM when it sought to negotiate a separate, weaker deal with AFM Local 4 (Cleveland), with whom it had an individual collective bargaining relationship.

The board held that MAA could not negotiate a separate deal with only Local 4. Its prior negotiating history demonstrated that it had jointly recognized both the AFM and Local 4 as the bargaining representatives for media rights. The MAA had for many years negotiated with the AFM on a multi-employer basis and had signed national recording agreements with the AFM.

However, when the MAA encountered resistance while it was negotiat-

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.

ing with the AFM for a successor media agreement, it decided to employ a new tactic. It withdrew from the multi-employer negotiation and made a comprehensive electronic media proposal directly to Local 4 that covered matters contained in both its local agreement as well as the AFM agreements



PHOTO: KUZMA VIA ISTOCKPHOTO.COM

to which it had formerly been a party.

The board ruled that "the history of bargaining, the recognition provisions of the AFM agreements, the industry practice, the AFM's bylaws, and the language in Local 4's trade agreement relating to the AFM shows that the MAA has recognized Local 4 and the AFM as joint representatives of employees in the designated bargaining units covered by their agreements."

Thus, the MAA had violated the NLRA and was ordered to commence good faith negotiation with the AFM over national media rights.

This is an extremely significant decision. Historically, there has always been a division of representation between the locals and the AFM relating to national and local media issues.

If the MAA were permitted to undercut national negotiations by directly negotiating with an AFM local over these issues, this would have severely damaged the AFM's ability to control the terms of national agreements. Fortunately, the NLRB was not asleep at the wheel on this one.

MORE GOOD NEWS

Further good news from the NLRB is that it has recently proposed some procedures that could make it easier for workers to form a union.

The new guidelines would eliminate some of the loopholes that employers have long used to defeat union organizing campaigns.

(This is especially welcome news since it seems as though the Employee Free Choice Act is currently dead in the water.)

The proposed rule changes would:

- Expedite the time frame for union elections
- Eliminate the need for hearings when issues are raised that only affect 20 percent or less of the proposed unit
- Allow the union access to the telephone numbers, full names and e-mail addresses of workers

These rule changes, if adopted, would rectify disparities that have long given employers an advantage in the union election process.

(In fact, if any sovereign country had election procedures like those currently employed by the NLRB for representational elections, there is no doubt that country would be condemned for violating its citizens' basic human rights.)

Right now, the NLRB is reviewing comments submitted about these new procedures.

For members who want to reference these procedures, they are 29 CFR 101, 102 and 103.

NEW AND READMITTED MEMBERS

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

BASS

ARA, Nicholas, (516) 317-1084, 1124 Maple Avenue, S Hempstead, NY 11550

CAMMACK, James, (518) 253-2981, 511 Saddlerock Road, Holbrook, NY 11741

HANSEN, Frank A, (631) 957-2635, 432 18th Street, West Babylon, NY 11704

RENZI, Gianluca, (646) 673-2421, 221 West 148th Street, Apt 3-A, New York, NY 10039

BASSOON

KRITZER, Melissa, (734) 996-2032, 324 East 61st Street, Apt 3FE, New York, NY 10065

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BRANTLEY, Paul, (917) 821-9019, 179 Bennett Avenue, Apt 1-J, New York, NY 10040

HABER, Michael P, (330) 864-5952, 271 Somerset Road, Akron, OH 44313

LEWIS, Jesse, (216) 225-3913, 54 Robeson Street, Jamaica Plain, MA 02130

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LUMANOVSKI, Ismail, (646) 238-6296, 32-25 43rd Street, Astoria, NY 11103

VON Haugg, Michele, (781) 249-1254, 519 Willsie Road, East Berne, NY 12059

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GOODMAN, Dorothy, (718) 815-0264, 70 Washington Street, Susquehanna, PA 18847

SCOTT, Imani, (646) 201-9644, 106 West 137th Street, Apt 1-C, New York, NY 10030

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WHY WE JOINED THE UNION

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



Phil Coiro

I AM A DRUMMER/PERCUSSIONIST and I just closed the national tour of “A Chorus Line.” I joined Local 802 because it’s time: I have been on tour with a number of theater productions for the past four years, building experience and relationships that will hopefully help me to pursue some local sub work and further develop my career.

Phil Coiro

CoiroPercussion@yahoo.com

I HAVE BOTH A performance and an academic background in music. My main love is chamber music and I also earned a PhD in musicology from Columbia. About 25 years ago, my performing career came to an abrupt end because I lacked the strength to play. I ultimately went back to school, became an attorney and took a 9-to-5 job as a government lawyer so that if I were ever able to play again I would have time to practice. I remained active in the New York Federation of Music Clubs where I served as secretary, treasurer, vice president and – for eight years – president. I left because of a dispute over live music auditions.



Mary Helen Rowen

(Guess which side I was on!) Eventually my health problems were traced to end-stage renal disease. After 10 years of agony, the miracle occurred: I received a transplant from a stranger (who is now a close friend) and now I’m finally playing again, possibly better than I did as a younger person. I play violin and viola.

Mary Helen Rowen

MHrowen@gmail.com

I TRANSFERRED TO LOCAL 802 from AFM Local 149 (Toronto). I value the standards set by the AFM. In addition, I have always appreciated the quick access to the best musicians in the city, and, above all, working with these great artists. My musical goal is to immerse myself in the world of musical theater, compose, and to one day have my own musical on Broadway. My most recent gig was as an arranger/music director for a musical in development by Charles Strouse and Richard Maltby. I got the gig through a mutual friend I’d worked with in Toronto. My principal instrument is piano.

Jonathan Monro

JLmonro@yahoo.com



Jonathan Monro



David Cerullo

I JOINED LOCAL 802 because I do a lot of work for television and commercials and wanted to make sure I was receiving adequate payment for the projects I work on. I am primarily focused on writing and producing for performers and musicians focused on pop/rock/R&B and am actively pursuing these goals in New York. I just finished up producing an EP for Markeisha Ensley, a R&B/soul singer-songwriter, finished up a batch of commercial tracks for Warner’s production music wing, and scored the latest version of the Total Gym infomercial. I am primarily a pianist and a synth player and programmer.

David Cerullo

DavidAmber@ambersongs.com

I JOINED LOCAL 802 when hired to sub at “How To Succeed In Business Without Really Trying.” I recently performed at Jazz at Lincoln Center’s Allen Room, backing up Anika Noni Rose. I also performed for Carnival Cruises in the Caribbean as well as toured with the musical “Scrooge.” After completing



Chris Reza

performance degrees at the University of North Texas in multiple woodwinds and jazz studies, I moved to NYC to pursue a master’s degree in jazz composition at the Manhattan School of Music with Jim McNeely. Having experience performing a wide range of musical genres on all flutes, single and double reeds, I plan to continue my career as a multi-instrumentalist, composer, arranger, copyist and educator.

Chris Reza

Chris@ChrisReza.com

I JOINED LOCAL 802 because the union provides benefits and protections necessary for the life of a freelance musician. Joining the union seemed not only logical but the right thing to do. I currently pursue work in orchestration, composition, sound design, conducting, and performing. Most recently, I wrote orchestrations for “A Minister’s Wife” at Lincoln Center Theater. I am an orchestrator, pianist, and conductor.

Josh Schmidt

Josh_Schmidt@me.com



Josh Schmidt

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.



PHOTO: ETHAN MYERSON

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.

THE COST OF medical care in this country is daunting as well as complicated. If you are not insured, the thought of incurring a large medical debt is truly frightening.

It's clear that a long-term solution would be some kind of national health insurance program that everyone could get for free or for cheap.

Another solution is the Local 802 health plan. Call the organizing department at (212) 245-4802 for more information.

Finally, if you are completely uninsured, call my office to find out about options for musicians.

However, let's say the worst has happened: you're uninsured and you have to go the hospital.

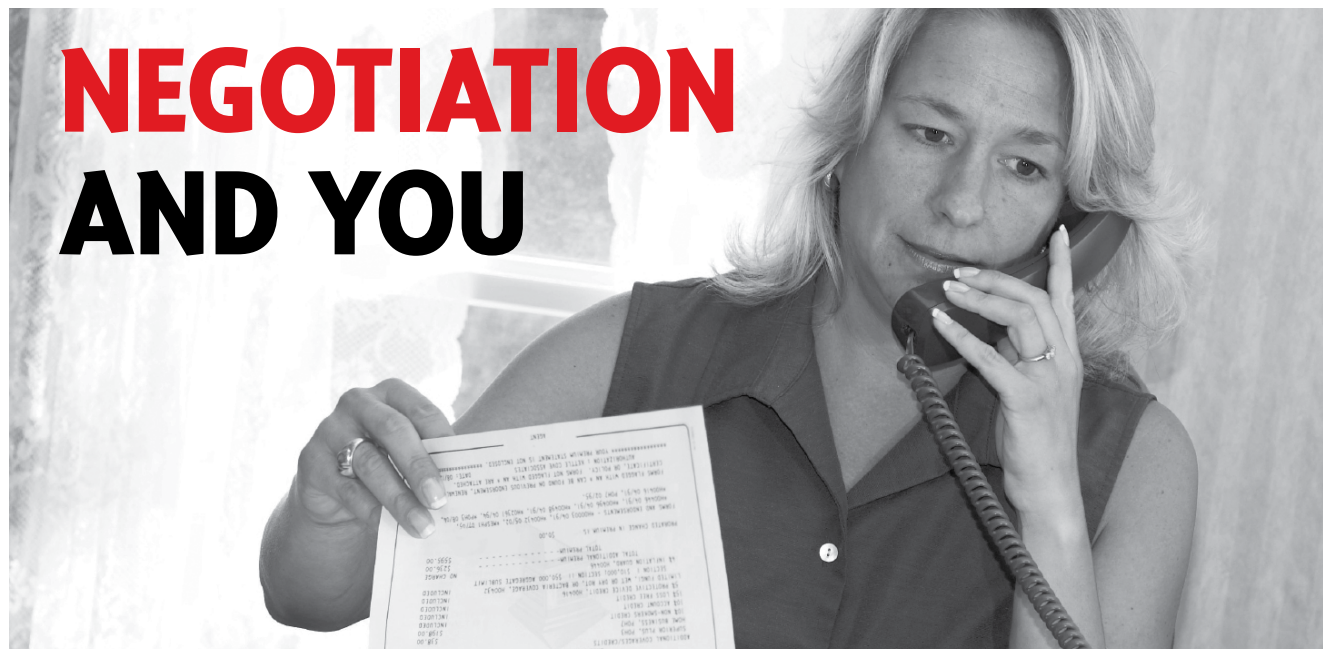
Once you've recovered, but before you leave the hospital, ask to talk to the hospital social worker or someone in the billing department. Explain that you are uninsured and ask about any government programs that are available to you.

But let's say that you're not eligible and that you later receive a huge bill in the mail. What can you do?

First, look at the bill carefully. Make sure that all charges are correct. Be sure

Before paying a doctor or hospital bill, check it carefully for mistakes, duplicate charges or procedures not performed

NEGOTIATION AND YOU



If you get a bill from the doctor, do you have to pay *all* of it? Maybe not...

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to check for:

- Duplicate charges
- Charges for procedures not performed
- Medications not received.

If you find an error, it is your right to question the bill and have it corrected before proceeding with payment options.

Once you have determined that the bill is correct, call the billing office and tell them you'd like to apply for charity care. Explain your profession and your financial situation. The hospital will likely require that you show documentation, establishing your inability to pay. Bring your documentation to the hospital billing office, clearly presenting your situation in a letter, with the stated request that your bill be totally forgiven. If they refuse that request, follow up by asking for a 50 to 70 percent reduction, with a reasonable payment plan.

(For other medical bills, the procedure is similar. Explain your financial situation, offer to document it and request that the bill be forgiven or reduced.)

If you have insurance coverage, you should always receive an "Explanation of Benefits" statement from your insurance company showing what was paid

to the provider and the amount for which you will be responsible. This is not a bill; the bill will come from the doctor or other service provider. Do not pay the provider until you receive an actual bill. Many times, they will accept the amount that the insurance company paid and won't bill you. If the provider does bill you, call and ask if they'll accept what the insurance company has paid and forgive the balance, again explaining your professional and financial situations.

Talk directly to your doctor or the hospital billing officer. He or she is the one who will ultimately decide what you will be responsible to pay. Making a personal appeal is often much more effective. Keep a written record of all phone calls including the date, the name of the person with whom you spoke and notes on what transpired.

For planned treatment, explore your options. Prior to receiving treatment, shop around. Be direct with your health care provider and ask if there are less expensive, medically sound options available. Read your plan carefully to see just what it does and doesn't cover, and how much of the cost will be paid. Make sure that all costs are factored in, including

nursing care, anesthesia and the facility cost. If you have health insurance, make sure that everyone involved in your care participates in your plan, and don't assume that a recommended treatment will be covered by your insurance. Keep in mind that most insurance policies have caps on the amount that will be paid within a given year or over the course of a lifetime. Unnecessary expenses, and billing errors, can reduce the amount available to you when you really need it.

Offer to pay your doctor a discounted amount in full. Doctors and hospitals often prefer to have a bill settled than to deal with payment plans that drag out over time. If you can't afford to put out the cash all at once, you can consider using a credit card but *only* if you're absolutely sure you'll be able to pay off the debt over time. This type of arrangement will prohibit you from negotiating a lower fee later on!

It can be challenging to negotiate on your own behalf. Sometimes, it's easier to negotiate when it's not for yourself. If you would like help, please contact the MAP office at (212) 397-4802 or **MAP@Local802afm.org** and we will be happy to help you through the process.

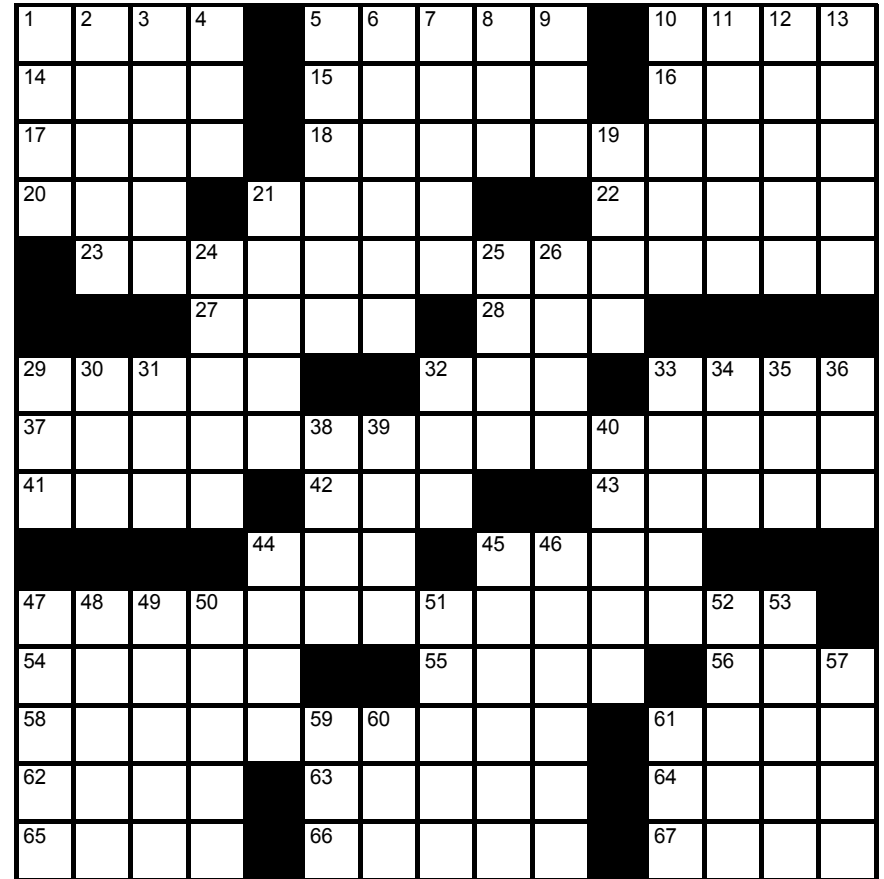
CROSSWORD PUZZLE by Patrick Blindauer (www.PatrickBlindauer.com)

ACROSS

- 1 Deities
- 5 "SNL" alum Cheri
- 10 Discovery's org.
- 14 Breakfast-all-day chain, familiarly
- 15 More healthy-looking
- 16 "Sadly ..."
- 17 Indolent
- 18 TV show premiere of 9/14/72
- 20 "___ you nuts?"
- 21 Place for a guard, on a soccer field
- 22 Class that's no sweat
- 23 Something that teaches while it entertains
- 27 Naan alternative
- 28 Make the cut?
- 29 The vowel sound in "flute"
- 32 ___ Supply (Australian rock group)
- 33 Lose it
- 37 Barnum's two-foot-tall entertainer
- 41 Father of Deimos
- 42 Spot
- 43 Musical intervals
- 44 Storage place
- 45 Caroline who used to host "The Biggest Loser"
- 47 Exemplary one
- 54 Aforementioned
- 55 Apple product
- 56 Trade, informally
- 58 In the ___ (nude)
- 61 Take out
- 62 "___ Wolf" (Michael J. Fox film)
- 63 Paul Bunyan, for one
- 64 "Chocolat" actress Lena
- 65 Bygone pol. units
- 66 Oil magnate John Paul ___
- 67 Chorus line, and word hidden in this puzzle's five longest answers

DOWN

- 1 ___ monster
- 2 Airport once called Orchard Field
- 3 Caught 40 winks
- 4 Use a tap, perhaps
- 5 Words of false modesty
- 6 Land in a Gauguin landscape
- 7 Nicholas Gage bestseller
- 8 Opposite of FF
- 9 "I Got Rhythm" lyricist Gershwin
- 10 Related to birth
- 11 "It's ___ cause!"
- 12 Zenith alternative
- 13 Test one's metal?
- 19 "Able to ___ tall buildings ..."
- 21 Clean with steel wool
- 24 Spurs on
- 25 Grab bag
- 26 Bell curve peak
- 29 Alternative to JFK
- 30 Anthem contraction
- 31 Dir. opposite SSW
- 32 Got fed up?
- 33 Trim, as an alpaca
- 34 College sweater letters
- 35 Bill abbr.
- 36 "Nova" network
- 38 "Yeah, right!"
- 39 Spotted
- 40 Sneaker surface
- 44 Tennis champ Bjorn
- 45 Feel contrition
- 46 Substantial, as a meal
- 47 Petty squabbles
- 48 Where van Gogh painted "Sunflowers"
- 49 Soda bottle unit
- 50 Animated shorts
- 51 Cymbal in a drum kit
- 52 Pre-Little League game
- 53 Bandleader's demand
- 57 Stoic philosopher
- 59 "Back to the ___" (1979 Wings album)
- 60 No-win situation
- 61 ___ good deed (help out)



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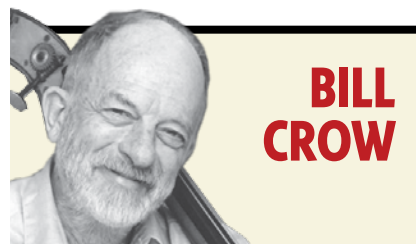
WILLIAM ZINN SENT me a musical story from his youth. When he was 15 years old, living with his parents in the Bronx, they were visited by Zinn's uncle, the timpanist of the Cleveland Symphony, Harry Miller. Their three-bedroom apartment was already full of Zinns, so uncle Harry slept on a folding cot in one of Zinn's brothers' room. One night uncle Harry came in late and noisily settled himself into his cot, waking Zinn, who crept to the living room piano and played "Shave and a Haircut," in C, leaving off the last note. Uncle Harry, who had a fine musical ear, couldn't stand it. After much grunting and groaning, he got out of bed, found his way to the piano in the dark, and struck a resounding C major chord that woke the whole household.



Rick Palley subs regularly with the Broadway show "Jersey Boys." He also plays on their softball team in the Broadway league. One day last May they played the team from "Wicked," and lost 12-6. Rick heard one of the Jersey Boys, evidently still in character, remark, "We lost to some flying ***** monkeys!"



Mike Lipskin passed along a story that he got from Dick Wellstood. Dick said that while Charles DeForrest was play-



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ing the piano in a New York club, a customer interrupted him to ask, "Where can I hear some live music?" DeForrest quipped, "I'll tell you as soon as I finish typing this letter."

Mike says that the same thing happened to him, twice, while playing in clubs in San Francisco. He used DeForrest's reply both times, but got no notable response.



Herb Gardner sent me an e-mail to report that a young girl had come up to the bandstand while he was playing with the Stan Rubin Band, and gushed, "You guys are wossum!" Herb said he was glad they were able to translate.

I sent this reply: "Lucky she didn't think you were waffle!"



Larry Benz and his wife took an early spring drive through Woodlawn Ceme-

tery, and they decided to look for Miles Davis's tombstone. He wrote to me:

"Following a map provided by the Woodlawn office, we came to a tri-roads with a highly polished slab of black granite reflecting everything nearby. After the dazzlement of Miles's stone, we saw that, within eighty feet, Duke Ellington, Lionel Hampton and Illinois Jacquet were relaxing. They were possibly discussing, for all eternity, the correct tempo of 'Lush Life.' Irving Berlin was a little farther away, and not interested. The big four were now closer than they ever were while they were on the road on our earthly plane."



Lloyd Wells, down in Nashville, told me about a scene from his early days in New York. Lloyd had just been in town a couple of months, and had been introduced to Jim and Andy's bar by Mundell Lowe. Lloyd was sitting halfway down the bar one day. The proprietor, Jim Kolovaris, had stepped into the kitchen for a minute, and no one was behind the bar. The door opened, and in walked an African-American lady in a nun's habit. She carried a small silver tray, and began asking the men at the bar for donations. Jim came back in from the kitchen, saw the nun, and immediately confronted her. "Dammit," he shouted, "I told you not to come back in here!" Lloyd said she backed out, all the while cussing Jim out. "It was powerful!" he

said. "I heard some phrases I hadn't heard before and haven't since. Jim saw me sitting there with my mouth wide open. He leaned over and said, 'Lloyd, she's never been inside a church. Welcome to town.'"



Ron Mills sent me this one: A couple of years ago the Glenn Miller orchestra was playing a concert date somewhere in Iowa. During intermission, Damian Sanchez, one of the tenor players, was in the lobby chatting with some of the concertgoers, when a scowling elderly gentleman accosted him. "Where's Glenn?" he demanded. Damian answered, "Well, sir, he hasn't been around since 1944, you know." The man shouted, "What!" and then proceeded to the box office to demand his money back.



Newspapers in Switzerland carried a story this spring about the St. Moritz Jazz Festival. They had booked Ahmad Jamal, but found themselves unable to pay his contracted advance. Their check was returned to them because the American authorities had flagged it as a "donation to terrorism." Evidently there was a suspected terrorist with the name Ahmad Jamal Al-Badawi who was on their list. The Swiss papers said the American State Department had declined to comment on the situation.



Show your union pride! At this time in history, it's more important than ever to march together as union members. The New York Central Labor Council announces its annual labor rally on **Saturday, Sept. 10. Local 802 members will begin marching promptly at **10 a.m., starting at East 44th street between Fifth Avenue and Vanderbilt.** The parade will march up Fifth Avenue to 64th Street.**

Allegro

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SAVE THE DATE

OCTOBER 2011 MEMBERSHIP MEETING

WEDNESDAY, OCTOBER 12, 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