

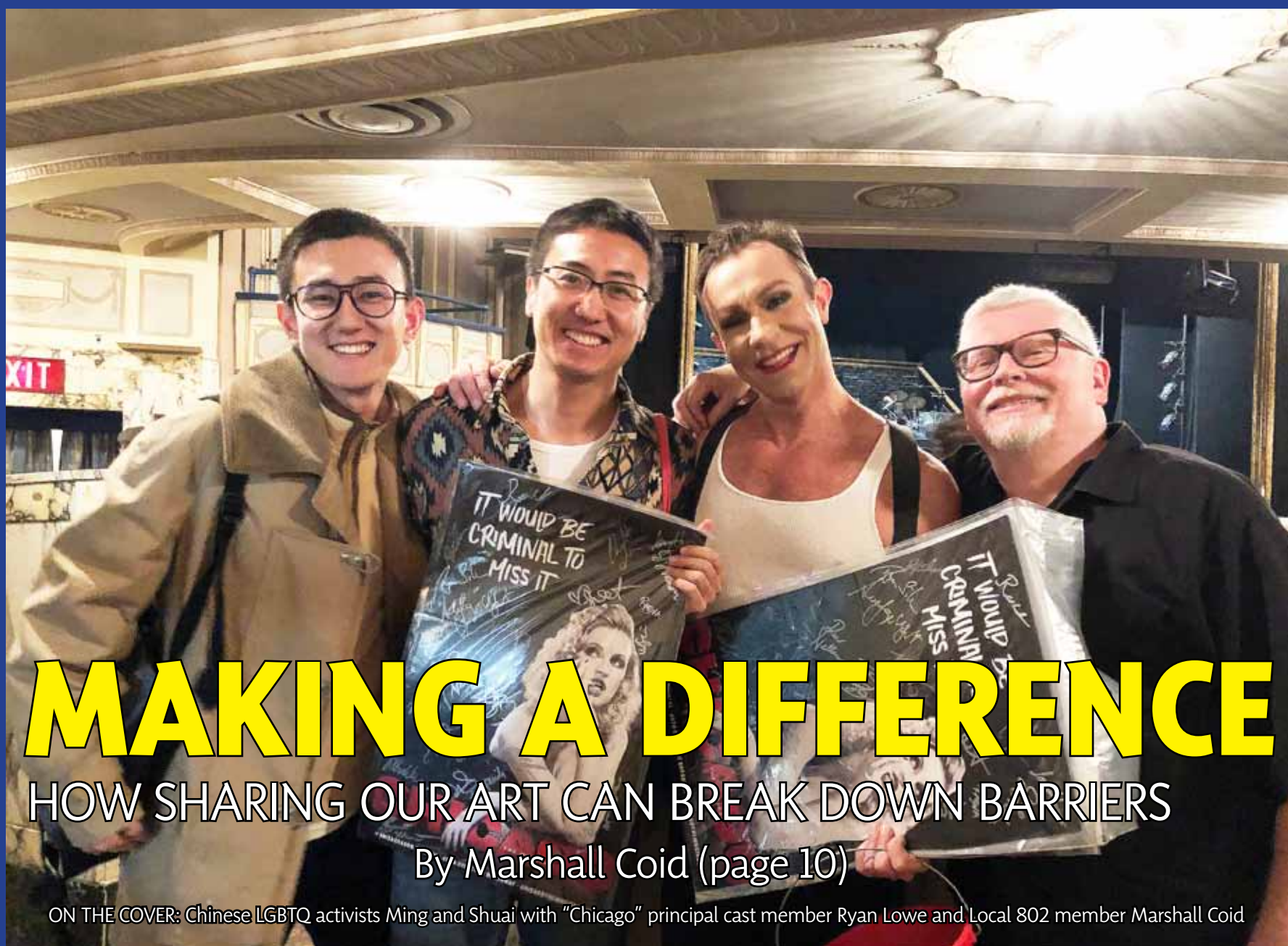
# Allegro

January 2020 • Volume 120, No. 1

LOCAL **802** AFM

ASSOCIATED  
MUSICIANS  
OF GREATER  
NEW YORK

[www.Local802afm.org](http://www.Local802afm.org)



## MAKING A DIFFERENCE

HOW SHARING OUR ART CAN BREAK DOWN BARRIERS

By Marshall Coid (page 10)

ON THE COVER: Chinese LGBTQ activists Ming and Shuai with "Chicago" principal cast member Ryan Lowe and Local 802 member Marshall Coid

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PAY-TO-PLAY  
(page 21)

GAINS ARE MADE,  
BUT **THE FIGHT**  
**FOR STREAMING**  
**CONTINUES** (page 15)



THE IMPORTANCE  
OF YOUR FIRST  
MUSIC TEACHER  
(page 22)



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## JOIN US FOR A JAM!

The next generation of jazz students are invited to Local 802 on Thursday, Jan. 16 from 5 p.m. to 7 p.m. when Jazz Mentors hosts its next student jam, led by the Jazz Mentors Band (JMB). For more information or to RSVP, e-mail Todd Weeks at [Tweeks@Local802afm.org](mailto:Tweeks@Local802afm.org). Pictured above from our most recent jam are JMB leader Kelly Green, pianist Max Levenson (age 14), JMB bassist John Sims and trumpeter Wyatt Pepper (age 14).



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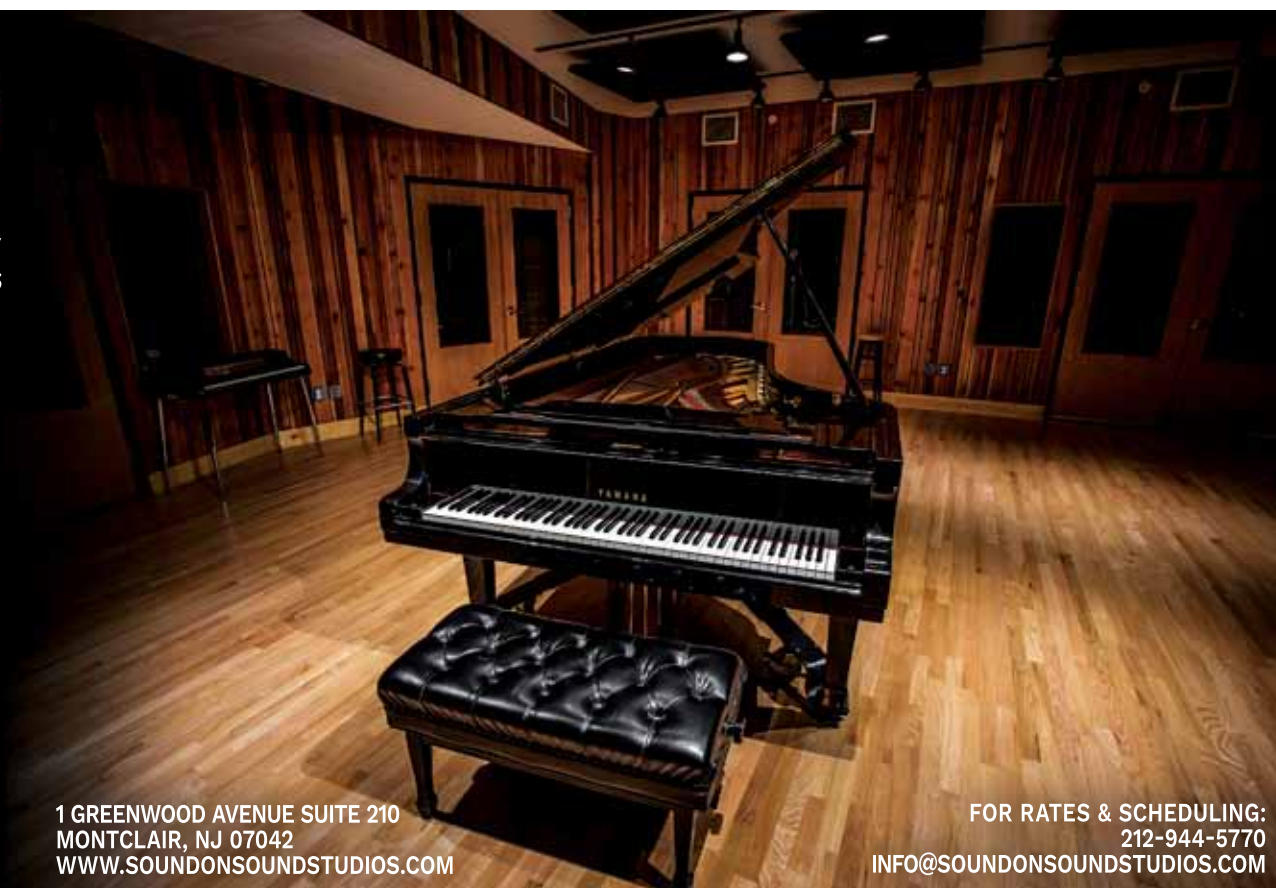
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# THE YEAR IN REVIEW



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(212) 245-4802, ext. 100

**T**HE OUTCOME OF last year's 802 election was virtually an entirely newly elected leadership at Local 802. Our administration was given a mandate to start changing the way our union works. It was a priority to hit the ground running in January of 2019 to start professionalizing, streamlining, and modernizing our union. One aspect of our platform was transparency and communication with membership, which included the commitment to publishing this year-in-review report.

I am extremely proud of the work we have done as a union in 2019. Many of our accomplishments are covered in this report, but none would have been possible without important contributions from engaged 802 members throughout the year. Those contributions were supported by a staff at Local 802 who cares deeply about the musicians they serve and who have embraced the need for progressive change in order to build a stronger union for years to come.

That being said, there have been disappointments and setbacks in this first year. Some specific concerns are as follows: recording work in New York continues to drop; the 802 Health Fund ran a significant deficit; both 802 resolutions were unsuccessful at the AFM convention; certain groups employing 802 members continue to act as subcontractors, which undercuts our standards and hurts fellow 802 members; and we have been unsuccessful in moving the AFM-EPF trustees to reform their governance.



The hard truth is that as a union we haven't adapted to the changes in our industry for many decades. In order to create the transformational change our members deserve and our union needs, it will take years. As president, I dedicate myself to ensuring that this transformational change continues to move forward and to not allow the problems of the day to overshadow our long-term priorities as a union. My only ask is for your help. In order to achieve our goal of transformational change at 802, as a community of union musicians we must all continue to stay engaged and work together for years to come.

## New Organizing Victories

**Argyle Theatre** – In January 2019, musicians received voluntary recognition

at the Argyle Theatre in Babylon, Long Island after months-long discussions with management. Negotiations for a first contract began this fall and will continue into the new year.

**Distinguished Concerts International New York (DCINY)** – Musicians had one-on-one conversations throughout early 2019 about unionizing their work at DCINY, reaching a strong majority by July 1, when they filed a petition with the National Labor Relations Board to hold a union election. This has been an elusive organizing target for 802 for the past decade, and we could not be prouder of the courageous DCINY musicians who deserve all the credit for this effort. After launching a social media campaign with participation and support from musicians across

the 802 community, DCINY musicians won union representation by an 89% Union Yes vote on August 16. They then elected a representative negotiating committee and sent out a bargaining survey. The DCINY Negotiating Committee has now begun negotiations with management for a first contract, which will continue into the new year.

## Negotiations

**Broadway** – We negotiated a landmark Broadway contract which included the largest economic gains 802 has seen in decades. We secured a 23% increase in health contributions, a 3.5% wage increase for each year of the contract, and a new 401(k) retirement plan option. The bargaining unit overwhelmingly ratified this new agreement.



**Radio City Music Hall** – Musicians playing at Radio City ratified a contract with 2.5% wage increases for each of the three years of the contract term. Additionally, split-chairs will receive a 23% increase in health contributions over the course of the contract. Finally, all Radio City musicians will have the option to participate in the new 401(k) plan.

**Orchestra of St. Luke's** – During negotiations we solidified 3% wage increases for each year of the contract. Health benefits contributions will increase by 13.5% for performances and 26.5% for rehearsals over the contract term.

**New York Pops** – We were able to negotiate a 5-year contract securing 3% increases in wages and cartage for each year of the contract. Health benefits will increase 5.6% for performances and 15.8% for rehearsals over the term of the contract. The weekly cap will be raised 12.2% over the entire term of the contract.

**Not-for-profit Off Broadway** – We started negotiations with not-for-profit Off Broadway theaters to combine several collective bargaining agreements into one. It's an ambitious project and negotiations are ongoing.

**Other Agreements** – In addition to these larger agreements, we negotiated successor agreements for the American Classical Orchestra, Bronx Arts Ensemble, Children's Orchestra Society, Hora Decima Brass Ensemble, the Kaufman Music Center faculty, New York Gilbert and Sullivan Players, New York Scandia Symphony, NYC Gay Men's Chorus, Queens Symphony Orchestra, Riverside Symphony and musicians at 92nd Street Y-Jazz in July, as well as an initial agreement for the Kaufman Music Center accompanists. We also negotiated a settlement that paid musicians overtime from a 2016 engagement at the United Nations.

#### Health Plan

Shortly after taking office, we learned that the 802 Health Plan lost \$2.7 million in the last fiscal year. The Health Plan actuaries were predicting that the Health Plan would run out of money by December 2021. We immediately responded by proposing changes to the benefit structure, focusing on encouraging members to use in-network benefits as opposed to out-of-network providers.

We stood strong to negotiate major increases in healthcare contributions from Broadway: 23% over the next three years. Absent this 23% increase, the Health Plan would have had to drastically cut benefits and restrict access to members. We have also significantly increased employer contributions at: Radio City Music Hall (23%), NY POPS (5.56% for performances and 15.82% for rehearsals), and St. Luke's (13.53% for performances and 26.50% for rehearsals). Across the board, we've sent a loud and clear message to management: health care is a human right that employers have a responsibility to provide to the musicians they employ.

#### Pension and Retirement

In 2019, the AFM-EPF initiated the process to cut our pensions. This month, the AFM-EPF has filed with the U.S. Treasury and members can expect to receive letters next month detailing benefit cuts. Our administration is committed to ensuring this process is accountable and transparent at every turn.

We asked the AFM-EPF trustees to appear before our local to answer members' questions. Although the trustees refused our invitation, we held a special pension meeting in September, where renowned pension expert Norman Stein gave a presentation on the multi-employer pension crisis and took members' questions. We plan to continue to educate Local 802 members on what is going on with their pension plan.

Additionally, this year we set a precedent by negotiating a new 401(k) option in our major new contracts, including Broadway and Radio City. This option will remain a priority as we negotiate successor agreements at other major workplaces in 2020. In the months since the 401(k) plan was ratified in these new contracts, we have been working with employers to negotiate instituting and administering the plan. Our goal is to launch the 401(k) plan in summer 2020. This option will enable musicians to plan for the future without being entirely dependent on the AFM-EPF for their retirement security.

#### 2019 AFM Convention

The AFM convention took place from June 19 through June 21, 2019 in Las Vegas. Local 802 was represented by Janet Axelrod, Pete Donovan, Bill Hayes, Javier Gándara, and Caryl Paisner, in ad-

dition to myself. This convention takes place every three years and is attended by delegates from every local in the country and Canada. As the largest local in the AFM, we at 802 brought several matters to the convention floor.

The first issue was related to our ailing pension plan. We brought to the convention floor a proposed bylaw amendment that would have required President Hair to appoint to the AFM-EPF board two experts: one expert in actuarial science and the other expert in investments. Unfortunately, our proposed resolution was voted down by the convention delegates.

The second issue related to the burdensomeness of collecting recording work dues and royalties. The AFM requires locals like New York, Los Angeles, and other places where recording takes place, to bear all the costs of collecting work dues on recording activity within their jurisdiction. While the locals do all the collecting, much of what they collect gets kicked up to the AFM. Because of declining recording revenue, Local 802 is losing money collecting for

the AFM. We therefore brought a resolution to the floor whereby the AFM would bear the cost of collecting the royalties and fees that are kicked up to them. Unfortunately, our proposed resolution was voted down by the convention delegates.

#### 802 Finances

Keeping our operating budget in balance was a top priority for this fiscal year. 802 has operated at a deficit for the last four years and we viewed 2019 as an important year to get back on track. If 802's books are not balanced, it compromises our ability to do anything else. When we came into office, we created a balanced budget and are taking steps to stick to that budget as much as possible. It's too early to know the final results for this year but one concern we have tracked is a continuing downward trend in recording work dues this year. This tracks with the downward trends in the recording industry and the unfortunate fact that recording musicians still after many years do not receive streaming re-

CONTINUED ON PAGE 6

## The census needs your help!

**T**HE RECRUITING OF hundreds of thousands of temporary workers for the 2020 Census – often described as the nation's largest civilian mobilization – is now underway. The U.S. Census Bureau is recruiting 2.7 million people across the country to assist with the 2020 Census count. In the spring of 2020, the Census Bureau will launch the largest 2020 Census field operation, known as Nonresponse Follow-Up. Census takers will knock on doors to follow up with households that have not responded to the census questionnaire.

Applicants can qualify for both field and office positions. The office positions, which are more limited, will be located in area census offices. The role of these offices is to recruit, select, hire, train, manage, and pay all office and field staff who work within the designated boundaries of the geographic territory assigned to the office.

The Census Bureau is in the process of opening 248 offices to support the 2020 Census. As these offices become ready for business, they are listed at <https://2020census.gov/en/jobs.html>. Applying for one of these jobs is simple. Just visit the website above or call 855-JOB-2020 and select option 3 for more information. Those who are being considered for a position will receive a telephone interview. If offered a job, they will receive instructions on next steps via e-mail.

Applicants will need to complete paperwork online and make an appointment to get fingerprinted for the background check. Once they are offered the job, there will be a period of time before their start date to allow time for the background clearance process. To search for possible management positions, go to [USAjobs.gov](https://USAjobs.gov).

Most applications will remain active throughout the 2020 Census and may be considered as positions become available. Apply today!



# THE YEAR IN REVIEW

## FROM PAGE 5

siduals despite the other above-the-line guilds achieving this two contract cycles ago. In general we have committed to really reducing expenses at 802. One of the biggest expenses in prior years has been the use of outside law firms. In 2018 alone, Local 802 spent over \$640,000 on outside firms. This year, we reconsidered all of our legal options and established a relationship with a firm that meets both our financial and organizational needs. As a result, our legal costs will be a fraction of what they were in previous years.

### Improvements to the Building/Internal Restructuring

While we are mindful of our budgetary constraints, we made some small, but noticeable improvements to the building. We've given some attention to the Club Room by ordering new chairs and tables, and the Executive

Board generously volunteered their time to give the Club Room walls a much-needed fresh coat of paint and curate new photos of members hung throughout the room. At the request of the 802 Green Committee, we installed new filtered water dispensers throughout the building. We also upgraded our building's security and will continue to phase in security procedures to meet standards in the area.

We value our union staff who work every day on behalf of the members. In order to better support our staff's ability to meet our members' needs, this year we began a process of internal restructuring, which included some reassigned workspaces. Although our Musicians' Health Fund still resides on the third floor, the rest of that floor was cleared out and will be rented out in the new year to generate income for the local. Our second floor

still houses the Membership and Electronic Media Departments and all Finance and IT Department staff members now work on the fourth floor. Our business reps, who now belong to the Department of Field Services under the leadership of new Director of Field Services Leo Gertner, can be found on the fifth floor along with the Department of Strategic Campaigns, which includes Organizer Lily Paulina and Communications Associate Maria DiPasquale. For an updated map of where departments are situated in the building, see [www.Local802afm.org/about-local-802](http://www.Local802afm.org/about-local-802).

### Communications

We integrated strategic communications strategies into our organizing initiatives. The success of the Musicians of Broadway website and the social media launch for DCINY demonstrate how effective this approach can be.

We responded to member concerns about the ad-based "802 Notes" by instituting a monthly events email that is ad-free. In addition, we worked to enhance the diversity of the Allegro editorial board, bringing more, and different, voices to the table. We were proud that Allegro won first place for general excellence in the annual journalism contest of the Metro New York Labor Communications Council. Allegro was #1 in its class in NYC.

In April, we implemented a peer-to-peer texting platform to communicate with and mobilize our membership when we have an urgent call to action or important information that needs to be disseminated quickly. We tested it out first for our rally to support the Chicago Symphony musicians, and again to drive turnout to our October membership meeting. Both instances confirmed how effective this platform can be as a mobilization tool.

We also improved resources available to members on the 802 website by launching the 802 Resource Center, which guides members to access entrepreneurship opportunities and social services through curated links and information.

### Anti-Harassment

We collaborated with the Anti-Harassment Committee to roll out the first-ever harassment hotline for 802 members to report instances of bullying, discrimination, and harassment – anonymously or not. The Workplace Harassment Initiative committee worked to draft new bylaw language to replace outdated language that did not go far enough to address member-on-member harassment. The amendment was presented and discussed at the October membership meeting and passed with unanimous approval.

### Building Relationships

We developed excellent working relationships with other entertainment unions including IATSE Local One, Actors' Equity, SAG-AFTRA, IATSE Local 764, and AGMA. We are also building strong relationships with key policymakers in City, State, and Federal government.

### Increased Member Engagement in Our Union

None of the victories and achievements of the past year would have been possible without the increased engagement of our members. Musicians reaffirmed what we know to be true: musicians are the union, and our union is made stronger when we are all active participants. Here are just a few examples:

- **Member-Led DCINY Campaign** – An 89% "Union Yes" vote at DCINY was achieved through six months of musicians having hard, honest, one-on-one conversations with one another – about what they loved about their job, about what needed to change, and how coming together in union is the best path to making that change.
- **#BandTogether Campaign** – As the AFM negotiated our national film and TV contract with the major studios, a group of New York musicians formed a Contract Action Team, leading the charge in holding well-attended musical rallies to put pressure on

## Hollywood film music orchestration seminar

Free at Local 802 on Jan. 8



More info and RSVP at

[www.Facebook.com/Local802AFM/events](http://www.Facebook.com/Local802AFM/events)



the studios to pay scoring musicians the streaming residuals they deserve. Although the tentative agreement reached in November fell short of winning those residuals, the gains we did achieve – wage increases, minimum rates on direct-to-streaming films, and on-screen credits – can be attributed to musicians standing up and taking action to fight for a fair contract. We'd like to recognize every member who participated – the fight for fair pay in streaming continues, so stay engaged!

- **Indie Musicians Caucus Survey** – Our Indie Musicians Caucus designed and administered a member survey over the summer with the goal of finding opportunities for new organizing in the indie sector. Our membership can expect to see those results sometime in the new year. Thanks to everyone who participated!

- **Next Generation Initiative** – We have begun work on a Next Generation Initiative to help rebuild our union's relationship with younger 802 members and reach out to the next generation of New York musicians. We're working to connect with as many college and conservatory musicians as possible to let them know the value of being part of the union. As part of this initiative in 2020 we plan to host the 802 social engagement series for this next generation of current members and non-members. The will cover: union education, union services, community networking and social issues.

- **High Turnout at Membership Meetings** – We met quorum (meaning at least 95 musicians were present) at both the February and October membership meetings, well exceeding average attendance at membership meetings in recent years. Reaching quorum allows us to conduct official union business; with over 100 musicians present at each meeting, this also meant we were able to have important – while at times difficult – conversations about the future of our union.

- **Anti-Harassment Bylaw Amendment** – The new Anti-Harassment bylaw amendment, which passed with unanimous approval at the October membership meeting, was the result of a year-long, member-driven process to draft and present the updated language to the full membership.

#### On the Horizon in 2020

- **Launching the 401(k) Plan** – In the months since the 401(k) plan was ratified in new contracts on Broadway and at Radio City, we have been working with employers to negotiate instituting and administering the plan. Our goal is to launch the 401(k) plan in summer 2020. This option will enable musicians to plan for the future without being entirely dependent on the AFM-EPF for their retirement security.

- **Creation of a Stewards Program** to launch on Broadway in 2020

- **Transitioning the Membership Department to Member Services** – The membership department and recording department will soon be consolidated into one “member services department,” all located on the second floor of the 802 building. Through staff development and reorganization, we look forward to making this vital department even better at serving the needs of our members.

- **New Intake System for Member Concerns and Issues**

- **Diversity Study** – Local 802 membership is less diverse than the population of musicians in New York City, signaling the need to study barriers to inclusion and develop a multi-faceted plan for our local to become a leading advocate for diversity in the arts. In 2019, our administration hired consultant Shea Scruggs to work with our union to conduct a diversity survey of our membership. This fall, that process began when Mr. Scruggs met with representatives from several Local 802 committees to discuss some of the realities of diversity and inclusion. The next phase of that plan will continue in 2020.

- **Continued Partnership with the Actors Fund** – in spring 2020, as part of our continued partnership with the Actors Fund, we will host an Arts Worker Resource Center event.

- **Negotiating Agreements** – Negotiations for first contracts for the Argyle Theatre and DCINY continue into 2020, as well as negotiations for not-for-profit Off Broadway theaters. Negotiations will begin for successor agreements at the New York Philharmonic, the New York City Ballet Orchestra, American Ballet Theater Orchestra, Little Orchestra Society, Orpheus and Mostly Mozart.

## TAX TIPS

### FOR MUSIC MAKERS & MUSIC INDUSTRY PROFESSIONALS

#### MAXIMIZE YOUR CUT OF THE GIG!

Join fellow colleagues on the creative and business sides of the music industry to learn the 101's of filing taxes. Presented by Jeff Birnbaum, CFP, EA, this workshop is beneficial for all individuals; first-time, contemplative and active tax filers. Q&A will follow. Focus is on issues relevant to working musicians and topics include:

- Fluctuating income
- Deductible expenses
- Estimated tax payment
- The importance of tracking
- 1099 v. W2

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The presenter, **Jeff Birnbaum**, is a Certified Financial Planner™ professional, with a specialization in income tax planning and preparation. He is also an Enrolled Agent which is the highest credential the IRS awards. Jeff also has over twenty years working in the entertainment and music industries. **MusiCares** is a friend and ally of the music community and was established by the Recording Academy to safeguard the health and well-being of all music people. A four-star charity and safety net in times of need, MusiCares offers confidential preventative, recovery, and emergency programs to address financial, medical, and personal health issues. Through the generosity of our donors and volunteer professionals, our dedicated team works across the country to ensure the music community has the resources and support it needs. For more information, visit [www.musicares.org](http://www.musicares.org), "like" MusiCares on Facebook, and follow @MusiCares on Twitter and Instagram.



# STREET-NAMING HONORS **BILL SCRIBNER**, FOUNDER OF THE BRONX ARTS ENSEMBLE

By LOUISE SCRIBNER

**A**N EMOTIONAL and moving ceremony on Nov. 15 gathered together family, friends and colleagues of late bassoonist and 802 member Bill Scribner, founder of the Bronx Arts Ensemble, as Hillman Avenue at Van Cortlandt Park South in the Bronx was officially designated **WILLIAM J. SCRIBNER WAY**, honoring Bill's lifetime dedication to bringing concerts and arts education to the Bronx. The street naming was instigated by the New York City Council and had the major support of Councilman Andrew Cohen, as well as State Assemblyman Jeffrey Dinowitz, a longtime supporter of the Bronx Arts Ensemble.

Bill founded the organization in 1972 at a time when there were few concerts in the borough and existing school music programs were decimated by budget constraints. Bill insisted that the Bronx Arts Ensemble was to be the first group of its kind with a Local 802 union contract to ensure the high quality of performances.

The group presented free or affordable concerts in local venues like Fordham University, the New York Botanical Garden, Woodlawn Cemetery, Orchard Beach, Hostos Community College and Bronx Community College, as well as schools, libraries, senior housing, community centers and private homes.

The Bronx Arts Ensemble premiered works by Morton Gould, Roberto Sierra, Max Lifchitz, numerous Latino composers, and also seldom-heard classical works, including Debussy's operatic fragment "La Chute de la Maison Usher."

Bill also engaged such acclaimed artists as Claude Frank, Cynthia Phelps, Elmar Oliveira, Sharon Isbin and Paquito D'Rivera for his programs. At the same time, he personally maintained an active performance career as one of the city's busiest and sought-after freelancers and teachers.

Bill's enduring legacy includes a widely praised arts-in-education program in over 45 schools, fulfilling his dream of building audiences for the future



**Bill Scribner, the founder of the Bronx Arts Ensemble, died in 2016 at the age of 77 after being a member of Local 802 since 1961. A street in the Bronx was recently named after him.**

and making the arts an active part of the school curriculum. At present the Bronx Arts Ensemble hires instructors in music, visual art, dance, theatre, music theatre, Brazilian *capoeira*, Latin and African drumming and more. We are proud to honor Bill Scribner's lifelong passion, unparalleled energy and influence in the field of music and arts education and his commitment to bringing the arts to his community!

For more about the Bronx Arts Ensemble, see [www.BronxArtsEnsemble.org](http://www.BronxArtsEnsemble.org).

## **BILL SCRIBNER, IN HIS OWN WORDS**

In 2014, Tom Olcott interviewed Bill Scribner for *Allegro*. Scribner told us about his first performances with the American Symphony: "When I saw Stokowski in operation, I was scared out of my wits," Scribner said. "Fortunately, I was playing contrabassoon so I got to watch everybody getting fired around me. But I learned something: the best thing is not so much what to do, but what *not* to do. When I moved over to first bassoon, I survived." Read more at [www.bitly.com/bill-scribner](http://www.bitly.com/bill-scribner)







PHOTO: WALTER KARLING



# Three ensembles ratify contracts

The musicians of the Stamford Symphony Orchestra (top photo) ratified their contract on Dec. 10, 2019. The new, two-year agreement includes significant increases in wages, health benefits, cartage, and mileage, as well as new language covering educational and community outreach programs. The orchestra appointed Russell Jones as executive director in 2018 and recently announced the appointment of Michael Stern as its new music director after an exhaustive two-year search. Many thanks to the orchestra committee (Peter Weitzner, Lisa Tipton, Laura Bale, Lois Martin and Sue Lorentsen) for their diligence in negotiations. Separately, contracts with the Oratorio Society of Queens (middle photo) and Sacred Music Society of our Lady Queen of Martyrs Church (bottom photo) were recently ratified by the 38-member shared bargaining unit. Performance and rehearsal rates increased in each of the two years, and there are increases in cartage and health benefits for the first time since 2013. – Local 802 Financial Vice President Karen Fisher





"Chicago" cast member Brian O'Brien with Marshall Coid and Chinese LGBTQ activists Shuai and Ming.

ALL PHOTOS COURTESY SHUAI AND THE NATIONAL COMMITTEE ON U.S.-CHINA RELATIONS

# MAKING A DIFFERENCE

How the simple act of **sharing our art** can break down barriers, promote human rights and spread peace

BY MARSHALL COID



**E**VEN AS WASHINGTON escalates a noisy trade war with China and ugly political squabbles fill the headlines, union members on Broadway are creating peace here at home – quietly, and sometimes historically. Musicians and actors from “Chicago” recently honored two Chinese LGBTQ activists named Shuai and Ming in a visit that transformed us all. Members of our company were able to greet and welcome them after they witnessed a post-performance Q&A talkback with the audience as well as one of our seasonal Broadway Cares solicitations.

Cathy Barbash, a lifelong friend of mine with extensive U.S./China cultural exchange experience through her arts consulting business, arranged matinee seats for Shuai and Ming. They joined Cathy and me in making a highly symbolic financial donation to Broadway Cares on behalf of the Beijing LGBT Center, where Shuai is the media director and where the two men first met.

(A word on nomenclature: the Beijing center uses the term “LGBT,” but elsewhere in this article, I’ll use the more familiar acronym “LGBTQ.”)

Gay rights in China are a work in progress. The Beijing LGBT Center helps educate the public, hosts a network of gay-friendly therapists, and oversees a hotline for transgender people. Shuai has created 10 campaigns at the center, including some addressing “conversion therapy,” gender identity and expression, and freedom of sexual orientation. He worked on China’s first national transgender survey, which garnered media attention and praise, both in China and around the world. I was encouraged to learn that China also has LGBT centers

in several major cities besides Beijing.

Shuai received a fellowship in the fall 2019 round of the Professional Fellows Program of the National Committee on U.S.-China Relations. This non-governmental organization was established in 1966 and is committed to exchange and communication between the U.S. and China and facilitating NGO expansion. The committee sees cooperation between our nations as good for the entire world. Since 2015, participants working in community building, philanthropy, legal aid, and environmental sustainability have been placed with host organizations around the U.S. focused on similar issues, to share strategies, techniques and other useful information. Fellows from America also participate in a reciprocal exchange; they travel to Asia to continue working with the fellows they hosted from abroad. Shuai’s four-week NY placement at the Brooklyn Community Pride Center was followed by a week in Washington, D.C. for the program’s concluding activities.

During their visit to “Chicago,” our Chinese guests found the Q&A talkback especially fascinating. Our music

director, actors and musicians, several of whom are – like me – members of the Broadway LGBTQ community, spoke about our lives and shared histories and insights which helped personalize the encounter. Our Chinese friends also met company members from various backstage departments, which highlighted the sense that a Broadway company can become an inclusive big tent over time. Both Shuai and Ming felt welcomed in solidarity and had the chance to be photographed with and speak to quite a few of my colleagues.

The entire visit reminded me that the Broadway community’s power reaches farther than we may take for granted. Our outreach can literally change lives. Because we are highly visible artists on some of the world’s greatest musical theatre stages, we have a platform where we can use our voices to encourage activism and progress around the world. That is truly one of the privileges that comes with serving on a Broadway show.

The final “Chicago” gift for our guests was a card signed by cast, crew, wardrobe department, members of the or-

chestra, house staff, stage management, and our beloved doorman, Patrick. It was a representative roster of our entire company and made me very proud of our show and its producers. The card will be framed and hung at the Beijing LGBT Center to offer encouragement to all who enter there. This shows the added significance of what we do professionally and how it has real impact in the world. I will always treasure this meeting with these extraordinary young men and hold even greater hopes for China’s future based on my past Asian performance experience and what I learned from our visitors while they were with us in the U.S.

I am so grateful to Local 802 President Adam Krauthamer for his enthusiasm in showing solidarity with Shuai and Ming from my first mention of this visit and for his recognizing its significance when it was only in its formative stages. I am honored that he suggested that I write this article as an additional, visible form of support for my Chinese friends in their future activity. Adam’s official expression of interest and admiration for the work of these young men adds weight to the outpouring of support and solidarity our new friends will carry back with them to China and shines positive light on the amazing work of all the organizations involved.

With hopes our paths may cross in the future, as LGBTQ issues improve and advance in both our countries, I wish to express my thanks to all as we move forward always.

*Marshall Coid, a member of Local 802 since 1977, is the onstage violin soloist with “Chicago: The Musical” on Broadway.*

## “The Broadway community’s power reaches further than we may take for granted”



Chinese LGBTQ activists Ming and Shuai, with principal cast member Ryan Lowe and Marshall Coid



“Chicago” musical director Rob Bowman with cast member David Bushman, Chinese LGBTQ activists Ming and Shuai, and cast member Michael Scirrotto. The banner at right displays the logo of the Beijing LGBT Center.



Principal cast member Ryan Silverman with Chinese LGBTQ activists Shuai and Ming



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## NOTES FROM THE FIELD

# WHAT'S A UNION GOOD FOR, ANYWAY?

By LEO GERTNER

lgertner@local802afm.org

**I**N OUR BUSY LIVES, it can sometimes be easy to lose sight of what matters, whether it's friends, family, last year's New Year's resolutions, or professional goals. As we continue our day-to-day hustle in the new year, we may get sidetracked. One thing I think it's become too easy to forget is the importance of unions. Sometimes the noise produced from decades of anti-union assaults across industries, in our courts, and by some politicians makes it hard to remember that unions are the best protection any worker has from unfair treatment.

As I enter my third month at 802, I have seen the great impact the union has on our members' lives, from ensuring timely payment of wages and securing health benefits to protecting our members' intellectual property. Evidence from academic studies and practical experience keeps piling up to back this up: unions boost wages, provide benefits, protect members from arbitrary treatment, and create better, more professional workplaces. In the arts, where every day can be precarious, unions provide added stability. I want to take this opportunity to review the benefits of having a union, not just for musicians, but for any worker:

### Protection from arbitrary treatment

In the U.S., if you don't have a union, you're an at-will employee. That means that the employer can fire you (or demote you or cut your hours) for any or even no reason. As long as the reason isn't prohibited by law (such as gender or racial discrimination), then there's no limit on what the employer can do. An employer can fire someone without any warning or explanation. Most union contracts include "just cause" provisions that require employers to provide a legitimate reason for termination. This holds employers accountable and forces them to run a more professional operation.

### Professionalism and respect

In many industries, unions make the workplace more professional through clearer expectations and work rules. Sometimes union contracts can seem thorny and cumbersome, but they are often the result of workers' input on how to best perform their roles. At Local 802, we see this in our rules about scheduling, breaks, premiums, and other rules that ensure the efficient operation of an orchestra, band, or production.

### Better pay and benefits

The average union worker makes 28 percent more than their nonunion counterparts. That's the difference between \$30,000 and \$38,400. That's quite a significant jump, especially when you consider dues are just a small fraction of pay. The effect unions have on pay spills over into the wider economy. One study last year from Princeton and Columbia professors found that unions, when they were at their strongest, reduced inequality not just for union members but across the entire economy. That matters especially now as the gap between the richest and poorest households in the United States is the widest it has been in 50 years, according to the U.S. Census Bureau.

### Equality

Union contracts are often ahead of the curve when it comes to fighting for equality across racial, gender, and other lines. Having a union has been shown to narrow the racial wealth and income gaps. African American workers in unions earn 33 percent more than their nonunion peers, while Latino workers earned 42 percent more. Union women are paid 94 cents for every dollar paid to men in unions, while female workers outside unions only earn 78 cents for every dollar earned by nonunion men. Additionally, union contracts were among the first legally binding protections for LGBTQ workers before advocates won changes in the law.



PHOTO: WWW.INSTAGRAM.COM/MUSICALARTISTUNION/

**WHEN UNION MEMBERS STICK TOGETHER, THERE'S STRENGTH:** Dancers of the New York City Ballet (above) recently showed their support to the artists of Nevada Ballet Theatre during their recent successful campaign to form a union with AGMA.

### Benefits and retirement security

The difference between having a union and not in this area is staggering: 94 percent of union members working full-time had health insurance compared to 65 percent of nonunion full-time workers. The same proportions of union members to nonunion workers had access to retirement plans to provide security after they stopped working.

### Health and safety

With weak laws in this area, unions prioritize ensuring that their members enjoy healthy and safe environments. Many studies have shown that union workplaces experience lower injury rates and workers have greater recourse and power in fixing unsafe conditions.

### Stronger communities

Increasingly, unions are consciously working to improve the communities that their workers serve and live

in, focusing on critical matters like environmental protection and racial justice. Just to give two examples: SEIU Local 8 in Florida demanded an end to state investment in fossil fuels, while the Denver Classroom Teachers Association demanded restorative practices that deemphasized disciplinary practices shown to aggravate racial disparities.

### We're stronger together

In short, unions ensure that we're not alone as we fight for fairness at work – and give us a shot at winning things that alone would be impossible. Yes, unions aren't perfect and Local 802 has its share of the challenges that the labor movement faces, but in my opinion the advantages far outweigh the disadvantages. In the new year, I hope we work together to strengthen our union and make sure musicians are proud to be part of it.

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# Gains made, but the fight for streaming continues

By ELISE FRAWLEY and JOANNA MAURER

**WE HAVE JUST** come off of the long, drawn-out negotiation between the AFM and the Alliance of Motion Picture and Television Producers. At the time of writing this article, a tentative agreement has been reached subject to ratification. The negotiation began in 2018, included two extensions, and finally concluded on Nov. 21, 2019. We both attended the last two days of bargaining in L.A., and additionally participated in a National Coordinating Committee of Player Representatives and Bargaining Unit members from across the country, helping to establish New York's involvement in our national contract negotiations.

It is important to note that we did not win streaming residuals. However, we achieved substantial gains made possible because of the solidarity between rank-and-file musicians across the country and the collaboration with AFM leadership. We realized in order for musicians to have a chance at the hard-fought streaming residuals that writers, actors and directors enjoy, we needed to organize and mount an extensive campaign to build leverage by involving musicians who play on these contracts. Some of the most economically significant proposals came directly from suggestions by musicians who work regularly under the Film/TV contract.

The #BandTogether campaign began in the summer of 2019 when musicians in LA delivered a petition, signed by musicians across the country, to the AMPTP. Led by the AFM international organizing staff, #BandTogether assembled a dedicated group of musicians in LA, Nashville, and New York to lead actions, hold rallies, and assemble artist/legislative support, putting pressure on the multi-billion dollar companies at the bargaining table. Each city formed

a Contract Action Team and elected members to serve on the National Coordinating Committee. In a few short months we built enough power to shift the discordant landscape with the Film/TV producers and garner real contractual gains. With a sustained effort, the ultimate goal of winning streaming residuals is now in sight.

We built up so much pressure that on the last day of negotiations the lead lawyer for the AMPTP said she hopes for "labor peace" for the duration of the new contract. The influence all of the organizing and rallies had on the producers cannot be understated. Each contractual gain is a direct reflection of our actions, as many of these proposals weren't even on the table, or were fought tooth and nail by producers back when negotiations recommenced in October. Considering we started this campaign only in the summer, this is a remarkable achievement. It's also worth noting that many of these proposals were thought of or modified directly from rank-and-file members to the AFM, meaning we've established a voice to participate directly in our national contracts. This is something that has been structurally difficult through our union, but is the only way to get meaningful representation in our contracts.

Accepting the terms of this two-year contract not only gives us better wages and working conditions, but legal protections as we continue campaigning toward our ultimate goal. Here is a summary of our gains in the contract:

- Term of two years, from the first Sunday the AMPTP receives notice of ratification to November 14, 2021
- Increase all minimum wage rates in the AFM Basic Theatrical Motion Picture Agreement by 3% per year (effective May 2020 and 2021)
- High Budget Original Made for New Media projects will have standardized pay, as well as terms and condi-



tions corresponding with the AFM Basic Television agreement

- After decades of trying, we finally achieved screen credits, including the name of each musician sorted by instrument section, on theatrical films and feature-length streaming films
- No discounts given to producers for any period of filming a streaming TV show (in the past for traditionally broadcast shows, the pilot and first 25 episodes were discounted for the producers to account for uncertainty in the staying power of the production)
- The AMPTP will have to pay for reuse of music covered under other AFM agreements
- The producers' proposal for expanding Banking and Exchange was withdrawn - Banking and Exchange is when hours from foreign films scored in the U.S. (that aren't required to) are banked, then exchanged to allow domestic made films to record overseas
- The AFM has new rights to exam-

ine the license agreements between the producer and streaming service in order to verify budgets

- Electronic Sell Through (rented or purchased shows/films) residuals increased by 50%
- The tri-guilds (SAG-AFTRA, Directors Guild, Writers Guild) have achieved streaming residuals because of the direct influence they have on the means of production, giving them leverage with producers. Actions leading up to the Live TV negotiations will be crucial as well as sustained musician commitment in building leverage. While we didn't reach our ultimate goal, we've learned that the more democratic the process, the stronger the results. We are encouraged by all the progress made in the relatively short time we have worked together, both internally and externally, and we are proud to band together and keep fighting for what all recording musicians deserve: a fair contract with streaming residuals.

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# Electronics on Broadway gets a giant step in the right direction in new contract

**T**HE ELECTRONIC MUSIC COMMITTEE was formed as a think tank to examine the usage of electronics on Broadway. The EMC consists of industry professionals representing a wide cross-section of the Broadway community, including music directors, orchestrators, composers, programmers and instrumentalists. The EMC now collects data on current issues regarding electronics, and discusses the future of how electronics relates to the lives of all musicians, both in the theatre and more broadly. All Local 802 members are welcome and encouraged to contribute to the conversation.

We are excited to announce that the following new language has been included in the 2019-2022 contract with the Broadway League:

**Article XIV “Sequential music playback via Ableton, electronic keyboard, drum pad, or similar playback mechanism, shall be triggered only by a member of the bargaining unit. Bargaining unit members who trigger the playback shall receive the electronic instrument premium. No other payment shall be due to any member of the orchestra as a result of the sequential music**

**playback. This clause shall not apply to sound effects playback or recorded music playback.”**

This is a giant step in the right direction for the Broadway CBA, as it establishes that electronic music is the work of musicians, not an alternative to musicians. As music production becomes more and more technological, it is important that we continue to define the musician labor involved in a contemporary framework.

This work is just beginning. The Electronic Music Committee will continue to examine musician labor

in contemporary music creation, from recording processes to live processing, in the theatre as well as other areas of music performance and production. We strongly desire the input of any and all members who have experiences with electronics of any kind. Our work will be more effective with input from a broad perspective of musicians.

The group is hungry for your participation and thoughts. If you have any questions, want to learn more, or wish to participate in the EMC, please feel free to contact the EMC facilitators at [ElectronicMusicCommittee@gmail.com](mailto:ElectronicMusicCommittee@gmail.com).

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When musicians at the Grand Teton Music Festival stood up for their colleagues, they showed

# IN SOLIDARITY, THERE IS STRENGTH

**U**NIONS ARE THE best protection for workers – but many people don't know that workers who are *not* part of a collective bargaining unit and who are *not* represented by a union also have rights under the National Labor Relations Act. Specifically, Section 7 of the NLRA protects the rights of *all* employees, whether they are unionized or not, to engage in “concerted activity,” which is when two or more workers engage in action for their mutual aid or protection about their terms and conditions of employment. A single employee may also engage in protected concerted activity if she or he is acting on the authority of other employees, bringing group complaints to the employer's attention, trying to induce group action, or seeking to prepare for group action. Thus, if an employer terminates or takes adverse action against a group of non-unionized employees due to their efforts to change or improve their working conditions, the employer may have engaged in an unfair labor practice that can be pursued before the National Labor Relations Board.

Recently, the Grand Teton Music Festival in Jackson Hole, Wyoming, made the unfortunate decision not to invite back three longstanding members of the festival orchestra (two of whom are members of the orchestra committee) due to their public opinions concerning the artistic direction of the



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

festival. This alone potentially ran afoul of Section 7 of the NLRA. But because of further concerted activity, public outrage and the threat of unfair labor practice charges, the festival capitulated and invited the three disenfranchised musicians back for its 2020 season. This was a huge victory for the Grand Teton musicians – and for all non-unionized freelance musicians throughout the country. Here's what happened.

During “town hall” meetings held by management during the festival last summer, musicians expressed concerns

over the artistic direction of the festival. Specifically, they voiced their opinion that the festival was becoming less focused on performances by the orchestra – and more focused on outside groups – and that this was not in the best interest of the festival. One would have expected that in holding such town hall forums, management would have expected and welcomed an open discussion, free from retribution. Such was not the case. Some time later, the three musicians who made the main comments at the meeting were advised by the festival that they would not be invited back for its 2020 season due to their “disruptive behavior” and “comportment.” One did not have to read much between the lines to see a direct correlation.

What was remarkable was that after the three were not invited back, there was a huge outpouring of support for them and outrage directed against the festival, both from the public and from fellow orchestra members. A petition circulated by the orchestra committee demanding reinstatement of the “GTMF 3” garnered over 1,700 signatures, and 100 orchestra members informed the festival that they would not return for the 2020 season if the three musicians were not rehired. (All of these actions the musicians were doing in support of their colleagues were protected activity under Section 7.)

The festival's music director, Donald Runnicles, submitted a letter to the

board stating that he would not return either if the matter wasn't resolved. Letters signed by past festival board chairs and directors called for not only the reinstatement of the musicians in question but also for the ouster of the festival CEO who was responsible for the musician firings. The orchestra committee won further media attention through press releases and interviews, which mobilized even more local support for the “GTMF 3.” Finally, I was retained by the orchestra committee to pursue unfair labor practice charges in the event that the musicians in question were not invited back, and a demand letter was submitted to the chair of the board to that effect.

Finally, at an emergency meeting of the full festival board on Dec. 3, the board invited these musicians back. While this was a tremendous victory, and one that demonstrated the true potency of “concerted activity,” the victory was not complete since the board declined to fire the festival's CEO. With him remaining at the helm, the possibility of retaliation and further legal violations loomed. However, as the result of further pressure by the community of players, at a Dec. 13 Board of Trustees meeting, the CEO resigned from his position. Now there is real cause for celebration. Orchestra committee member Martin Andersen told me that the committee “applauds the decision to re-invite our esteemed long-serving col-





HTTPS://WYOARTS.STATE.WY.US/GRAND-TETON-MUSIC-FESTIVAL/

When three musicians were not invited back to the Grand Teton Music Festival in Jackson Hole, Wyoming, solidarity saved the day. Above, the festival pictured on its website.

leagues to the festival orchestra.”

Andersen also said, “This positive outcome is the result of many factors, not the least being the willingness of the Grand Teton Music Festival musicians to stand steadfastly together in support of our colleagues. In light of our concerns about festival actions in the last several years, we will continue to challenge the festival board to re-assess its long-range plans for the festival, as well as its governance and executive leadership.”

Ultimately, this taste of success could prompt this group of musicians to unionize their job with the festival.

However, the festival has historically taken the position that its musicians are independent contractors and thus not entitled to unionization or the protections of Section 7 of the NLRA. Federal law would ultimately guide the answer to this question. The festival satisfies the law’s interstate-commerce threshold and, in my mind, clear legal precedent supports the conclusion that these freelance musicians are in fact employees. Therefore, I believe that the workers are eligible to unionize and,

in any case, file unfair labor practices now or whenever needed. (I wrote in these pages about a similar case with the Lancaster Symphony. The case was Orchestra and Greater Lancaster Federation of Musicians, Local 294 AFM, 357 NLRB No. 152.) On the other hand, I also wrote recently about an unfortunate situation last year with the Greater Bridgeport Symphony, where reinstatement of non-unionized musicians was denied by the state labor board because the musicians were deemed under state law to be independent contractors. Federal law did not control that outcome.

Fortunately for the Grand Teton Music Festival, this issue is moot for the time being since the musicians were successfully able to pressure the board to do the right thing...for now. We’ll keep you posted on the brave journey of these musicians.

Harvey Mars’ articles mentioned above can be found at [www.Local802afm.org/Allegro](http://www.Local802afm.org/Allegro) and at [www.HarveyMarsAttorney.com](http://www.HarveyMarsAttorney.com)



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# LET'S STOP PAY-TO-PLAY

Local 802 has a voice on the NYC Nightlife Advisory Board. We're using it to improve working conditions for musicians. Here's how...

*The NYC Nightlife Advisory Board is an all-volunteer, 14-member independent body that advises the mayor and the City Council on issues affecting the nightlife industry and ways to improve regulations and policies that impact nightlife establishments. Alvester Garnett serves as the Local 802 representative to the Nightlife Advisory Board, in addition to his work as the chair of 802's Jazz Committee. Below, Alvester tells us how he is using his time on the board to help his fellow musicians.*

By **ALVESTER GARNETT** with **DAVID STERN**

**A** **S I SERVE** on the NYC Nightlife Advisory Board, my main priority is recommending that we eliminate pay-to-play policies that undermine the work and value of musicians. Every musician knows what pay-to-play is: it's basically any kind of gig where there's no guaranteed wage. Maybe you make some money if the venue "passes the hat" and asks for donations for the musicians. But after taking into account the costs of transportation, food and paying any backup musicians, the leader almost always ends up losing money on these gigs, which is why we call it pay-to-play.

How to address the issue of pay-to-play can be a deceptively convoluted endeavor. Musicians who are new on the scene or lack a strong audience base may see pay-to-play as an opportunity to gain exposure or a way to work on their tunes in front of an audience. And many venues wouldn't bother hosting live music at all if it wasn't free; they're well aware of the current status of supply and demand for musicians. On the musicians' side, the desire to be an artist and the desire to be a professional can be in conflict. Venues often will take advantage of the decisions we're forced to make.



**MAKING NIGHTLIFE BETTER FOR MUSICIANS:** Local 802 member Alvester Garnett (wearing glasses, seated at end of table) serves on the NYC Nightlife Advisory Board, which advises the mayor and City Council about issues affecting musicians and other nightlife workers.

One reason that we play music is because it's in our soul to express our art, and this means that sometimes we'll play for little or nothing. (And this is an even easier decision for musicians who have an alternative source of income.) But the adverse effect is what this does to those who primarily make a living from performing.

This year the minimum wage in New York City was raised to \$15 per hour. Many restaurant owners insisted that the raise would hurt the industry. But lo and behold, the city has had a boost of income in restaurants. It's illegal not to pay restaurant workers; why is it *legal* not to pay musicians? We must get rid of pay-to-play.

How do we propel venues to adapt fairer standards? Besides the usual political or legal tactics, another idea we're thinking of is a "seal of approval" for venues that pay musicians a guaranteed living wage.

So what are the meetings of the NYC Nightlife Advisory Board actually like? We typically meet at the David N. Dinkins Municipal Building. We read current NYC regulations about nightlife and speak about what we want to see changed. At our most recent meeting, we identified our top 15 objectives.

We also seek out opinions from outside organizations. We recently heard from the NYC Artist Coalition, which gave us a list of venues that receive tax breaks or grants from the city yet pay musicians marginal wages at the same time. This list of venues was shocking to me and was a reminder that musicians are often at the bottom of the list when it comes to how venues spend their money. Why does a venue deserve a grant or tax break if it's going to treat its musicians poorly?

And then there are some citizens who oppose nightlife, almost militantly. For example, nightlife in the Lower East Side is always growing, and there are resi-

dents in that area who don't want loud music in their backyard. Even though we, as a musicians' union, want live music to flourish everywhere, we have to be sensitive and open to compromise. For instance, if there was a recommendation that required new nightlife venues to install soundproofing, I would vote yes without a second thought.

Our voice on the Nightlife Advisory Board is important for musicians – and it also expresses the outreach and commitment of Local 802. We're building stronger relationships with the city and becoming part of the nightlife discussion from the inside, which means we're becoming part of the solution. Overall, this is a positive initiative and I'm proud to be a part of it.

Musicians who have any questions about the NYC Nightlife Advisory Board – or who have any ideas or contributions – are welcome to e-mail me at [AlvesterGarnett@gmail.com](mailto:AlvesterGarnett@gmail.com).

## MEMBER TO MEMBER

# The importance of the first teacher



THE MAGIC OF MUSIC: Local 802 members Morrie Sherry (clarinet) and Ina Litera (viola) teach together at the Kaufman Center.

As *Allegro* continues its series on music teachers and teaching artists, we hear this month from Local 802 member Morrie Sherry. If you have a story to contribute to this series, please e-mail [Allegro@Local802afm.org](mailto:Allegro@Local802afm.org).

By MORRIE SHERRY  
[morriesherry@nyc.rr.com](mailto:morriesherry@nyc.rr.com)

**BEGAN PLAYING CLARINET** when I was ten years old. I grew up in Chevy Chase, Maryland, outside of Washington D.C. and went to public school. In the fourth grade, Mr. Lindauer, the area music teacher, brought all the orchestral instruments to our school. We were able to try them and choose one to study; I chose the clarinet. It was exotic! I'm sure the cat motif in "Peter and the Wolf" had

something to do with it. Or perhaps it was because of my next-door neighbor. She was a high schooler who played the oboe and was a role model to me.

Well, I was captivated! I listened to as much clarinet playing as I could. My father took my sister and me to many orchestra concerts, and we heard the Philadelphia Orchestra, the New York Philharmonic and the Chicago Symphony when they performed at Con-

stitution Hall – as well as the Juilliard String Quartet when they performed at the Library of Congress. It was also fun to watch Leonard Bernstein conduct the New York Philharmonic's Young People's Concerts on television and see close-ups of Stanley Drucker playing principal clarinet!

Later, my participation in school orchestras throughout junior high and high school led to joining youth or-



chestras, attending music camps, and summer music programs. I majored in music at the Philadelphia College of Performing Arts and ultimately earned a Master of Music degree from Juilliard.

I had the awesome privilege of studying many years with great clarinetists and teachers, including Ignatius Genuza (of the Baltimore Symphony), Leon Russianoff (world-renowned teacher) and Ben Armato (of the Metropolitan Opera and a reed expert and inventor of the Perfect-a-Reed and the Reed Wizard).

I think that my first clarinet teacher, Paul Eberly, set the stage for my development as a clarinetist. A well-respected teacher with many advanced students, he encouraged me to play with a resonant sound, and accordingly, he selected a new clarinet for me as well as a mouthpiece. He fixed my reeds and taught me how to breathe. He was diligent and demanding of high-quality playing. He had studied at the New School in Philadelphia and had played in the Navy Band. I still have the music books from my lessons with him, including Leon Lester's "Sixty Rambles for Clarinet," and use them with my young students today.

For 28 years at the Kaufman Music Center's Lucy Moses School, I have been the first teacher for many young clarinetists. Some students start as young as seven years old. One student started lessons with a front tooth missing (it eventually grew in). I welcome the opportunity to nurture their interest and creativity. Combined with teaching the skills and reinforcing their stick-to-itiveness, I give my students the tools to perform and excel. I have proudly watched some remarkable performances. Two recent examples come to mind. An 11-year-old played with technical self-assurance and musicality as he performed for the first time in a master class. Another student composed a short piece after reading a poignant story in school. She told the story to the audience and then closed her eyes and played her composition.

My goal is to inspire my students to carry on a lifelong relationship with music.

*Morrie Sherry has been a member of Local 802 since 1984. If you have a personal essay to contribute to Allegro's "Member to Member" column, send an e-mail to [Allegro@Local802afm.org](mailto:Allegro@Local802afm.org).*

# When teaching artists form a union, they can make life better for themselves – and their students

By MORRIE SHERRY

**I T PAYS TO** form a union! Local 802 and the faculty of the Lucy Moses School and the Special Music School recently negotiated our fifth contract with the Kaufman Music Center. Since we won our first contract in 2003, we have successfully negotiated guaranteed annual raises, health benefits and 403(b) contributions, a grievance procedure, binding arbitration, dues check-off, and payment for yearly faculty meetings. We also negotiated a transit check provision and an examination of temperature control in the teaching studios.

We started our organizing campaign in 2001 through conversations with faculty members, who numbered about 120.

Common threads that wove through these conversations ranged from job security to higher wages to healthcare and retirement benefits. We also wanted a grievance procedure and payment for faculty meetings and unpaid work, which included time auditioning prospective students for a chamber music program.

We discussed the importance of solidarity and elevating ourselves as a group so that we would have an equal voice when we were at the bargaining table to negotiate with the administration. We felt that the union would provide us with the backing we needed to advocate for all of us in these endeavors. While the administration always stressed that the faculty had a family relationship with the Kaufman Music Center, we thought that as professional musicians and teachers, we had an obligation to maintain a professional relationship with the center. We strongly felt that this could be accomplished best by affiliating ourselves with Local 802.

When we obtained 85 percent of the faculty's interest in organizing, we presented our intentions to the administra-



**IT PAYS TO FORM A UNION:** Teaching artists at the Kaufman Center (above) formed a union with Local 802 in 2003. They recently ratified their fifth contract, which includes raises, health benefits and more.

tion. They responded with the standard pushback that "We are a family" and "We don't need a third party," and other anti-union language meant to intimidate us. Because the administration wanted to cut down the size of the bargaining unit, several teachers had to testify in hearings at the National Labor Relations Board about their qualifications and teaching responsibilities so that they could be part of the bargaining unit. After nearly month-long testimony, we succeeded, and the Labor Board stipulated that all teachers employed before July 2002 could be in the bargaining unit. There were some contentious fights and even a strike, but at 2 a.m. on Oct. 30, 2003, in the Kaufman Music Center's lawyer's office, we won our first contract!

We applaud Local 802's attorney Harvey Mars, who, during our contract negotiations, clearly expressed the importance of our demands, as well as Lo-

cal 802 Recording Vice President Andy Schwartz, who was at the table during our recent contract negotiations and provided illustrative examples that fortified our case. We also want to thank the tireless efforts of Local 802 rep Marisa Friedman and organizer Lily Paulina.

The Kaufman Music Center is an outstanding musical institution with a world-class faculty. We are teachers devoted to seeing that our students receive the highest-quality instruction. The union benefits that we have fought for and won have improved our relationship with the Kaufman Music Center. We continue to build on our achievements and strengthen our contracts.

*If you are teaching in a music school where you aren't earning the pay and benefits you deserve, you can make a confidential call to Local 802 at (212) 245-4802. Ask for an organizer.*



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## TO YOUR HEALTH

# STOP INJURIES BEFORE THEY HAPPEN

Local 802 member Katherine Hannauer will co-lead a series of **free injury prevention workshops in February**. Here's how she began her remarkable journey in occupational therapy...



**G**ETTING INJURED IS one of a musician's worst fears. But there are great strategies and best practices that we can pursue, including something coming up this winter for Local 802 members that's completely free. Local 802 member Katherine Hannauer and her classmate Nick Cerbone are occupational therapy students at SUNY Downstate Medical Center in Brooklyn and will be offering a series of workshops at Local 802 on injury prevention strategies for musicians. The strategies will be simple and user-friendly; players should be able to easily fold them into their personal practice routines. They're planning to spend some time addressing posture and stress management, too. (They'll also hold a separate session for the office staff at Local 802.) "It's never too late to start learning about injury prevention," says Katherine, "But the earlier, the better!" Allegro recently interviewed Katherine to learn more about what she's going to offer our members.

**Allegro:** You've been a member of Local 802 since 1985. What is your musical background? And how did you get interested in injury prevention and occupational therapy?

**Katherine Hannauer:** I took my first violin lesson when I was five, went to music school, and have been a working freelancer since the early 80s. I've worked mostly in orchestras, opera and Broadway. Around 20 years ago, I started going to yoga classes, and found it super helpful in mitigating stress and violin-related aches and pains. Just

taking your body through its full range of motion is a great first step in alleviating musculoskeletal imbalance, a source of pain and discomfort for so many people. I started doing yoga teacher trainings and became fascinated with anatomy and the mechanisms of injury, partly because I was seeing so much of it among my colleagues. I now have about 800 hours of teacher training under my belt, which is something I'll be drawing on heavily for our workshops, along with the training I've had in anatomy, kinesiology and ergonomics in grad school. It was my yoga teacher, Jason Brown, who first suggested occupational therapy to me when I was thinking about a second career. I looked into it, decided it would be a perfect fit, set about taking science prerequisites and applying to grad school, and, well, here I am, straddling two professions. It's been quite an adventure.

**Allegro:** Have you ever been injured over the years as a musician?

**Katherine Hannauer:** Yes! I developed adhesive capsulitis, a form of frozen shoulder syndrome, in 2011. I lost a lot of the range of motion in my bow arm, which meant contorting the rest of my body to compensate while playing (and doing just about everything else, for that matter). When I look back on that time now, I can't believe I kept working! I went for therapy with Caryl Johnson, an occupational therapist and hand therapist whose name will be familiar to many people in the business. In addition to helping me get movement back in my arm, she was a huge inspiration to me because she herself had



made a career in occupational therapy after training as a musician. Her practice consisted mainly of injured musicians, and when this assignment came up, it was her practice, which consisted mainly of injured musicians, that I thought of immediately. There's clearly a lot of need among musicians.

**Allegro:** What is one thing that's especially surprising that you want fellow musicians to know about injury prevention?

**Katherine Hannauer:** One thing that surprises me is that music schools are not more ahead of the curve in addressing injury prevention. It's great that some schools are making physical therapy and occupational therapy available to injured students, but it would be so helpful to identify potentially damaging movement patterns while lifelong habits are being established and mitigate them BEFORE they cause injury.

**Allegro:** What are best practices for musicians to avoid injury?

**Katherine Hannauer:** We came across a lot of research on this when we searched the literature. General themes include proper warmup techniques, proper posturing for different instruments and positions, smart practicing, pacing, acknowledging tension and stress management. We'll be exploring all of these themes in our free program for Local 802 members.

**Allegro:** We all know that we shouldn't play through pain. But what if we have an audition or an important gig that we must play through? What if our livelihood depends on playing through pain -- and there is just no alternative? Is there any safe way to mask the pain or play through pain? What do you have to do in emergency situations, like playing for the most important audition of your life while injured?

**Katherine Hannauer:** The short answer is "it depends." Generally, it's not a good idea to ignore pain. Physiologically, pain is an important protective mechanism. That said, there's a whole spectrum of playing-related complaints -- from mild soreness, to chronic, severe conditions like tendonitis or nerve entrapment syndromes -- so there's no single answer that applies to every situation. We've all found ourselves having to play with pain in order to get through a gig or audition. Sometimes taking some ibuprofen and powering through it won't do lasting damage, but if

you find yourself making a habit of that, it's time to see a doctor. My advice would be to take it case by case and use your common sense.

**Allegro:** Getting injured is a horrible feeling, partly because of the pain and partly because it means that we're out of commission as a musician. It can be depressing because we have to do therapy and not practice. Do you have any advice for injured musicians on how to deal with feelings of hopelessness or self-doubt or self-blame about getting injured?

**Katherine Hannauer:** This is a tough one, because our identity and sense of self-worth can be so strongly tied to what we do. It's important, first and foremost, to attend to your health -- and not just your therapeutic regimen, but also eating well and getting regular, good-quality sleep. Fear of re-injury is often a source of anxiety, so stay in touch with your medical providers to monitor your progress, and consider movement and mindfulness practices, such as yoga or tai chi, which are safe for you to do and can help you prevent re-injury once you start playing again. And of course, if you're having a really tough time emotionally, don't hesitate to consult a mental health professional for help in developing coping strategies. Remind yourself often that this too shall pass and that you'll be better off in the long run for having given your body time to heal.

**Allegro:** You just spent the fall semester researching the medical literature. What have you found that was particularly helpful or surprising that you want to mention to members in this article?

**Katherine Hannauer:** One thing that surprised us was the sheer volume of literature specific to the music profession! We were expecting to have to extrapolate from research done on sports-related injuries, but there was a lot of material that addressed exactly what we were looking for. This validated our initial concept, and we can proceed with confidence, knowing our program will be supported by evidence.

**Allegro:** What can you tell us about your degree program?

**Katherine Hannauer:** My classmate Nick Cerbone and I will graduate from SUNY Downstate this spring with master's degrees in occupational therapy. The program is extremely well-regarded in the field, and with good reason: it is very rigorous. We began our first semester with gross anatomy, and progressed

through other foundational courses: kinesiology, research methods, medical science, and a whole lot of neuroscience. (That was the hardest, but also fascinating). Now, in our second year, we get to build on that foundation and start looking at clinical applications. Nick and I both did fieldwork in hand therapy clinics, which, as you can imagine, is perfect for us as musicians. It's great getting out into the field and working with people. The hands-on workshops that we will be offering at Local 802 will be the culmination of a three-semester community

partnership assignment, in which we are encouraged to explore application of occupational therapy principles outside of traditional areas of practice. Local 802 was very receptive to our proposal, and we're really looking forward to implementing our program there in February.

*This article is not a substitute for professional medical advice. What works for one person does not necessarily work for another. Use common sense and always consult a health professional before attempting any treatment.*



## FREE INJURY PREVENTION WORKSHOPS FOR MEMBERS OF LOCAL 802

Local 802 member Katherine Hannauer and her classmate Nick Cerbone will lead free, hands-on **injury prevention workshops** at Local 802 in February. There will be flyers posted at Local 802 as well as announcements on social media. Please e-mail [katherine.hannauer@downstate.edu](mailto:katherine.hannauer@downstate.edu) for more info.

## MEMBER TO MEMBER

# Bringing ~~(ROCK)~~ music to every classroom



PHOTO: LUMINOLA

By JOSHUA ZARBO

Joshua.Zarbo@gmail.com

**L**ATELY I'VE BEEN traveling around the country speaking to education professionals about TeachRock, an arts integration curriculum developed by the Rock and Roll Forever Foundation, a nonprofit established by legendary musician, producer, actor and activist Steven Van Zandt. As a curriculum designer for the foundation, I'm on the team that creates TeachRock's lesson

collections. Our lessons connect popular music with subjects across the disciplines, all formatted into compelling multimedia educational materials available to any classroom at no cost from an open resource website.

I'm incredibly fortunate to do what I do. It's a unique opportunity I couldn't have imagined when I was first dreaming of becoming a musician years ago. And it joins together so many of my interests and abilities into a challenging and fulfilling profession.

The rigorous music research and writing required to create one of our lessons has me utilizing a specialized skill set that I developed in a somewhat haphazard way as a college student. At the time, my studies progressed in fits and starts through numerous programs and schools. It was a difficult path but it has ended up serving me well.

Recently, I designed a lesson that asked, "How did guitar distortion become a desired and defining effect in rock?" By presenting the story through

the lens of a social studies lesson, students chronicle the artists and production crew who pioneered the fuzzy tone while recognizing the diverse communities that developed this now-expected sonic characteristic of the genre.

Tracing the sound's evolution from its serendipitous roots in the American South all the way through to its iconic role as the gnarly riff on the Rolling Stones' "(I Can't Get No) Satisfaction," students discover how the crunch we hear in rock guitar emerged as a by-



product of frazzled equipment, shining a light on both the regions and industry vital to its evolution. Bringing additional focus to the tech side, an embedded interactive guitar effect pedal invites students to explore the type of gadgetry Keith Richards used on the track, illustrating how the effect transitioned from a moment of tonal happenstance to an intentionally sought timbre.

My earliest experiences with music education started in private lessons. After buying a bass guitar at the local music store when I was 14, I immediately signed on with a teacher, Golder O'Neill. By taking lessons, my community of music peers expanded quickly. Soon I was playing in neighborhood garage bands and the jazz orchestra at my high school.

However, improved bass playing, more genres to play, and more people to perform with weren't the only things I picked up studying with Golder. I noticed he did a lot of different things outside of being a bass guitar instructor. Golder was a noted professor at a local conservatory as well as a sought-after live bassist. He had a thriving non-traditional career and seemed to love it. And Golder wasn't the only musician I was aware of who could be both a great musician and educator.

The music books and magazines I read and played through showed me that great players could also have a knack for writing and instruction. The accompanying text to a transcription of a popular bassline often included a background story. A music lesson with an included narrative provided a cultural context to what I was getting under my fingers. It wasn't just about the notes that James Jamerson played on his bass during those Motown Records recording sessions. It was also about the social connection between the players, the story behind how they'd all ended up in that particular studio on that particular day. It was about their journey and the community they fostered.

Frustrated as a freshman college music student at home in Virginia, I transferred to the University of North Texas in Denton to be a part of the acclaimed music program. While I didn't last long as a music student for a variety of reasons, a change to pursuing a history degree allowed me to focus my time outside of class on playing in bands and being a part of the thriving local music scene. Although I didn't appreciate it at the time,

the academic pivot had me in courses and classrooms where I had to work on writing and research. At the same time, playing bass in that Texas college town brought me to the attention of the Austin band Spoon.

As the bass player for Spoon on many records and tours, I worked primarily as a performing musician for years. The band's popularity led to a lot of great opportunities and helped pave the way for a burgeoning freelance career. Independent recording and live work followed but at the same time bass players and other musicians began to seek me out for private lessons. Soon I was back in the lesson room, having a blast teaching, and really enjoying getting to know my students. It was a thrill to learn how they'd gotten into playing bass and the creative journeys they were on. I loved hearing about how they were connecting with music.

While I was living my dream playing on records and touring the world, teaching bass lessons brought me back into the music education community, a place where I could serve and share all that I had learned with other players. I felt a strong pull to the work and started making plans.

Several years into my time playing bass in Spoon, I began taking courses online to finish my bachelor's degree in music. Eventually, I left the group to focus on a career in music education and while I was concluding my undergraduate studies, I received an offer to teach as adjunct music faculty at Austin Community College. Within a few years I was teaching several courses and one of my favorites was a lecture course surveying the history of popular music in America.

I pursued a musicology degree in graduate school and the liberal arts change-up years earlier was really helpful. The writing skills and research practices that I had honed were fundamental to my success as a student. My master's thesis foreshadowed my work with TeachRock by connecting the Motown sound to the local Detroit jazz scene that spawned so many of the session musicians who recorded the label's music.

Soon I relocated to Nashville to pursue more opportunities in the classroom and on the live stage. While I was fortunate to teach music courses at Middle Tennessee State University and Nashville State Community College, I wasn't finding what I'd hoped for when I made the

move. On an online search one morning, I came across a posting for a fascinating job in New York City for writing and designing lesson plans that connect popular music with subjects across the disciplines: TeachRock. After applying for the position, I discovered that I had a personal connection to the Rock and Roll Forever Foundation through musicians I'd been touring with in Nashville. Within a couple months I was living in New York City; I'd gotten the job!

Over all the years and through all the different vocations I pursued, I've taken to heart something that may seem quite obvious - music is informed by the environment that it's created in. The anecdotes behind the basslines I was learning way back, the songs and albums I was listening to at different times, the records that I've been making over the years; all have a distinct connection to time and place. With TeachRock, we recognize that even students who aren't budding musicians experience this connection. Music is often a significant part of their identity, as it is for all of us. That's why popular music can be such a potent tool for inspiring student engagement in the classroom.

More recently, there's been a rolling roadshow component of the Rock and

Roll Forever Foundation. Starting in 2018, our staff began traveling along with Steven Van Zandt as he toured with his band, the Disciples of Soul. At select shows, the TeachRock curriculum serves as an opening act for his concerts by being presented in free professional development workshops for local educators. And attendees get free tickets to that evening's show! By reaching out to teachers and introducing them to new resources that can be used in any classroom, we've been developing a robust community that spans dozens of states and hundreds of towns and cities around the nation.

The work I do for TeachRock isn't just writing about music. It's also understanding the unique role discovering and discussing music can play in connecting directly with another person or groups of people - a community. Currently, I'm developing a lesson in which students will build a working speaker out of paper plates, wire, alligator clipped cables, and magnets. The lesson connects the history of American counterculture with the pioneering tech found in 1970s live music production. It joins together music with science, technology, art, social studies and history. It's fascinating work and every day I look forward to it.



*Joshua Zarbo has been a member of Local 802 since 2018. If you have a personal essay to contribute to Allegro's "Member to Member" column, send an e-mail to [Allegro@Local802afm.org](mailto:Allegro@Local802afm.org).*



# CLAUDIA BARRITT

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**F**LOW IS THE mental state of a highly motivated individual when fully engaged in a chosen activity. The person is immersed in a feeling of energized focus and a sense of total involvement. Flow is completely focused attention; it is a single-minded absorption into an event. In flow state, the emotions are not just contained and channeled, but they are positively energized and aligned with the task at hand. The hallmark of flow is feelings of spontaneity, freedom and joy while performing a challenging activity at the peak of one's talents and capabilities.

Dr. Mihaly Csikszentmihaly (who I refer to as "Dr. C"), wrote "Flow: The Psychology of Optimal Performance." He grew up during World War II in what is now Croatia, where he witnessed tragic and horrible conditions. Dr. C was fascinated by watching the adults who kept their heads and rose above their dismal circumstances to stay clearly focused on what they wanted to accomplish. He eventually wrote a dissertation on creativity and became a professor at the University of Chicago.

Dr. C interviewed more than 8,000 individuals about their richest life experiences. He focused on people who described being engaged in enjoyable yet highly challenging

activities. Dr. C spoke with visual artists, composers, competitive athletes, dancers, musicians, chess players, rock climbers and many others about what they experienced when they were totally involved in their chosen pursuits and performing at their peak level of functioning.

In the interviews, people described their peak experiences feeling like water in a stream flowing smoothly. His own description of flow was "being completely involved in an activity for its own sake. The ego falls away. Time flies. Every action, movement and thought follows inevitably from the previous one, like playing jazz. Your whole being is involved, and you're using your skills to the utmost."

Flow can also be thought of as a state where focused attention, strong motivation and a challenging situation intersect, resulting in a productive harmony of peak functioning.

Dr. C found that individuals with an "autotelic" personality trait were better equipped to enter into flow states and remain there longer. These traits include curiosity, persistence and a preference for highly challenging activities that demand undivided attention. These endeavors cause individuals to transcend normal states of consciousness and ordinary levels of functioning. A person like this enjoys what they do to the max, especially when they're in flow. The autotelic personality has five main characteristics, which he called the "five C's." They are: clear goal, continuing feedback, choice, commitment, and challenge.

Each interviewee started out with one

clear goal that had many checkpoints along the way. For example, a chess player needs to know if every move is getting them closer to winning or losing. A musician may opt to play with a beautiful sound or execute a musical phrase exactly as they want. Continuing feedback is essential to keeping focused on the task at hand and remaining in flow. Choice indicates that you have chosen a task that you not only want to do, but you love to do. The fourth characteristic is the ability to fully commit: to give everything that you have to reach your best. An autotelic person will pursue increasingly greater challenges after achieving a peak experience, constantly seeking higher motivation.

When people are engaged in challenging activities that require a high degree of concentration, they're able to get beyond life's daily frustrations, worries, and doubts. If they're performing music, they can't be worrying about their unpaid bills, or they'll miss a note. If they're rock climbing, and think about some problems at work, they'll fall. They can't afford to let their minds wander. When a highly challenging situation demands our total attention, less critical concerns quickly disappear. In the flow state, the attention that is usually split is merged into a single, highly concentrated laser beam of focused awareness. People who are in flow are much more efficient in their actions.

In flow, there is a merging of effortless action and awareness. People become completely absorbed

in the challenging activity and what they're doing in the here and now. The focus of their awareness is narrowed down to the task at hand and nothing else. Finally, there is a necessary surrendering or "letting go" to the experience, enjoying the bliss to the max for as long as possible. There is a lack of self-consciousness, namely a dropping of the ego. After flow experiences, people feel good about themselves and grateful for what they experienced after releasing their self-consciousness.

There is a critical balance between the level of difficulty and the participant's ability to meet that challenge. When activities are too easy, not requiring full involvement or attention, people get bored and are easily distracted. If the activities are beyond people's skill level, they get intimidated, anxious, defensive, frustrated, and often give up, or simply don't enjoy the experience. In the flow state, you are always playing on an edge. It is an edge where control is possible, but not always guaranteed. You can fall off that edge if you lose your focus or if you don't use your skills to their full potential. That's what makes flow exciting and demanding.

Reaching flow state is the most desirable accomplishment in any endeavor. The accompanying joy and feeling of satisfaction can propel you to keep at a difficult task. I think everyone is capable of reaching that flow state if they remain focused and emotionally positive when performing. Sometimes the most secure performance comes from taking the greatest risks.

**Dr. Don Greene, a peak performance psychologist, has taught his comprehensive approach to peak performance mastery at Juilliard, Colburn School, New World Symphony, Los Angeles Opera Young Artists Program, Vail Ski School, Perlman Music Program, and the U.S. Olympic Training Center. During his 32-year career, he has coached more than 1,000 performers to win professional auditions and has guided countless solo performers to successful careers. Some of the performing artists with whom Dr. Greene has worked have won jobs with the Metropolitan Opera Orchestra, Concertgebouw Orchestra, New York Philharmonic, Chicago Symphony, San Francisco Opera, Montreal Symphony, Pittsburgh Symphony, National Symphony, Cincinnati Symphony, Pacific Northwest Ballet, and the Dance Theatre of Harlem, to name just a few. Of the Olympic track and field athletes he worked with up until and through the 2016 games in Rio, 14 won medals, including five gold. Dr. Greene has authored ten books including "Audition Success," "Fight Your Fear & Win," "Performance Success," and most recently "College Prep for Musicians." In 2017, Dr. Greene was named a TED Educator and collaborated with musician Dr. Annie Bosler to produce the TED-Ed talk "How to practice effectively...for just about anything." The video went viral and received over 25 million views across Facebook and YouTube. For more information, visit [winningonstage.com](http://winningonstage.com), [winninginsports.com](http://winninginsports.com) and [collegepreperformmusicians.com](http://collegepreperformmusicians.com).**



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# REQUIEM

## BERNADETTE ZIRKULI BIDDLECOME

**B**ERNADETTE M. ZIRKULI Biddlecome, 74, a bassoonist and a member of Local 802 since 1963, died on Nov. 30. In 1967, she earned her bachelor of music at Juilliard, where she was awarded the Nuremberg Scholarship and a teaching fellowship for woodwind chamber music. A year later, she earned her master's degree there and from 1968 to 1983 she was a member of the Juilliard pre-college faculty. Early in her career she toured with the Stuttgart Ballet, and was a member of the Lake George Opera Company, the Vermont Mozart Festival and the New York Chamber Soloists. For many years she was the principal bassoonist with the Music Aeterna Orchestra, the Little Orchestra Society and the Composers Conference for Contemporary Music. In 1974, she organized and presented the New York Bassoon Quartet at Carnegie Recital Hall. In 1975 and again in 1977 she presented solo recitals at Carnegie Recital Hall. She later became an associate member of both the Metropolitan Opera Orchestra and the New York City Opera Orchestra and a regular member of the American Ballet Theatre Orchestra. She is survived by her husband James Biddlecome (who is also a member of Local 802), daughter Kathryn, stepsons Daniel and Gregory (and Gregory's wife Denise) and granddaughter Rachel.

## PAUL GUREVICH

**P**AUL GUREVICH, 86, a violinist and a member of Local 802 since 1954, died on Nov. 11. For much of his life, Mr. Gurevich enjoyed both informal amateur playing and a freelance professional career, including jobs with the North Carolina Symphony and CBC Winnipeg orchestra, and many years of performances at the Bennington Chamber Music Conference. He performed at the Plaza Hotel, Russian Tea Room and Che Vito and on the prestigious Arthur Godfrey radio show. He once even performed an unusual gig at the New York Sports Club when it was hosting music. Mr. Gurevich's recording credits are evidence of his remarkable range; they include the Brandenburg concertos with keyboardist Anthony Newman; an album with the New York Klezmer Ensemble (he also played

with the New York Klezmer Society); and a recording made at the Palm Court at the Plaza Hotel, which he also arranged. Mr. Gurevich is survived by his wife Donna, brother Robert, daughter Nina, son Alex, daughter-in-law Wendi, and grandchildren Marissa, Ayden and Scarlet. If anyone has reminiscences of Mr. Gurevich (including jokes that he used to tell), please contact his daughter Nina Gershowitz at [ninagcsw@gmail.com](mailto:ninagcsw@gmail.com) or at 524 Viewpoint Terrace, Peekskill, NY 10566. Below are memories from three of Mr. Gurevich's friends:

**PAUL GUREVICH AND I** were born three weeks apart and both raised in the Bronx by immigrant parents. We met in the All City High School Orchestra around 1950 and went to City College and Queens College as music majors. Over the years we played concerts together and shared many hours of chamber music. Paul was a superb violinist and conversant in gypsy music, klezmer, and other ethnic music as well as all the classical literature. He knew the quartet repertoire extremely well and was a terrific leader. His passing is a great loss to his family, friends and colleagues and the music world.

— Myron Rosenblum

**PAUL AND I** were very close friends for over 60 years, and I loved playing with him in our regular string quartet get-togethers. He had an outstanding Town Hall debut when he was just 18. He served as concertmaster of the Winnipeg Symphony and the North Carolina Symphony for some time, and worked at the Plaza Palm Court for a decade. He also played a variety of Broadway shows and hundreds of club dates and Jewish weddings, some of which I had the pleasure of playing with him. Both he and I recorded several of the Brandenburg concertos with keyboardist Anthony Newman. Paul was a consummate concert violinist, but some don't know that he was also an excellent strolling violinist, too. I'll miss him.

— Bob von Gutfeld

**I HAD THE** privilege of being the pianist with master violinist Paul Gurevich at the Palm Court of the Plaza Hotel for the final years of that engagement. This was a rarefied and invaluable musical experience due to Paul's vast performing repertoire which included

classical (symphonic, opera, ballet and chamber music), Broadway, standards, film, international, ethnic, and more. One evening as Paul was strolling the tables and taking requests from the guests, he walked back to the piano with a folder labeled "Iceland." (Indeed, he had a folder with music from everywhere!) I asked him, "What tunes are from Iceland?" He quickly replied: "I Left My Heart in REYKJAVIK!" I can imagine him right now in a white tuxedo (with his signature red bowtie) floating from cloud to cloud, taking requests from the angels. May his memory be blessed!

— Lee Musiker

## DANIEL REPOLE

**D**ANIEL V. REPOLE, 96, a trombonist and a member of Local 802 since 1941, died on Nov. 1. Mr. Repole studied first at Juilliard and later at Teachers College at Columbia University, where he earned his master's degree. In his career, Mr. Repole performed as a regular or extra with some of NYC's top ensembles, including the Metropolitan Opera Orchestra, New York Philharmonic, American Symphony Orchestra, Radio City Music Hall Orchestra, Goldman Band, Band of America, New York Brass Ensemble, Music Hall Brass Ensemble, Young Audiences, the Bell Telephone Hour Orchestra and the University Brass Ensemble. He toured and recorded with the Les and Larry Elgart Orchestra, recorded on six albums with the Guy Lombardo Orchestra and was hired to play on many Broadway cast album recording sessions. At the same time, Mr. Repole taught in prestigious high schools including Erasmus Hall High School, Riverdale Country School for Boys, George W. Wingate High School, P.S. 114 and South Shore High School. Mr. Repole also served as an associate professor of music from Kingsborough Community College for almost 50 years and maintained a private studio where he taught students all the brass instruments. Mr. Repole is survived by his children Palma, Daniel, Steven and Adam. The family suggests donations to [www.crowdrise.com/applaudourkids](http://www.crowdrise.com/applaudourkids). (In the comments field, please specify that your donation is for the Danny Repole Music Lesson Scholarship Fund.)



Bernadette Zirkuli Biddlecome



Paul Gurevich



Daniel Repole







## MUSICIANS AT WORK

Twice a year, Orchestra of St. Luke's invites New York City's public school students to outstanding classical music performances designed specially for young people. These OSL concerts – which incorporate other artistic disciplines, such as dance, drama and visual art – are presented free of charge and reach more than 10,000 children annually. For many, it is their first live concert experience. The fall show highlighted Beethoven's essential legacy to classical music, featuring selections from Beethoven's Symphony No. 6, Violin Concerto and Triple Concerto, among others. Dramatist Kirya Traber guided audiences through Beethoven's story as they listened to a wide range of his musical output – from grand symphonic works to virtuosic solo and chamber music. The series is covered, in part, by a grant from the Music Performance Trust Fund. Musicians are paid under a Local 802 union contract. Photos by Adam Stoltman.

ORCHESTRA OF ST. LUKE'S includes Local 802 musicians Carl Albach, Nuno Antunes, Kaya Bryla, Liam Burke, John Dent, Krista Bennion Feeney, John Feeney, Melanie Feld, Daire FitzGerald, Christoph Franzgrote, Mayuki Fukuhara, Maya Gunji, Conrad Harris, Sheryl Henze, William Hestand, Kyle Hoyt, Keisuke Ikuma, Margaret Kampmeier, Karl Kawahara, Myron Lutzke, Elizabeth Mann, Maxine Neuman, Anca Nicolau, Damian Primis, Eric Reed, Louise Schulman, Andrea Schultz, Susan Shumway, Liuh-Wen Ting, Mitsuru Tsubota, Mineko Yajima and Robin Zeh.

# How I conquered my own fears to make a film about STAGE FRIGHT

By JOHN BEDER

Through the lens of professional classical musicians, many of them members of the AFM, the film “Composed” (supported in part by ICSOM), explores the many ways we experience and can address performance anxiety. Faced with the judgment of peers, audience, conductors, and worst of all themselves, these musicians spend years trying to understand and overcome the physical and mental manifestations of their anxiety. Through their stories, we learn valuable lessons learned over a lifetime of professional performance; and we find that we are not alone in our quest to overcome the fear of failure and embarrassment. For anyone wanting to feel strength over fear and compassion over judgment, or simply seeking a closer look at anxiety and what makes us tick, “Composed” opens the door to a world of high stakes, high pressure, and peak performing.

The story behind the film is an instructive lesson in how stage fright can be transformed into creativity, through unexpected ways...

**I T WAS DURING** the fall of 2015 that I found myself lying on the floor of Ben Kamins’ studio in Houston. Kamins is a professor at Rice University’s Shepherd School of Music and former principal bassoonist with the Houston Symphony. We’d just finished an interview where I was asking Kamins about performance anxiety, something I’d been doing for the past year with orchestral musicians around the country, and I mentioned the daunting task to come of editing all these stories into a documentary. It wasn’t that I was worried we hadn’t captured enough compelling stories; it was that I wasn’t sure I could actually make this film.



Do auditions make you anxious? Above, a shot from “Composed,” a new film about stage fright, featuring interviews with many well-known AFM members. The film was supported in part by ICSOM, which showed a clip at one of its recent conferences.

When I described the many hours I’d soon be sitting facing a computer screen, Kamins asked me to lie down on the floor. Professor Kamins is also a certified Alexander Technique teacher, which is one of the reasons I wanted to interview him. He grabbed a small stack of books and put them under my head as I lay there and asked that I take some slow deep breaths. As I breathed, I noticed tension in my back and shoulders and felt unease realizing how this had gone unnoticed. Even just talking about this intimidating task of editing was having a physical effect on my body and Kamins, perhaps noticing, recommended I do this periodically once in the thick of post-production.

This was neither the first nor the last time I’d find myself using some piece of

wisdom or advice I’d heard while interviewing musicians about performance anxiety. Noticing where my tension was and how I was feeling physically was a practice I’d heard early on and couldn’t help but start to try and notice it in myself.

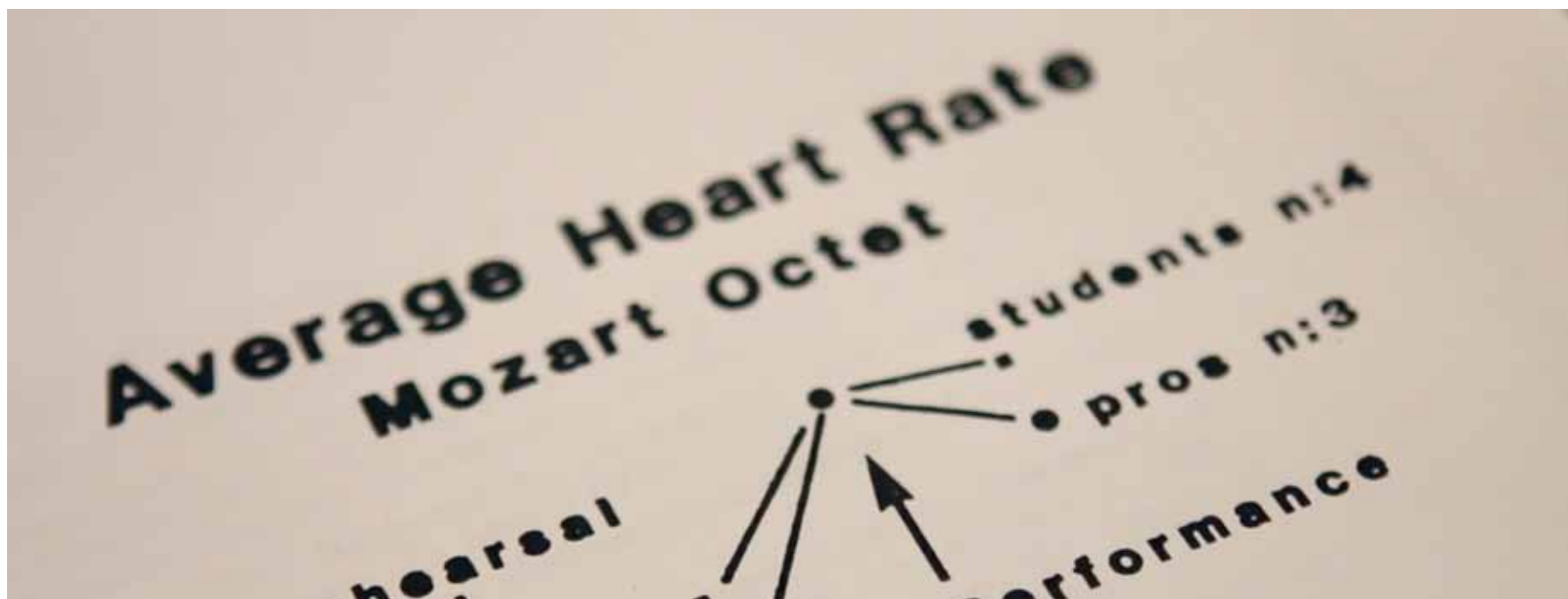
You see, the reason I’d started making a documentary about performance anxiety in the first place was because I’d experienced it. I’d been a student at the Boston Arts Academy and then at Boston University where I was majoring in percussion performance. It’d become a dream of mine to perform professionally with an orchestra, and so auditions, excerpts and long hours of practice became the norm. I did as my percussion peers did, and though I was progressing, there was one major problem. My hands would shake. Not all the time, but some-

times with no warning and other times more predictably. A few friends suggested things like bananas or beta blockers but I still didn’t fully grasp why this was happening.

It was during my third year at BU that I decided to leave music to pursue something else. I’d loved music but the pains of performance and the possibility for happiness elsewhere were enough for me to take a step back. The relief didn’t last long though and I found myself suddenly in a deep depression.

Unfortunately I think because we as musicians tend to define ourselves as “musicians” from such an early age, it can become entwined with our sense of worth or value. If we find ourselves faced with physical or mental challenges, they don’t just feel like the issue of the week,





**"Composed"** contains data about physiological responses to stage fright. Above, a graph showing how a musician's heart rate peaked during the performance of the Mozart octet.

they threaten our entire existence. I was the musician in the family and the "creative one," so it felt like I was giving up on the hopes so many others and I had for myself. Who was I if not a musician?

This question didn't go away for a long time and for a few years I kept describing myself as a "former musician working in I.T." The I.T. part came about from needing a job to support myself but was also a way of delaying my move to the next creative outlet, filmmaking. I'd always had an interest in making films but never came across an opportunity to explore it until that third year at BU.

Filmmaking came with so many opportunities to explore my creativity and at the same time escape all the issues I'd found in music. A music career would require taking auditions and putting myself again and again in the path of doubt. Doubt is not only what stopped me from playing like I knew I could; it eventually stopped me from wanting to practice or even enter a music venue. Filmmaking, however, didn't have any of the environments which nurtured my doubt, it seemed. At least at first I wrapped myself in the newness of it all and found comfort being an amateur. Curiosity was now encouraged and my expectations reset.

These feelings lasted a couple years while I took time to travel and see life outside of my Boston bubble, but eventually those expectations started to

build and suddenly I found myself six years past my decision to leave music for film with nothing to show for it. The past screamed "you failed at music, now you've failed at filmmaking," and I couldn't seem to argue with this voice. I'd given up twice, it seemed, and any support filmmaking had offered in my departure was now gone. Then, in one of those strange turns of life, I was presented with one of the greatest gifts an artist can ask for: time.

A year before I found myself lying on Professor Kamins' floor, I'd been presented with a window of time to do something for myself. I'd struggled with what to do in this window but knew it'd have to involve picking up a camera. After those six long years of never making a film I'd simply run out of excuses. I now had time, some savings, and years of regret to motivate me to do what I'd said I'd do all those years ago: make a movie.

With no idea about how I'd actually do it, I knew I had to try. I dove in and started buying cameras, lenses, lights, and watched hours of YouTube videos about "How to Light an Interview" and "How to Fund a Documentary." I was hooked on the learning of it all and motivated by this opportunity of time. Somehow though in my excitement, I'd forgotten the thing that had stopped me before when trying to pursue art, and that was my doubt. Doubt ruined everything I'd worked for once before and this time I was running

straight for it but just with a camera in my hands instead of a pair of drum sticks.

This brings me back to Professor Ben Kamins' studio floor where I'd been lying for a minute or so now. I'd released much of the tension I'd had and was now smiling. Smiling because in that precise moment I realized how I was going to become a filmmaker. Not in the sense that I suddenly understood how I'd shoot, edit, and distribute a film, but that I understood that these musicians were giving me exactly what I needed to conquer my fears as an artist. All of the questions that had followed me from music and that were holding me back as a filmmaker were being answered. Before this I'd slowly started to fill the past year with that same doubt but suddenly lying there on the floor I knew that I would finish this film. This movie was not just about musicians facing the stage, it was about me facing my fears as a creator. Without their support and advice I don't know if I ever would've had the perseverance to finish this film.

Musicians in the end were still my greatest teachers. Not through any filmmaking class or YouTube video but through conversations with musicians did I learn the ways in which to address my anxiety as an artist. I therefore owe this very film to those who make up its content. We all deal with performance anxiety to some degree and it's a tragedy not to take advantage of the problem

solvers sitting on stage practicing how to perform each and every night.

Looking back now, it's clear to me that my passion for experiencing music didn't mean I needed to be producing the sound myself. That being said, listening to our musician interviews is nothing short of inspiring and remind me of the gift musicians give us each time they step on stage. I'm so grateful for what I've learned from this process and don't know if I could've done it without the wisdom of so many hard working AFM musicians. They deserve thanks for sharing their experiences, and enabling others to share their art.

So, in the end, I turned my own stage fright into creativity. My film "Composed" became a documentary feature about how classical musicians both experience and can address performance anxiety. Featuring musicians, educators, and mental health experts, the film explores how we can address this issue in ourselves and in our culture. To learn more and watch the film, visit [www.composeddocumentary.com](http://www.composeddocumentary.com).

*If you appeared in this film, or if you have helpful hints about how you've conquered stage fright, please e-mail [Allegro@Local802afm.org](mailto:Allegro@Local802afm.org) to share your story. For more help with stage fright or performance pressure, see our ongoing column with Dr. Don Greene (page 31).*



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# How to use LS-1 contracts for health and pension

By BETTINA COVO  
LS1@Local802afm.org

**NEED TO CONTRIBUTE** a little more to get Local 802 health benefits? Need a few more credits to become fully vested in your pension? There is a viable way to contribute to your AFM pension\* and maintain Local 802 health benefits for you and your family – even if you aren’t playing in one of the traditional union orchestras or on Broadway. (\*There’s some fine print on pension! Be sure to keep reading...)

**LS-1 contracts** offer the opportunity to take advantage of Local 802’s benefit plans. You can use these contracts to maintain or supplement your current benefits. You can choose to participate in either the pension plan or the health plan – or both. And your employer can be anyone who has hired you or is paying you – including, in the case of health benefits, your private students!

## WHY DO I NEED A CONTRACT? WHY CAN’T I JUST PAY INTO MY OWN HEALTH ACCOUNT OR PENSION ACCOUNT?

Both the AFM pension fund and the Local 802 health benefits fund are federally regulated funds that are required by law to have a collective bargaining agreement with an employer in order to accept benefit contributions. LS-1 contracts serve as mini contracts that allow employers to make health or pension contributions to you on small jobs or single engagements.

There are, however, some rather important requirements in order to file the LS-1 contract, particularly for the pension fund.

## WHAT CAN BE FILED

**Solo performers** can file an LS-1 contract provided the engagement is not in a major venue and provided there is no existing CBA.

**Ensembles** can file only if all the musicians on the engagement are reported on the form.

**Teaching engagements** are accepted, for both private and institutional teaching/master classes/clinics, with some exceptions below.

## IMPORTANT EXCEPTIONS

The pension fund does not accept LS-1’s for private teaching engagements, with one exception. Private teaching contributions will be accepted for pension if you are incorporated (i.e. an LLC or “S”-corporation or something similar) and the teaching income runs through your corporation.

Also, the pension fund *does* accept contributions from teaching (private or classroom) but only if you are teaching at a school or institution – again, provided the school signs the form.

Please note that the health fund *does* accept LS-1’s for private teaching engagements.

## WHO CANNOT FILE AN LS-1

The following list contains examples of who cannot file an LS-1 contract:

- A musician who is not an active member of Local 802, with all membership and work dues up to date.
- Musicians working under an existing CBA cannot file an LS-1 for that engagement.
- Musicians working within an orchestra or large ensemble cannot file an LS-1 for that engagement – unless the *entire* orchestra files an LS-1 for that engagement.
- Solo/ensemble musicians working in a major venue cannot file an LS-1 for that engagement.
- Music prep work (please call 212-245-4802 and consult with our Music Prep department).
- Electronic media/recording work (please call 212-245-4802 and consult with our Electronic Media department)
- Any theatre work (please call 212-245-4802 and consult with our Theatre Department)

## WHAT DO I NEED IN ORDER TO SUBMIT THE LS-1?

- Blank LS-1 contracts are available at [www.Local802afm.org](http://www.Local802afm.org). Select WHERE WE WORK from the top menu, then CONTRACTS, then scroll down to find “Solo Performance and Private Teaching (LS-1 contract).” Fill it out, then get it signed by your employer or your own corporation
- Pension contributions must be an amount between 4.80 percent to 17.99 percent of the gross wages reported.
- Health contributions must be 15 percent of the gross wages reported.
- Work dues are 2 percent of gross wages (for teaching engagements), or 3.5 percent of gross wages (for performances)
- Proof of engagement includes paperwork like canceled checks, contracts, invoices, schedules of lessons, etc.

## WHEN DO I HAVE TO SUBMIT THE CHECKS TO THE PENSION AND HEALTH FUNDS?

**Health Fund:** Submit by Jan. 15 of each year for any engagements between July 1 and Dec. 31. Submit by July 15 of each year for any engagements between Jan. 1 and June 30.

**Pension:** All pension payments must be submitted no later than 30 days after the engagement date.

## FINAL REMINDER

Nothing can be processed until all signed and completed paperwork is received by us, along with all checks.

## HELP!

If you have any questions about LS-1 contracts, or to arrange an in-person appointment, please contact Bettina Covo at [LS1@Local802afm.org](mailto:LS1@Local802afm.org). The postal address for sending all checks and forms is: Bettina Covo, attention: LS-1 contracts, Local 802, 322 West 48th Street, New York, NY 10036.

## HEALTH AND PENSION

*The information in the article above is about how to accept contributions into your health and pension accounts using an LS-1 contract. But ideally, this money shouldn’t have to come out of your own income. If you’re playing a job that doesn’t include health and pension benefits, your first call should be to Local 802 at (212) 245-4802 (ask for an organizer). The union has a great track record in helping you win the wages and benefits you deserve.*

**For more information about the Local 802 health plans:**  
[www.Local802afm.org/local-802-healthcare](http://www.Local802afm.org/local-802-healthcare)

**For more information about pension:** [www.afm-epf.org](http://www.afm-epf.org)

# WHY WE JOINED THE UNION

To join Local 802, call (212) 245-4802 or visit [www.Local802afm.org](http://www.Local802afm.org)



KARA MIKULA

**I JOINED LOCAL 802** after doing several recent jobs performing as an actor-musician. I want to help develop a special set of rules for actor-musicians that can be used for all types of theatre contracts and ensure that producers are following the guidelines set forth by Actors Equity and the AFM. One of my favorite recent gigs was performing as an actor-musician on “The Cradle Will Rock,” directed by John Doyle at Classic Stage Company. In fact, it was one of the best experiences of my life. Every day the show challenged me as an actor, as a musician, and as a human being. I’ve played violin and piano since the age of 3, and those remain my main instruments. But I’ve also picked up a few other instruments along the way, including accordion, flute, upright bass, percussion and even some bassoon. I graduated from Point Park University with a B.A. in musical theatre. Music is like a universal language; it’s a way of communicating

with no words and a way to express myself and channel my creativity. Nothing soothes stress like playing some Debussy on the piano. In addition to my career as an actor-musician, I teach voice lessons. In fact, several of my young students have appeared on Broadway.

**Kara Mikula**  
[karamikula@hotmail.com](mailto:karamikula@hotmail.com)

**I FIRST JOINED LOCAL 802** almost 20 years ago and recently renewed my membership after an unfortunate incident at a club in Harlem. My band and I were apparently fired due to my ethnicity. We were helped by Local 802 attorney Harvey Mars and Local 802 rep Todd Weeks and it made me realize that it would be good to be back in the union. My musical goal in New York City is to keep creating harmonious music with a positive message. When people move their bodies and dance to our music, it makes me so



OKĀRU LOVE

happy. I love to see different people from different places appreciate music. No matter who we are, where we’re from or what language we speak, music can spread happiness and freedom. I started to play classical piano at age 5 and started writing my own songs shortly thereafter. I trained as a registered nurse in Japan, but my passion is music. I came to NYC in 1996 to study jazz and start performing. Jazz is such a great way for me to express myself and find out who I am. I want to give this freedom back to the community. I currently co-lead the band Beautiful Journey. I also founded the Love Earth Arts Foundation and I travel back to Japan to give lectures and teach young people. My principal instruments are voice, piano and castanets.

**Okāru Love**  
[lovelacejazz@hotmail.com](mailto:lovelacejazz@hotmail.com)

**I JOINED LOCAL 802** shortly after I came to NYC in 2018 to become a full-time



REBEKAH BRUCE PARKER

musician and play on Broadway. I started by subbing on the keyboard 2 book for “Mean Girls,” which is full of organ, percussion, strings and more. After that I learned and subbed the conductor and keyboard 1 books as well, which prepared me for the tour I’m on now. (I’m currently the music director for the first national tour of “Mean Girls.”) It’s been an incredible challenge and I’ve enjoyed every second! It’s really exciting to be part of a union that does so much for its members. My musical goals are to continue to play on Broadway and find fulfilling experiences across all genres. There are endless opportunities in NYC, and I am equally happy playing everything from Mozart to funk. I hope to always be challenged and enjoy new musical experiences. I grew up with piano and flute lessons and was heavily involved in choir, band and church music. Both of my parents are gifted music teachers, so I don’t remember



# WHY WE JOINED THE UNION

To join Local 802, call (212) 245-4802 or visit [www.Local802afm.org](http://www.Local802afm.org)



**JEREMY LEVINE**

life without music. I earned undergraduate degrees in piano and vocal performance, and a master's in vocal coaching. I taught for five years as a professor in musical theatre and opera while freelancing on piano and flute. Music makes everything bad in the world more bearable. It also helps me feel the extremes of every possible emotion. Music is what I'm good at and it's something that makes sense to me when a lot of other things don't. Besides touring and playing on Broadway, I teach piano, voice and flute, and perform charity events while continuously playing for auditions and rehearsals.

**Rebekah Bruce Parker**  
[rebekahbruceparker@gmail.com](mailto:rebekahbruceparker@gmail.com)

**I RE-JOINED LOCAL 802** because suddenly I've been getting a huge influx of union work. I am already fairly established but I look forward to branching out into Broadway or the new music scene. I play timpa-



**MIKI YAMANAKA**

ni all around New York, New Jersey, Connecticut and even all the way up to New England. I hold principal timpani chairs in several orchestras, but my favorite is the Princeton Symphony. The orchestra is incredible, it's thriving, and every concert contains such a high level of musicianship. I earned my undergraduate degree at Mannes and my master's at Manhattan School of Music. I can't imagine my life without music. I'm always studying, practicing or running to the next concert. Even when I'm not playing, I'm working on timpani or fixing them, which is a side passion of mine. I've also enjoying subbing on "Fiddler on the Roof in Yiddish," which is just about to close.

**Jeremy Levine**  
[jeremytimp@yahoo.com](mailto:jeremytimp@yahoo.com)

**I JOINED LOCAL 802** as a part of the Roxy Coss Quintet. I moved to NYC in 2012 and earned a master's degree in music from

Queens College. My musical goal is to play the gigs I want, all the time; I can only express myself fully with music. One of my favorite recent gigs was a show with my quartet at Birdland. I rarely get to play my own compositions with the musicians who I really admire. It was a great experience and I learned a lot from it. I've also been working with various bands for the Jazz for Young People program run by Jazz at Lincoln Center. I teach private students as well.

**Miki Yamanaka**  
[mikiyamanakamusic@gmail.com](mailto:mikiyamanakamusic@gmail.com)

**I RE-JOINED LOCAL 802** shortly after I won the 2017-2018 American Prize for conducting in musical theatre. I decided to leave my position as a college music professor to become a full-time conductor, music director, pianist, organist, harpsichordist and keyboardist. I'm currently playing Keyboard 1 for the national tour



**HOSUN MOON**

of "Phantom of the Opera" and I also recently conducted and music directed "The Sound of Music" at the Gateway Theatre. (I also played Keyboard 1 for the show.) In my college teaching position, I founded a theatre orchestra and taught students how to perform as successful pit orchestra musicians. I also music directed our college shows, including a memorable production of "In the Heights." I earned a master's degree in accompanying from the Manhattan School of Music and a doctorate in performance from SUNY Stony Brook. I also teach privately and work as the musical director of a synagogue. Music is important to me because there's nothing else I can do better. My entire life is centered around musical relationships. I would love to hear from others about their musical experiences in NYC and how they found success in freelancing.

**Hosun Moon**  
[hosunmoon1@gmail.com](mailto:hosunmoon1@gmail.com)

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## EXECUTIVE BOARD MINUTES

NOTE: The Executive Board did not meet on Tuesday, November 5, 2019.

### Tuesday, November 12, 2019

**M**ETING CALLED TO order at 11:13 am by President Krauthamer. Present: Financial Vice President Fisher, Recording Vice President Schwartz, Executive Board members Frawley, Hoyt, Kainuma, Paisner, Shankin.

Minutes of October 29, 2019 reviewed.

It was moved and seconded to approve the minutes of October 29, 2019 as corrected.

Discussion held.

Motion carried unanimously.

Krauthamer presented requests from six members for leaves of absence from Broadway shows.

It was moved and seconded to approve the leaves of absence as submitted.

Discussion held.

Motion carried unanimously.

President Krauthamer presented an invoice in the amount of \$25,500 from Gould, Kobrick and Schlapp, LLP for auditing services.

It was moved and seconded to approve for payment the invoice from Gould, Kobrick and Schlapp, LLP as presented.

Discussion held.

Motion carried unanimously.

Krauthamer presented an invoice in the amount of \$4,191.69 from Raritan Building Services Corp.

It was moved and seconded to approve for payment the invoice from Raritan Building Services Corp. as presented.

Discussion held.

Motion carried unanimously.

Krauthamer presented an invoice in the amount of \$14,593.75 from Spivak Lipton LLP for legal services.

It was moved and seconded to approve for payment the invoice from Spivak Lipton LLP as presented.

Executive Board member Axelrod joined the meeting by telephone at 11:28.

Discussion held.

Motion carried unanimously.

Krauthamer reported on plans for the Local 802 holiday party scheduled for December 11, 2019 and presented a budget estimate of \$8,500.

It was moved and seconded to approve up to \$8,500 for the holiday party.

Discussion held.

Motion carried unanimously.

Krauthamer reported on estimates for Local 802 staff holiday bonuses.

Discussion held.

Krauthamer reported on plans for a Local 802 staff holiday party.

Discussion held.

Krauthamer requested confirmation of an email poll approving the limited pressing agreement (LPA) request from Broadway Records for a cast album recording of the off-Broadway production of Broadbend, Arkansas.

It was moved and seconded to confirm the results of the poll approving the LPA for Broadbend, Arkansas.

Discussion held.

Motion carried unanimously.

Krauthamer reported on the all-staff meeting of November 8, 2019.

Discussion held.

Krauthamer reported on preparations for negotiations between Local 802 and New York Philharmonic pertaining to a successor collective bargaining agreement.

Discussion held.

Krauthamer reported that he had spoken at a Juilliard School graduate student seminar on November 11, 2019.

Discussion held.

Krauthamer reported on matters pertaining to Local 802 Next Generation committee.

Discussion held.

Krauthamer reported on matters pertaining to Local 802 senior staff.

Discussion held.

Krauthamer reported on preparations for negotiations pertaining to a first collective bargaining agreement between Local 802 and DCINY.

Discussion held.

Krauthamer reported on matters pertaining to tenants on the sixth floor of the union hall.

Discussion held.

Krauthamer reported on the continuing reorganization of staff locations throughout the union hall.

Discussion held.

Board recessed at 12:55.

Executive Board member Davis present at 1:15.

Board reconvened at 1:17.

Member Patrick Milano present.

Milano reported on matters pertaining to the AFM-EPF.

Discussion held.

Milano excused.

Member Joanna Maurer present.

Maurer and Executive Board member Frawley presented a travel budget of \$2,245.90 to enable them to attend AFM Film and TV contract negotiations in Los Angeles on November 21-22, 2019.

Discussion held.

Maurer excused.

It was moved and seconded to approve up to \$3,000 for Maurer and Frawley to travel to Los Angeles for AFM negotiations and that those expenses be referred to the Coordinating Advisory Committee for reimbursement.

Discussion held.

Motion carried unanimously.

Krauthamer reported on his meeting with NYS Department of Labor Commissioner Roberta Reardon.

Discussion held.

Recording Vice President Schwartz reported on matters pertaining to the Local 802 club room.

Discussion held.

Schwartz reported on an invitation from the NYC Artists Coalition to speak at an anti-displacement rally at City Hall on November 14, 2019 in support of rent stabilization for commercial leases of arts entities.

Discussion held.

Financial Vice President Fisher reported that she had approved requests from North/South Consonance, Inc. to utilize public service rates for rehearsals on January 9 and 10 and a performance on January 12, 2020 and for rehearsals on February 20 and 21 and a performance on February 23, 2020, all at Christ & St. Stephen's Church NYC.

Discussion held.

Fisher reported on a meeting of the Local 802 Finance Subcommittee.

Discussion held.

Fisher reported on the status of negotiations between Local 802 and Stamford Symphony for a successor collective bargaining agreement.

Discussion held.

Fisher reported on matters pertaining to Little Orchestra Society.

Discussion held.

Executive Board member Hoyt reported on matters pertaining to Single Engagement Classical wage scales and working conditions for opera and ballet engagements.

Executive Board member Kainuma excused at 3:15.

Discussion held.

Meeting adjourned at 3:33 pm.

### Tuesday, November 19, 2019

Meeting called to order at 11:16 am by President Krauthamer. Present: Financial

Vice President Fisher, Recording Vice President Schwartz, Executive Board members Axelrod, Cohen, Davis, Frawley, Kainuma, Paisner, Shankin.

Minutes of November 12, 2019 reviewed.

It was moved and seconded to approve the minutes of November 12, 2019 as corrected.

Discussion held.

Motion carried unanimously.

President Krauthamer requested confirmation of the results of an email poll of the board approving the 2019 holiday bonuses for Local 802 staff.

It was moved and seconded to approve the results of the email poll in which the bonuses were approved.

Discussion held.

Motion carried unanimously.

Krauthamer reported on the plans for the 2019 staff holiday party with a budget of \$3500.

It was moved and seconded to approve a budget of \$3500 for the staff holiday party.

Discussion held.

Motion carried unanimously.

Krauthamer presented a letter of agreement between Local 802 and Metropolitan Opera Association pertaining to orchestra performances of Breaking the Waves at BAM in June 2020.

It was moved and seconded to approve the letter of agreement with Metropolitan Opera Association.

Discussion held.

Motion carried unanimously.

Krauthamer reported on matters pertaining to assistance for building operations staff.

Discussion held.

Krauthamer reported on the agenda for the all staff meeting on November 22, 2019.

Discussion held.

Krauthamer reported on personnel matters at the local.

Discussion held.

Krauthamer reported on the status of an arbitration between Local 802 and New York Philharmonic.

Discussion held.

Krauthamer reported on the renewal of a lease with Stage Call, Inc. for space on the 6th floor.

Discussion held.

Krauthamer reported on issues of air quality in Broadway theaters.

Discussion held.

Krauthamer reported that he had met with Broadway associate conductors to discuss their work.

Discussion held.

Board recessed at 12:40.



Board reconvened at 12:47.  
 Recording Department Business Representative Pawlo present.  
 Pawlo presented a request from Public Theater for a limited pressing agreement for a cast album recording of its production of Soft Power.  
 Pawlo excused.  
 It was moved and seconded to approve the agreement with Public Theater for Soft Power.  
 Discussion held.  
 Motion carried unanimously.  
 Krauthamer reported on the status of the 401(k) plan.  
 Managing Director Kantor present.  
 Discussion held.  
 Krauthamer reported on matters pertaining to AFM-EPF.  
 Discussion held.  
 Krauthamer reported on matters pertaining to a discussion of the Radio City Music Hall Orchestra's bargaining unit makeup.  
 Discussion held.  
 Executive Board member Hoyt joined the meeting by telephone at 1:04.  
 Discussion held.  
 Hoyt concluded telephone participation at 1:40.  
 Hoyt present in-person at 1:46.  
 It was moved and seconded to define the Radio City Music Hall Orchestra bargaining unit as any musician employed for ten services in each year of the contract cycle or for thirty services over three years of the contract cycle.  
 Discussion held.  
 Motion carried unanimously.  
 Executive Board member Axelrod excused at 2:31.  
 Kantor excused.  
 Krauthamer excused at 2:38.  
 Financial Vice President Fisher assumed the chair.  
 Board recessed at 2:38.  
 Board reconvened at 2:51.  
 Fisher reported that the orchestra of Bronx Arts Ensemble had ratified the agreement between Local 802 and the employer and that a grievance had been filed by the local over unfiled non-Classical concert engagements.  
 Discussion held.  
 Fisher presented a memorandum of agreement (MOA) between Local 802 and Stamford Symphony for a successor collective bargaining agreement.  
 It was moved and seconded to approve the MOA with Stamford Symphony as presented for ratification by the bargaining

unit.  
 Discussion held.  
 Motion carried unanimously.  
 Recording Vice President Schwartz reported that negotiations for a successor collective bargaining agreement between Local 802 and Midori & Friends would commence on November 20, 2019.  
 Discussion held.  
 Schwartz requested that the board confirm the results of an email poll approving the purchase of a second ticket for the Jewish Labor Committee Annual Awards event.  
 It was moved and seconded to confirm the results of the poll in which the ticket was approved.  
 Discussion held.  
 Motion carried unanimously.  
 Schwartz presented a request from the producers of NYC Make Music Day to support the December 21, 2019 program in East Harlem by providing outreach to potential musical ensembles.  
 Discussion held.  
 Schwartz reported that he had spoken at a rally at NY City Hall on November 14, 2019 to support small business commercial rent stabilization in collaboration with the New York City Artists Coalition.  
 Discussion held.  
 Meeting adjourned at 3:33 pm.

#### Monday November 25, 2019

Meeting called to order at 3:12 pm by President Krauthamer. Present: Financial Vice President Fisher, Recording Vice President Schwartz, Executive Board members Cohen, Davis, Hoyt, Kainuma, Paisner, Shankin.  
 Minutes of November 19, 2019 reviewed.  
 It was moved and seconded to approve the minutes of November 19, 2019 as corrected.  
 Discussion held.  
 Motion carried unanimously.  
 President Krauthamer presented an invitation from NYS AFL-CIO to attend its annual holiday party.  
 It was moved and seconded to purchase two tickets to the NYS AFL-CIO holiday party at a cost of \$500.  
 Discussion held.  
 Motion carried unanimously.  
 Krauthamer requested confirmation of the results of an email poll of the board in which a promotion and raise was approved for Supervising Executive Secretary Donach.  
 It was moved and seconded to confirm the results of the poll.  
 Discussion held.  
 Motion carried unanimously.  
 Krauthamer reported on his recent

participation in the AFM Motion Picture and TV Film negotiations in Los Angeles.  
 Discussion held.  
 Krauthamer reported on the Local 802 all staff meeting of November 22, 2019.  
 Discussion held.  
 Krauthamer reported on the commencement tomorrow of negotiations between Local 802 and DCINY for a first collective bargaining agreement.  
 Discussion held.  
 Krauthamer presented a resolution pertaining to the election of the Radio City Music Hall orchestra committee, specifying the eligibility to serve and vote, to be nominated, the voting process, how the vote will be counted and the results announced.  
 Managing Director Kantor present.  
 Discussion held.  
 It was moved and seconded to approve the resolution as presented.  
 Discussion held.  
 Motion carried unanimously.  
 Board recessed at 4:40.  
 Board reconvened at 4:52.  
 Controller Emelianova present.  
 Emelianova presented the Local 802 financial report for January through September 2019.  
 Discussion held.  
 Emelianova excused.

Financial Vice President Fisher presented memoranda of agreements between Local 802 and Oratorio Society of Queens and Lady Queen of Martyrs Church.  
 It was moved and seconded to approve the memoranda of agreements as presented.  
 Discussion held.  
 Motion carried unanimously.  
 Recording Vice President Schwartz reported on the first bargaining session with Midori and Friends for a successor collective bargaining agreement with Local 802.  
 Discussion held.  
 Schwartz reported on the continuing negotiations with Hank Lane Music to resolve a grievance over unfiled engagements.  
 Discussion held.  
 Schwartz reported that MPTF will not be funding NYC Make Music Day events in East Harlem on December 21, 2019 and that, as such, Local 802 will revisit its participation in future events.  
 Discussion held.  
 Krauthamer reported on matters pertaining to the MPTF.  
 Discussion held.  
 Krauthamer reported on the 2020 executive board meeting schedule.  
 Discussion held.  
 Meeting adjourned at 5:26 pm.

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**ALL LS-1 CONTRACTS AND CHECKS MUST BE SUBMITTED BY JAN. 15, 2020 FOR THE BENEFIT PERIOD THAT BEGINS MARCH 1, 2020**

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- Proof of engagement must be included -- copies of contracts, invoices, pay stubs/vouchers, spreadsheets of private students, etc.
- No benefits will be processed unless all these criteria are met.

**To arrange an appointment, contact Bettina Covo at Bcovo@Local802afm.org or (212) 245-4802, ext. 152. All checks and completed paperwork should be sent to Bettina Covo, Local 802, 322 West 48th Street, Third Floor, New York, NY 10036.**

# NEW AND READMITTED MEMBERS

To join Local 802, visit [www.Local802afm.org/join-today](http://www.Local802afm.org/join-today)

Howard Alden (guitar)  
Elana Hope Arian (violin)  
Jerry Barnes (bass)  
Marianne Barrett (vocalist)  
Taylor Bense (guitar)  
Laura Bibbs (trumpet)  
Steven Bishop (orchestrator)  
Celine Boulben (violin)  
Percy Austin Brice Jr. (drums)  
Lauren Brody (accordion)  
Lance Bryant (saxophone)  
Gabriel Cabezas (cello)  
Christopher Cerf (piano)  
Shih-Han Chiu (bassoon)  
Matthew Cohen (viola)  
Benjamin Coleman (clarinet)  
Mike Coon (guitar)  
Kevin Culligan (bass guitar)  
John Daniels (piano)  
Louis Day (viola)

Douglas De Hays (saxophone)  
Candace Debartolo (alto sax)  
Mitchel Dvoracek (french horn)  
Roy Eaton (piano)  
Jessica Fellows (violin)  
Patrick Firth (keyboards)  
Kate Foss (bass)  
Marcus Frazier (saxophone)  
Mark Galinovsky (piano)  
Ricky Gordon (drums)  
Francesca Gray (clarinet)  
Brian Grochowski (bass)  
Zoe Nicole Guigueno (bass)  
Wells Hanley (arranger)  
Michael Herlihy (guitar)  
Olli Hirvonen (guitar)  
Laurence Hobgood (piano)  
Sean Hutchinson (drums)  
Carmen Johnson-Pájaro (violin)  
Jacob Jollif (mandolin)

Samuel Katz (violin)  
Alex Kelber (piano)  
Cassandra Kellam (flute)  
Jessica Kelly (flute)  
Brian P. Kennedy (conductor)  
Bridget Kibbey (harp)  
Kumhee Lee (cello)  
Justin Levine (piano)  
Billy Martin (drums)  
Mark McCormick (bass)  
Jane Meryll (piano)  
Brian Nash (piano)  
Susan Palma (flute)  
John J. Perilli (drums)  
John Pizzarelli (guitar)  
Carolyn Regula (cello)  
Timothy Ruedeman (saxophone)  
Nick Russo (guitar)  
Nasheba Sanderson Jones (guitar)  
Lauren Scanio (flute)

Jim Sheffer (conductor)  
Ian Stewart (bass)  
David Michael Taylor (bass trombone)  
Miguel Tepale (percussion)  
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Jerel Witsell (oboe)  
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Edward F. Xiques (saxophone)  
Charlie Zeleny (drums)  
Jude Ziliak (violin)  
Benjamin Zoleski (guitar)

**Local 802's Resource Center contains curated links and information that guide members to entrepreneurship opportunities and social services.**

**START HERE:**  
[www.Local802afm.org/resource-center](http://www.Local802afm.org/resource-center)

● Contact information for the musicians on this page (and for any member of Local 802) can be found in our electronic membership directory. Start at <http://info.Local802afm.org> and log in, then click on the DIRECTORY button from the top menu.

● All new and readmitted members of Local 802 are eligible to be interviewed in Allegro in our "Why We Joined the Union" column (see page 42). If you want to participate, send an e-mail to [Allegro@Local802afm.org](mailto:Allegro@Local802afm.org).

● The next orientation sessions for new members of Local 802 are Tuesday, Jan. 7 (at 5 p.m.), Friday, Feb. 7 (at 11 a.m.) and Wednesday, March 11 (at 5 p.m.). All sessions are in the Executive Board Room on the fifth floor of Local 802 at 322 West 48th Street. For more information, contact Shane Gasteyer at (212) 245-4802, ext. 143 or [Sgasteyer@Local802afm.org](mailto:Sgasteyer@Local802afm.org). See our monthly interviews with new members on page 42 of this issue. To join Local 802, see [www.Local802afm.org/join-today](http://www.Local802afm.org/join-today).



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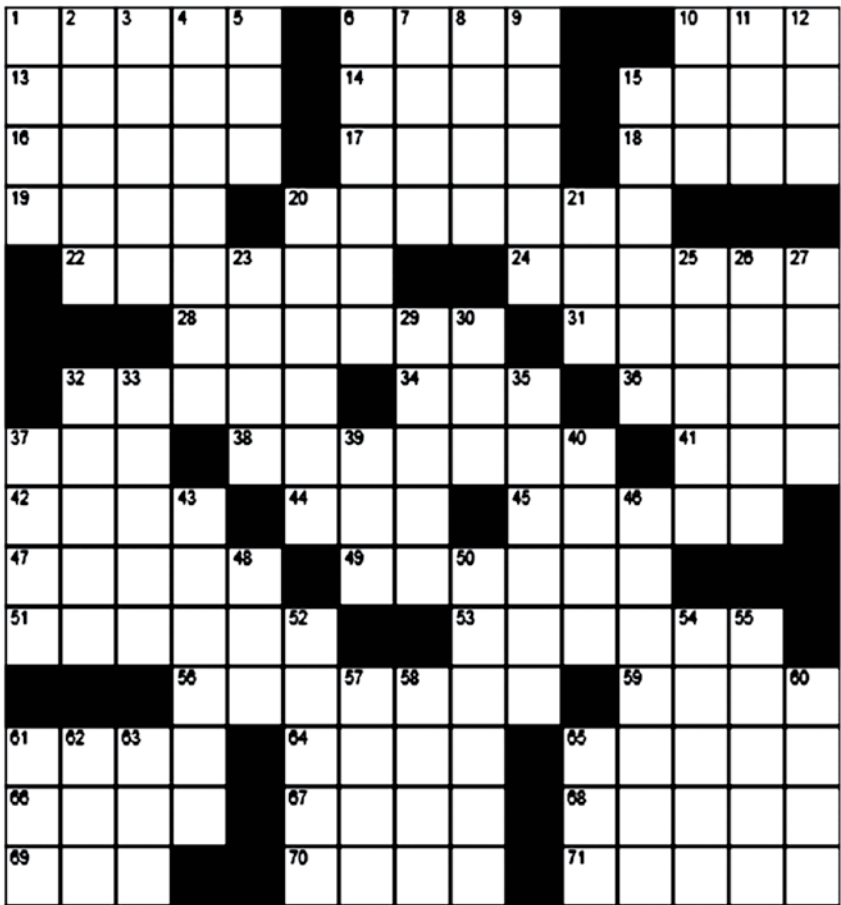
EDITED BY BILL CROW

## ACROSS

- 1 71% is under water
- 6 Cutting contests?
- 10 Class for U.S. immigrants
- 13 Regal topper
- 14 Monogram ltr.
- 15 Soup pod
- 16 Taboos
- 17 Whole, half, quarter e.g.
- 18 Catty sound
- 19 Baseball family name
- 20 Give stage fright
- 22 Completely out of it
- 24 Less messy
- 28 Lively wit
- 31 Wedding song; "I Love You \_\_\_\_"
- 32 "\_\_\_\_ Kinda"
- 34 Miss Piggy's query
- 36 Busy as \_\_\_\_
- 37 Japanese honorific
- 38 EWR, e.g.
- 41 Ques. response
- 42 Offed, in gang slang
- 44 Deserved
- 45 Alley Ooop's girlfriend?
- 47 Good \_\_\_\_ ! (Charlie Brown)
- 49 African antelopes
- 51 The expo is closed!
- 53 G & S title character
- 56 Like a dog's hind leg, in a saying
- 59 Flamenco cries
- 61 Rex Stout hero
- 64 Kimono ties
- 65 First name in lip gloss
- 66 Paradise with a snake
- 67 Sushi, e.g.
- 68 \_\_\_\_ Janeiro
- 69 Xiques and Condon
- 70 Biological bristle
- 71 Syrian president

## DOWN

- 1 Sicilian mount
- 2 Garlic sauce
- 3 Played too many choruses
- 4 Tailor's creation
- 5 Gives birth to
- 6 Victor
- 7 Prolific "author"
- 8 Bar Mitzvah, e.g.
- 9 Famed Isaac
- 10 Barely make, with "out"
- 11 B'way posting
- 12 Lay down the \_\_\_\_
- 15 1998 Masters winner Mark
- 20 Owing
- 21 Dachshund doc
- 23 Cinema canine
- 25 Like ziti
- 26 Actress Verdugo
- 27 Deli breads
- 29 Drive forward
- 30 When repeated, overdone
- 32 Prefix with iliac
- 33 \_\_\_\_ by land...
- 35 Took out the wrinkles
- 37 Musical repeat, e.g.
- 39 On the \_\_\_\_ de la Paix
- 40 Householder's list
- 43 Member of the clerical order
- 46 Subtle absorption
- 48 Douglas \_\_\_\_
- 50 Mohammed's favorite wife
- 52 Summits of buildings
- 54 Some saxes
- 55 \_\_\_\_ lift?
- 57 Theater award
- 58 Star-\_\_\_\_ tuna
- 60 Tournament favorite
- 61 Born as
- 62 Byrnes of "77 Sunset Strip"
- 63 Hi-\_\_\_\_
- 65 Johnson amendment



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# The Band Room

**I DOESN'T SEEM** possible, but I'm about to begin my 38th year of writing this column. It all started when I was elected to the Local 802 Executive Board in December, 1982, as part of the ticket headed by John Glasel. After we were sworn into office, John said to me, "How would you like to write a column for Allegro?" I said, "Yes, and I know just what kind of column I'd like to write. Whenever musicians get together, on jobs, in bandrooms, on buses, they tell funny stories on each other. Someone always says, 'Somebody should write these down!' Let me be the somebody." And so the Band Room was born.

The first couple of months, I told stories that I remembered, and right away everyone got the idea. I got stories left and right, some from as far away as the Canary Islands. In the past 37 years I haven't run out of stories, thanks to everyone who contributes.

To celebrate, here are a couple of stories from one of my early columns:



One night in Birdland, back in the 1950s, I noticed trombonist Frank Rehak standing by a pillar, sipping a beer and listening to the Basie band. The beard he'd been wearing for years had recently been shaved off. A young woman walked by him, did a double take, and said, "Frank?" He looked at her, did his



own double take and said, "Oh, I didn't recognize you without my beard!"



Teddy Podnos of the Philharmonic tells me that when he was rehearsing with Paul Whiteman one day, he asked if the violins should play a certain passage *octava* or *loco*. Whiteman replied, "Play it as crazy as you want."



Zoot Sims was one of the many tenor saxophonists who took Lester Young's style as a starting point for their own development. But Zoot also idolized Coleman Hawkins. He once told me, "Hawk never played a wrong note in his life." Zoot had a classic Volvo that he was very fond of. He had it completely overhauled, had it painted red, and polished up the chrome. He was showing it to Hawkins one day, and when Hawk

turned the handle on the passenger door to look inside, the handle came off in his hand. He handed it to Zoot, who went around to the driver's side and opened the door for Hawk, and then put the handle in the glove compartment. Because the door handle had come off in the hand of his idol, Zoot never had it repaired. The handle remained in Zoot's glove compartment for the rest of his life.



Clarinetist Ron Odrich told me about a club date he once played with bassist Whitey Mitchell. He wrote: "I had just taken two choruses on 'Darktown Strutters' Ball,' after which the bass stopped playing. We were all treated to a slowly sauntering Whitey who casually picked up the mike and announced to the crowd, 'Just want you all to know that that's the best solo you'll ever hear on that tune in your lifetimes.' The band fell apart as Whitey slowly strolled back to his place next to the drummer and resumed playing as though nothing had transpired. The leader was in such shock that he had no reaction except to stand and stare straight ahead."



A Facebook post from Tommy Bridges: "I was granted a special waiver to join the the musicians' union at age 14. I lived in the small town of La Crosse, Wisconsin. I was a new member at a young

age and joined AFM Local 201 and read all the rulebooks, rates and scale books and really tried to understand the musicians' union rules and policies. Around 1979, the AFL-CIO group in La Crosse was having their annual holiday party for all the trades. Plumbers, electricians, iron workers, all the trade unions were invited to the holiday party. And they hired a nonunion band to play the union party! So my fellow comrades of Local 201 picketed the party. It made the newspaper, and we laughed about it for many years afterward."



Ellen LaFurn found this ad on Craigslist: "Bass player available for PAYING GIGS ONLY. I play G, C, D. If your songs are not in G, please transpose them into G. If your song has an Em or Bm or anything off the wall, I'll probably sit out that chord. Or I could learn those notes for \$30 each. If you want me to do fancy stuff like go back and forth between G and D while you hold a G chord, forget it because I'm a 'pocket' player. Minimum \$100 per gig within a five-mile radius of my house. Five dollars per mile travel charge for other areas out of town. Please make sure your gigs are on my bus route, or you can pick me up at my place. Must be home by 11 p.m. due to previous legal hassles. No gigs within 500 yards of schools, parks or playgrounds."



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## Allegro

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**DON'T MISS IT: Jan. 31 is the last day for New Yorkers to enroll in coverage under the Affordable Care Act ("Obamacare") for 2020. If you miss this deadline, you can't sign up for a health plan for the rest of 2020 (unless you qualify for a Special Enrollment Period). To sign up now or to learn more, visit [www.HealthCare.gov](http://www.HealthCare.gov) or call (917) 281-5975 to schedule an appointment with a health care navigator at the Actors Fund.**

## **FEBRUARY 2020 MEMBERSHIP MEETING**

**WEDNESDAY, FEB. 26 ● 5 P.M.**

The meeting will take place here at Local 802  
(322 West 48th Street, between Eighth and Ninth Ave.)

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

