

# Allegro

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LOCAL **802** AFM

ASSOCIATED  
MUSICIANS  
OF GREATER  
NEW YORK

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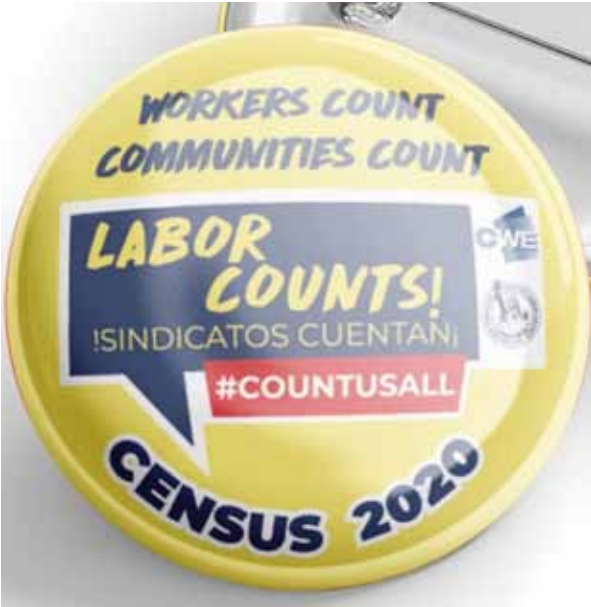
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# EVEN DURING A CRISIS, IT’S IMPORTANT TO COUNT EVERY NEW YORKER

**EVEN AS THE CORONAVIRUS CRISIS** interrupts our lives in unimaginable ways, we can help each other by focusing on a positive future. **The 2020 U.S. Census – which is happening right now – can affect future arts funding in a positive way, and that’s something good to focus on at the present.** By now, you should have received via snail mail an invitation to participate in the census. You have three options for responding: online, by phone or by mail. The questions are simple and all your personal information is kept confidential. The Census Bureau is bound by federal law to protect your information and your data is used only for statistical purposes. Learn more at **2020CENSUS.GOV**.

For various reasons, in past years a significant number of New Yorkers haven’t participated in the census. Without a complete count, our city’s fair share of congressional representation is at stake, as are billions of dollars in federal funding for health, education, transportation, infrastructure such as bridges and tunnels, and many other programs that New Yorkers rely on.

Specifically for the arts community, the census has the potential to seriously **impact the distribution of dollars from the federal cultural agencies.** But population-based funding allocations also exist throughout the government, including in the Departments of Education, Housing and Urban Development, Agriculture and others, **all of which also have pockets of funds that go to the arts.** Additionally, special government grants are given to areas with large populations of historically marginalized communities. If the census doesn’t get an accurate count of these populations, then arts organizations engaged with those populations could be hindered in the amount of money they can get through government grants.

For all these reasons, it’s critical that our members participate in the census, and that we as union members engage with our friends, family, and communities to make sure that every person is counted. The NYC Central Labor Council and the Consortium for Worker Education are leading the Labor Counts 2020 initiative in NYC, getting union members and our communities involved in taking the census. You can sign up for updates from Labor Counts Census 2020 by texting NYCLABORCOUNTS to 87787. It’s up to us to shape the future of our communities! **And if you haven’t taken the 2020 U.S. Census yet, start at 2020CENSUS.GOV right now!**

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# WE WILL GET THROUGH THIS TOGETHER

## PRESIDENT'S REPORT

ADAM KRAUTHAMER



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(212) 245-4802, ext. 100

**T**HERE ARE NO WORDS to describe the evolving crisis that all of us are experiencing right now. The pain and confusion are possibly at the highest level that many of us have ever felt, and I don't have to list all the many ways our lives are changed for the moment. I think the most useful approach is to focus on the positive things that we can do for each other as a union and as fellow musicians. I also want us to stay focused on the big picture and have hope for the future.

### UNION UPDATES

First, be advised that the Local 802 building is closed until further notice, in compliance with Gov. Cuomo's stay-at-home order that went into effect on March 22. However, your business representatives continue to be available to you remotely during Local 802's business hours of Monday through Friday, 9:30 a.m. to 5:30 p.m., to answer any contract questions. Find the staff directory at [www.local802afm.org/leadership](http://www.local802afm.org/leadership).

We are constantly updating the Local 802 coronavirus action page, which is at [www.bitly.com/local-802-coronavirus](http://www.bitly.com/local-802-coronavirus). There you'll find the most up-to-date information on:

- Applying for help through the Local 802 Musicians' Emergency Relief Fund
- Applying for unemployment benefits through New York state

- Maintaining union health care through the Local 802 Shortfall Health Funds (for rostered members of certain orchestras)

- Our demands and petitions for relief from our elected leaders, including my own statements to the media

- A growing compilation of emergency relief and coronavirus resources. (See even more at [www.Local802afm.org/resource-center](http://www.Local802afm.org/resource-center))

If you're a member who works on Broadway, check the "COVID-19 Broadway Updates" button in the member portal at [info.local802afm.org](http://info.local802afm.org) for the most recent bargaining unit updates.

As bad as this situation is, remember that everyone is in the same boat. We all want the coronavirus to be eradicated, to get back to work, and to get kids back in school. As a society, we have enough people power to demand relief from our elected officials, and they realize that. We must use this collective power with one voice to call on every level of government to support. See [www.bitly.com/local-802-coronavirus](http://www.bitly.com/local-802-coronavirus) and [www.facebook.com/Local802AFM](http://www.facebook.com/Local802AFM) for the latest petitions and actions you can take.

### THE BIG PICTURE

I'd like to focus on the big picture for a moment. As painful as our situation is for our jobs, please remember experts have said that more than two million Americans are literally at risk of dying if we don't contain the coronavirus. Another report said that New York doesn't own enough ventilators if thousands of people were to be admitted to area hospitals. We're being asked to think not just about our own health, but also about the most vulnerable in society, including older people: our parents, grandparents and elders. It is now clear that younger people are vulnerable too. Our job is to "flatten the curve," to limit the exponential growth of the virus -- and the stakes are literally life or death.

Here's another thing to think about. Many musicians live on the margin to begin with, but there's always someone who's in a worse situation. As anxious as we are right now, let's also try to keep in mind the things that we can be grateful for in this moment. One thing that I am grateful for is the outpouring of support from our own community for the Local 802 Musicians' Emergency Relief Fund. Please donate at [www.Local802erf.org](http://www.Local802erf.org). Since the 802 office is closed until further notice, we strongly encourage donating online. If you can't donate, you can still help spread the word by sharing our posts on Facebook, Twitter or Instagram.

I would also like to thank the many workers who are on the front lines and who are exposing themselves so that society can continue. I'm thinking not just of health care workers but also those who work for the post office and delivery companies and those who work in grocery stores, pharmacies, gas stations, public transportation, warehouses and other places deemed essential services.

We know in reality that this crisis won't last forever. Scientists are working on treatments and early vaccines right now. As I write these words, new coronavirus cases in certain hotspots around the world are already decreasing. There will be a time when we'll be able to look back on this. The question will be, can we learn from this experience so that we're better prepared as a society (or as a union) next time? What can we do better?

I want to encourage all of us to keep up our mental, physical, musical, and spiritual practices. Please remember to reach out to each other especially to those musicians who you know are more isolated. On social media, there are hundreds of opportunities to connect with fellow musicians. (See page 8 for one site developed by Local 802 member Steve Behnke.) There are ways to give and take lessons and classes via platforms like Skype and Zoom. There are places to share financial

tips, life hacks and even job opportunities.

Local 802 will continue to be your ally during this crisis. Although our building is now closed due to the stay-at-home order and will remain closed for the foreseeable future, we are open for the limited business we can process remotely and are working around the clock to be the best advocate possible under these circumstances. You can always reach me personally at (212) 245-4802, ext. 100 or use our website ([www.Local802afm.org](http://www.Local802afm.org)) or Facebook page ([www.Facebook.com/Local802AFM](http://www.Facebook.com/Local802AFM)) to reach us quickly.

Please hang in there, stay focused on what is really important, hug your loved ones, and we will get through this together. Most of all stay hopeful! Having hope gives us all the courage to survive any hardship -- and musicians are survivors.

### FOCUSING ON THE FUTURE

Even as the coronavirus crisis consumes our lives, there will be light at the end of the tunnel and Local 802 is continuing to work on current projects so that when the crisis passes, we are strategically ahead of the curve. To that end, I encourage you read the other articles in this issue of *Allegro*, including an important look at what classical committees can do (page 5), a preview of negotiations with the New School on behalf of part-time jazz faculty (page 20), a celebration of Jazz Appreciation Month with some very welcome news that Local 802 member Reggie Workman has won the esteemed title of Jazz Master from the National Endowment for the Arts (page 31), tax tips for musicians (page 36), an inspiring article by Don Greene about how musicians can choose to cope during this crisis (page 14), special coverage about Earth Day activism from our community (pages 18 and 19), some great news that the NYU Broadway Percussion Summit is open for registration (page 26), and more.



# COMING TOGETHER AS LEADERS



**KAREN FISHER**

Karen Fisher is the financial vice president of Local 802 and the supervisor of the union's concert department

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**T**HE WEEK OF MARCH 9, 2020 began the most extraordinary and surreal time for our country since 9/11. The precautions taken to stem the spread of COVID-19 extended to the widespread closure of nearly every arts institution in the country. When news of the cancellations started coming in to Local 802, we immediately began working to mitigate the financial damage to our members. We gathered resources and reached out to our employers, many of whom stepped up and are compensating musicians for lost work and health benefits. Nevertheless, I have great concern for our freelance community and for the financial viability of our orchestras. The world will certainly look different when this is over, but musicians are resilient and resourceful. The human impulse to create music together will never disappear.

As the bad news spread, I remained in contact with our orchestra committees, all of whom have been incredibly helpful, understanding and proactive. Besides fielding questions from colleagues and helping me disseminate information quickly and efficiently, they have been busy behind the scenes advocating for their orchestra members' health and wellbeing. I could not be more grateful for their wisdom and responsiveness.

Even during normal times, the idea of serving on an orchestra committee may seem daunting to the uninitiated. Certainly, committee work is a heavy responsibility. Decisions

made in committee impact not just us personally, but also our colleagues and sometimes the entire musical community. This first in a series of essays will attempt to clarify what committee work involves in the hope that newer committee members will gain an understanding of what to expect when asked to serve.

## Why do we need committees?

Simply, committee members are advocates for their colleagues and are the rank-and-file representatives of the union in the workplace. Since union reps or officers cannot be present on every job, committees must, from time to time, become intermediaries when conflict or contract questions arise and be responsible for making quick decisions. All complaints, problems, grievances and questions funnel through the committee to the union and then – if appropriate – to management. For this reason, committee members must have a good understanding of the terms of their contract and have institutional knowledge of the orchestra, its mission and its bargaining history. Most importantly, committees must be actively involved and present in contract negotiations to ensure that your union is fairly representing the interests of the musicians.

## What is the role of the union?

The union plays many roles, including guiding the committee in all aspects of contract interpretations, communicating directly with management and sometimes being the impartial mediator in helping the committee reach consensus. Minor issues, especially interpersonal conflict between musicians, can be resolved internally with the help of the union and the committee. In contract negotiations, union officials (i.e. myself in many cases) lead the negotiation and usher through proposals and other contract-related documents from the first meeting to the final, ratified contract. But everything must be done in conjunction with – and with the approval of – the

committee. Union officials must also ensure that negotiations do not run afoul of labor law.

Union staff may also help with the mechanics of committee elections and writing bylaws. While committee work is protected activity, it is often the union's job to deliver difficult messages to management so that committee members and other individuals will not feel targeted.

## How are committees formed?

Members are elected by their peers. If the orchestra doesn't stipulate a procedure in its bylaws, the process is usually described in the collective bargaining agreement. Most committees consist of an odd number of musicians, usually three or five people, in case of a tie in an internal vote. The supervisor of the concert department and sometimes a Local 802 business rep completes the team.

Each committee makes its own rules. Who will be the chair and what role will they play in meetings and at the bargaining table? How long will the members serve? Will there be a rotation of new members and how often will there be elections? Will there be alternates and how involved will they be? What are the expectations of each member?

## Who should serve?

This one can be tricky. Not everyone has the interest, time or stomach for committee work. Any musician with a personal, familial or fiduciary interest with management should step down. Some may assume that the most senior or most militant members of the orchestra are best suited for this role. This is not necessarily true! Commitment, honesty, integrity and diplomacy are more important than possessing the loudest voice. Committee work takes time, patience, problem-solving and leadership skills, and a willingness to listen. It is perfectly fine to say "no" if you are nominated to serve and feel that it is not right for you.

The most effective committees consist of a mix of both seasoned veterans

and new members. As a committee member, you will become intimately familiar with the inner workings of the orchestra and will have learned some labor law and negotiation strategies along the way. In an ideal world, every member of the orchestra would serve a term, as this work gives one the tools to truly understand the contract. For example, a provision may seem unnecessary or outdated until you learn the bargaining history and discover the reason it was negotiated into the contract in the first place. This kind of insight only comes from being involved in the process. New committee members, however, bring fresh ideas and perspectives to the table. The best way to secure the future of the orchestra is to pass institutional knowledge to the next generation.

It is advantageous, but not necessary, for committee members to come from different sections of the orchestra. Contractual clauses dealing with string seating, doubling and cartage can best be addressed by musicians who are affected by those provisions. Also, those with ability in math, spreadsheets, writing, organization and research are extremely helpful when dividing up responsibilities.

Our committees are the backbone of our union and are our partners in achieving the best outcome for the orchestra. I hope that after learning more about committee work, some of you will reconsider your perception and become involved in the decisions that govern your life at work.

In a future column, I'll discuss how committees prepare for negotiations and their role in the day-to-day life of the orchestra.

## CORONAVIRUS ACTION CENTER

I started this column by talking about the coronavirus. Let me conclude by saying that Local 802 is putting many safeguards and resources in place to help musicians navigate the crisis. Please keep watching [www.bitly.com/Local-802-coronavirus](http://www.bitly.com/Local-802-coronavirus) for updates. I wish you all good health and a quick return to work.

Local 802's Musicians' Emergency Relief Fund helps our members who are in dire need right now

**WHEN TIMES ARE TOUGH  
WE SUPPORT EACH OTHER**

Musicians often live without a safety net. That's where we come in.

The Local 802 Musicians' Emergency Relief Fund is a nonprofit organization whose mission is to provide Local 802 members with reliable assistance in times of need – like catastrophic illness, dramatic career downturns or financial hardship. **We provide counseling, grants and more.**

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**[www.Local802erf.org/how-to-apply](http://www.Local802erf.org/how-to-apply)**

**LEARN MORE AT [WWW.LOCAL802ERF.ORG](http://WWW.LOCAL802ERF.ORG)**

# Are you **teaching online** during the coronavirus crisis?

## You can use LS-1 contracts to get onto the union's health plan!

**A**RE YOU TEACHING online during the coronavirus crisis, using Skype, Zoom or another platform? Do you need to contribute a little more to get Local 802 health benefits? **LS-1 contracts** offer the opportunity to take advantage of Local 802's health plan. You can use these contracts to maintain or supplement your current benefits.

### THERE IS A NEED FOR ONLINE MUSIC LESSONS!

**Kids** who are motivated musicians really want to continue their lessons during this crisis. **Parents** who are working from home need something for their kids to do. And **musicians** need to replace their lost income. Teaching online is a win-win for everyone.

### WHAT DOES THE LOCAL 802 HEALTH PLAN COVER?

See [www.local802afm.org/local-802-healthcare](http://www.local802afm.org/local-802-healthcare) for a complete summary of coverage. Coverage is available for single people, married people and families.

### WHY DO I NEED TO GET MY PRIVATE STUDENTS INVOLVED? WHY CAN'T I JUST BUY HEALTH CARE DIRECTLY FROM THE UNION?

The Local 802 health benefits fund is a federally regulated fund that is 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 your private students to act as your employer (which, of course, they are) in order to make health contributions on your behalf.

### WHAT CAN BE FILED

You can file regular private lessons as well as institutional teaching, master classes and clinics.

### CAN I PAY INTO MY PENSION ALSO?

The pension fund does *not* accept LS-1's for private teaching engagements, with two exceptions. Private teaching contributions for pension *will* be accepted for pension if you are incorporated (i.e. an LLC or "S"-corporation or something similar) and if the teaching income runs through your corporation. Private teaching contributions for pension will also be accepted if you are hired by a school or institution and they agree to sign the LS-1 contract as your employer.

### WHAT DO MY STUDENTS NEED TO DO?

Each student or school needs to sign a separate LS-1 contract. We'll give you all the info. See below.

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

Below is where you can find the info, but please contact Local 802 before you do anything. Contact info is at the end of the article.

- Blank LS-1 contracts are available at [www.Local802afm.org](http://www.Local802afm.org). Select ABOUT LOCAL 802 from the top menu, then CONTRACTS, then scroll down to find "Solo Performance and Private Teaching (LS-1 contract)." Print it out and contact us.

- You must be an active member of Local 802 to use an LS-1 contract, and all work dues must be paid in full. You can verify your union status at: <https://info.local802afm.org>.

- Health contributions must be 15 percent of the gross wages reported. We'll explain this when you contact us.

- If you're eligible to do pension, then pension contributions must be an amount between 4.80 percent to 17.99 percent of the gross wages reported. We'll explain this when you contact us.

- Work dues are 2 percent of gross wages (for teaching engagements), or 3.5 percent of gross wages (for performances). We'll explain this when you contact us.

- Proof of engagement includes paperwork like canceled checks, contracts, invoices, schedules of lessons, etc. We'll explain this when you contact us.

### 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.

### CONTACT US FIRST!

If you have any questions about LS-1 contracts, please e-mail Bettina Covo at [Bcovo@Local802afm.org](mailto:Bcovo@Local802afm.org)

## PLUS!

### Three other ways to maintain your health coverage during the coronavirus crisis

1. Local 802 has negotiated a health benefits shortfall fund in several of our orchestra contracts to help freelance orchestra musicians maintain their health insurance. The musicians on the primary hiring lists of certain orchestras may apply for contributions from the funds as long as they have at least some contributions in the plan for the covered period. For more information, send an e-mail to Karen Fisher at [Kfisher@Local802afm.org](mailto:Kfisher@Local802afm.org). (NOTE: the earliest date to begin requests is July 1.)

2. The COBRA law allows workers to continue their health plan for a certain amount of time (at their own expense) if they lose it. Contact the Local 802 health fund at **(212) 245-4802 at ext. 171, 172, 173 or 178** (leave a voicemail and we'll get back to you promptly).

3. If you've lost your health coverage unexpectedly, you may be able to buy ACA (Obamacare) coverage now. Start at [www.healthcare.gov](http://www.healthcare.gov) for more information. Losing your health care is considered a "qualifying event."



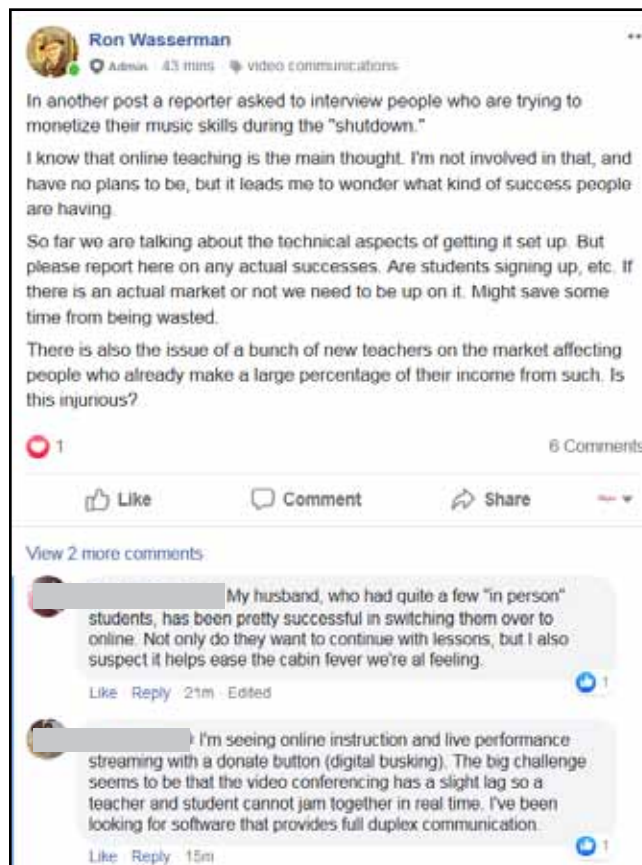
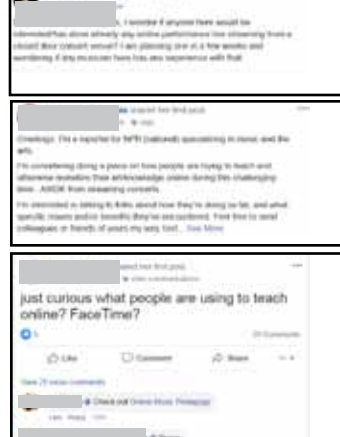
# HOW MUSICIANS ARE HELPING EACH OTHER

Local 802 member Steven Behnke has created a Facebook resource group because, he tells *Allegro*, “it’s really important musicians have a digital home while we’re going through one of the greatest challenges our community has ever faced.” Behnke works with other administrators in the group, including Local 802 Executive Board member Janet Axelrod, Local 802 members Nikki Abissi, Gökce Erem, Jim Lutz, Erin Paul, David Stern, Ron Wasserman and Adam Wolfe, and fellow musicians Chanell Crichlow, Ryan Fisk, Will Marinelli, Justin Nurin, Amelia Robinson and Ed Windels.

“Every day until the music returns, we’re going to have a daily group video chat from 5 to 5:30 p.m.,” Behnke says. “This will be a way of keeping our mental health in check while having some fun. It is also a great way of keeping informed.” Start at the Facebook link below then click the EVENTS button and look for the group video chat.

Here are some screen shots from the discussion happening at

[www.facebook.com/groups/nycmusicianscovid19](https://www.facebook.com/groups/nycmusicianscovid19)



More screen shots from the discussion happening at

[www.facebook.com/groups/nycmusicianscovid19](https://www.facebook.com/groups/nycmusicianscovid19)

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Info, Gear, Tips for Zoom / Skype Online Teaching

\*For 1-1 Lessons, Zoom is free, and you can use your phone for both audio and video for a totally free solution.

I have consolidated the info, Q&As, links to gear and the video streams so far onto one page. Thanks everyone for the feedback and questions. ...  
See More

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**Video Teaching with Zoom or Skype - Tech Tips, Gear and More**

shared her first post  
New Member · 4 hrs

I've been trying to find out if there is any kind of volunteer bank in NYC of people who will shop or do errands for the most vulnerable of the population who might not have anyone around to help them. I see it happening on an informal level but nothing organized. I personally am not in need of help but also can't offer to help in ways that involve being outside. As a writer, I can offer my skills in case any of you have kids working on college essays. Juniors in high school would be doing that now but since schools are closed they are not getting feedback and copy editing there. My daughter, also an artist and an educator has offered to navigate collage apps, financial aid apps or the like, something she's done professionally for years. Bartering and donating skills may be one of the ways we make it through this.

8 Comments

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New Member · Yesterday at 12:05 AM · Home schooling

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shared her first post  
New Member · Yesterday at 8:34 AM

Remote teaching question: Has anyone tried doing 3 way remote (voice) lessons with teacher, student, and accompanist all in different locations? During one on one, even with just me on the piano playing warmups, I can't hear the student if I'm playing at a regular volume. When they are singing, they can't hear me playing at all. So if I was with the accompanist (she and I are in the same town), we wouldn't be able to hear the student, but the student might be able to hear L... See More

7 14 Comments

Like Comment Share

View 4 more comments

we have been giving voice lessons over FaceTime, Skype, etc... using our Baldwin grand piano ...and yes we are playing it at the time... we have had no such "volume issues" ...don't know why you are ...perhaps add a speaker to your phone or computer so you can hear the student better?

Like Reply 1d

shared a link.  
New Member · March 15 at 9:31 AM

RESIDENTADVISOR.NET

**Social distancing? Moog and Korg have made their synth apps free to keep you occupied**

145 5 Comments 145 Shares

shared his first post  
New Member · 23 hrs

I'm curious as to how many of you are stopping in-person lessons with your students. If you are, are you going online? How have students responded? As someone in the high-risk group, I'm growing increasingly concerned.

20 54 Comments

Like Comment Share

View 50 more comments

I've been doing online lessons with my teacher for the whole year because we aren't near each other and I don't really work on songs unless it's specifically something I need to do. Most of it is technique, sight, scales etc looking at my jaw lip. See More

Like Reply 17h Edited

all of my students have transitioned to online lessons this week and it is working out well. All of them yesterday used Facetime which has good sound quality. Today I have students with google hangouts, so I will see how that goes for the sound quality. It's all good!

Like Reply 1h

Elliot Cooper Cole shared his first post  
New Member · March 15 at 7:40 PM · video communications

I'll be teaching Ableton classes online for free/donation while we're all stuck at home. I figure lots of us could use a creative project right now, and I want to help people get started making music. We'll start at the absolute beginning. More info and sign-up here:

ELLIOTCOLE.COM

**Online Ableton Classes — Elliot Cole**

Faced with quarantine in NYC, I have decided to offer online classes in Ableton on a donation basis. I figure lots of us could use a creative project right now, and I want to help people get started. These are open to...

114 10 Comments 1 Share

shared a post.  
New Member · 15 hrs

This is Exactly what I have been thinking and saying... THIS BE US YALL!!!

"And the people stayed home. And read books, and listened, and rested, and exercised, and made art, and played games, and learned new ways of being, and were still. And listened more deeply. Some meditated, some prayed, some danced. Some met their shadows. And the people began to think differently.

"And the people heeded. And, in the absence of people living in ignorance, dangerous, mindless, and heartless ways, the earth began to heal.

"And when the danger passed, and the people joined together again, they grieved their losses, and made new choices, and dreamed new images, and created new ways to live and heal the earth fully, as they had been healed." AMEN

-Kitty C'Meena

Steven Behrke  
New Member · 23 hrs

Some good news. I am seeing a lot of clients who are parades and special events RESCHEDULING to later in the year. Don't give up hope, this is only temporary.

54 7 Comments

Like Comment Share

View 2 more comments

Ok yes good news as we cautiously see how this goes! We must try to stay as positive as possible! This group-- amazing!!

Like Reply 22h

# FAQs for the Un- and Underinsured

## The Samuel J. Friedman Health Center for the Performing Arts

### WHAT IF I HAVE NO INSURANCE?

We see the uninsured. If you are not in the performing arts or entertainment industry, you will be charged the full cost of the visit. If you have documented proof of earnings in the industry and meet certain income guidelines, you may be eligible for a subsidy through The Actors Fund.

### HOW MUCH DOES IT COST?

If you have insurance coverage, check your insurance card or summary of benefits. It should say what a primary care visit or specialist visit will cost.

If you are underinsured—meaning you have a Bronze, Silver or Gold level plan with at least a \$2,000 deductible for primary care—or you are uninsured, you may be eligible for a subsidy for your visit.

Only those who can provide documented proof of earnings in the entertainment industry and meet certain income guidelines are eligible for the subsidy. Questions? Please call The Actors Fund's Artists Health Insurance Resource Center at 917.281.5975 and our counselors can provide guidance.

See below for more information on the subsidy.

### ARE THE SERVICES AT THE FRIEDMAN HEALTH CENTER INCLUDED IN THE DUES PAID THROUGH MY UNION MEMBERSHIP?

No. The services provided at The Friedman are separate from any benefits you receive as a union member.

### WHAT IS THE ELIGIBILITY CRITERIA FOR THE SUBSIDY?

If you are uninsured, or have a plan with a deductible of at least \$2,000 for primary care (i.e. underinsured), and you are a member of the entertainment industry, you may be eligible for an Actors Fund subsidy for up to three primary care visits per year. This means that The Actors Fund will subsidize the cost of your office visit. In order to qualify for this subsidy, you must meet all of the following criteria:

1. Be a member of the performing arts and entertainment industry:
  - Entertainment industry earnings of \$3,000 a year for three out of the last five years or
  - \$5,000 a year for 10 out of the last 20 years
2. Have documented annual income between \$24,120 and \$60,000.

**Note:** if your income is below \$24,120 and you live in New York, you are eligible for comprehensive coverage through Medicaid or the Essential Plan. If you live outside of New York, please contact us. If your income is above \$60,000, you will be charged the full cost of the visit.

If you require more than three visits per calendar year, additional medical and financial need requirements will apply.

### I MAKE UNDER \$24,120, BUT I AM NOT ELIGIBLE FOR MEDICAID OR THE ESSENTIAL PLAN. WHAT SHOULD I DO?

Make an appointment with The Actors Fund's Artists Health Insurance Resource Center by calling 917.281.5975. Our counselors will be happy to meet with you to help review your situation.



## **I'D LIKE TO APPLY FOR A SUBSIDY. DO I HAVE TO BE SCREENED BEFOREHAND?**

Yes. Make an appointment with The Actors Fund's Artists Health Insurance Resource Center by calling 917.281.5975. Our counselors will be happy to meet with you to review your situation well in advance of your appointment.

The eligibility screening should take 20-30 minutes. You must bring the necessary documents (see below). Subsidy eligibility lasts for 12 months from the date of your first appointment. After that, you must re-apply.

## **WHAT DOCUMENTS DO I NEED TO PROVE I'M ELIGIBLE FOR THE SUBSIDY?**

There are two types of criteria to prove eligibility for a subsidy: **general income criteria** and **entertainment industry income criteria**. Both must be provided.

### **1. General income documents**

#### **Preferred documents include:**

- Most recent income tax return and,
- Most recent bank statement

#### **If those documents aren't available you may substitute for the previous year:**

- W2 forms
- 1099 forms
- Contracts
- Pay stubs
- Union earnings statements; or
- Letters from employers on company letterhead showing what you were paid

#### **"Income" is anything listed in the income section of your 1040 tax return (first page), which includes:**

- Employment and self-employment
- Unemployment
- Residuals
- Trusts
- Pensions
- Social Security benefits
- Interest
- Dividends
- Capital gains
- Alimony, and
- Rental income

### **2. Entertainment industry income documents**

- W2 forms
- 1099 forms
- Contracts
- Pay stubs
- Union printouts
- Letters from employer on company letterhead showing what you were paid

## **WHAT IF I DON'T QUALIFY FOR A SUBSIDY?**

Make an appointment with The Actors Fund's Artists Health Insurance Resource Center by calling 917.281.5975. Our counselors will be happy to meet with you to help review your situation.

## **WHAT IF I HAVE MEDICAID?**

We don't accept Medicaid Managed Care plans or "straight Medicaid." We currently take the Essential Plan Empire Blue Cross Health Plus. Please contact the Artists Health Insurance Resource Center at 917.281.5975. Our counselors can provide you with information on how to search your insurance network for providers.

## **THAT'S A LOT TO PROCESS. I'M STILL CONFUSED. HELP!**

Don't worry. The Actors Fund is here to help.

To make an appointment at The Friedman Health Center for the Performing Arts, please call 212.489.1939 or visit [actorsfund.org/HealthCenter](https://actorsfund.org/HealthCenter) to make an appointment online.

For questions about your health insurance needs, whether you are insured or not, or for guidance and support to enroll in a health insurance plan, call The Actors Fund's Artists Health Insurance Resource Center at 917.281.5975.



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# PETER ROSENSTEIN, D.M.D., P.C.



Twenty years ago, Dr. Peter Rosenstein, 64, a New York City Dentist, began taking trumpet lessons. He also attended music school in Cuba. He now plays in various Latin and Jazz ensembles and also on Sundays for St. Cecilia at a Spanish Mass. In the meantime he has created a small music museum in his dental operatory featuring, among other things, autographed trumpets by Herb Alpert and Wynton Marsalis. Being a trumpet player, has also given Dr. Rosenstein insight into the special dental concerns of other brass and woodwind players. Even the slightest change in the dentition can affect the embouchure and therefore the ability to play and the sound produced. As a result, he has treated numerous musicians over the years.

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# A STRATEGIC PLAN FOR MUSICIANS

## DURING A CRISIS

### WINNING ON STAGE

DR. DON GREENE, PHD  
WINNINGONSTAGE.COM



**T**HE CORONAVIRUS CRISIS is an indescribable disaster for professional musicians in New York. It's compounded by the simple fact that most of us are not trained to deal with chaos, catastrophic change and tragedy. The

crisis can understandably cause us to feel anxious, worrisome and depressed, especially if you don't have a strategic plan for dealing effectively with a crisis like the current situation.

For more than 30 years, I've worked with emergency first responders, SWAT officers and disaster relief teams to cope effectively with disasters. After the World Trade Center bombings on 9/11, I was in charge of crisis intervention in New York for Merrill Lynch.

As bad as that was for the traders on Wall Street, the present conditions are worse for musicians. All of those terrible events happened in a short

span of time. After that, it was mainly about recovering from the attack and repairing the damage done. Unfortunately, we are just starting to experience the potential damage. It's going to get worse before it gets better, and it won't end soon. Many things are going to be out of your control, no matter what you do. However, for the time being, you need to focus on what you can control, which is your response to the situation.

First of all, follow the recommendations of the health professionals in your community until this passes. In the meantime,

here's what I will suggest for not only surviving the ordeal, but growing and even thriving as a result of it.

You have a choice. A few months from now, you could be much better as a musician or you could be an out-of-shape musician. It will depend on your mindset and how you approach the unexpected time off from your usual gigs.

If you fall into a self-pity or victim mentality, which is really easy to do right now, you will feel helpless. You won't be able to deal well with the situation. That will cause you to become more anxious and depressed,

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 [collegetprepformusicians.com](http://collegetprepformusicians.com).

and it will zap your energy. You won't feel like practicing and your skills will deteriorate, causing real damage. You do *not* want to allow that to happen. You need an effective approach to the current situation with a plan of action.

You need to set up a calendar to schedule your practice time and other activities for the next two months. Due to the lack of structure provided by your usual work, you need to create daily, weekly and monthly events to navigate through the extra time that you'll have. You should also establish specific goals to accompany those activities.

The long term goal is to play better than you do right now. Arrange for a performance online at the end of each month to demonstrate your progress to your friends and fans. You should also set weekly goals for your practice, with a recorded, solo performance at the end of the week to monitor your progress. On a daily basis, one of the best things to do is establish and follow a routine in the morning soon after you get up.

A good morning routine will kick start your day and set you up to make the best of every day. The ritual will quickly get your energy flowing after you wake up, make your body more supple and hopefully put you in a good mood. It involves getting up a little early, but you have the time now. I'd recommend that you begin the routine tomorrow morning.

You will need to get up about 30 minutes early. As soon as possible, drink at least eight ounces of water to gear up your body's metabolism. Within a few minutes, splash cold water vigorously in your face at least seven times. This will shock your nervous system and release adrenaline into your bloodstream. That will wake you up right away. Or, you can take a short, cool shower (not cold). The discomfort will release endorphins, which will make you feel better, especially after you turn the water off.

Get outside within a few minutes, before you have time to talk yourself out of it. (Even in those areas that are locked down, it seems that outdoor personal exercise with appropriate social distancing is still allowed.) If the weather is really bad, you can do the first part of the routine indoors. Get your body supple by stretching

slowly and then increase your heart rate by about 20 percent by climbing stairs, doing jumping jacks, or jogging in place. However, it's better to start by going outside. The fresh air and direct natural light will signal your body and brain that it's time to wake up. Stretch slowly and then take a brisk walk or jog for at least 20 minutes. As you do, breathe deeply.

After you return, sit quietly for a few minutes, so you can check in with how you are feeling and what's presently on your mind. Decide on the most important things for you to do during the day. Write them out and then imagine yourself accomplishing them. Be grateful for the opportunity you have to improve and count your blessings that you are healthy.

Your new morning routine is very important, so Just Do It. No excuses. It won't take long for you to realize how effective it can be to get you off to an energized start in the right frame of mind and with an uplifted emotional state. You need to commit to doing your morning routine every day of the week except one weekend day of your choice. That's when you need to recover and get ready for the next week.

In addition to your morning routine and daily practice, there are other productive uses of the extra time you have. This is a good time to schedule remote lessons and catch up on e-mails, texts, phone calls and unfinished projects around the house. You want to keep active during this time and not become a couch potato. Find new rep to work on, get your instrument in good shape, or improve your practice environment.

You can also explore new creative outlets, such as composing, drawing, painting and writing. During these few months you can also catch up on books that you've been meaning to read, movies you've wanted to watch and touch base with friends and loved ones, without actual contact. Also remember to schedule pleasurable down time for yourself and try to keep your sense of humor. I hope you stay safe and positive during this time.

*Dr. Don Greene is offering stress counseling to performing artists at a discounted rate. Please visit this link for more information: [www.winningonstage.com/covid19](http://www.winningonstage.com/covid19)*

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## MEMBER TO MEMBER

# 'Let's get active and make some noise!'

By MARC SCHMIED  
schmiedbass@gmail.com

**A**S A MUSICIAN/ACTIVIST in 2020, I find myself celebrating the 50th anniversary of Earth Day and hopeful for the prospect of change through the November elections. In past issues of *Allegro*, I've written about my involvement in the climate movement with the group **350.org** and what we can do as individuals to reduce our carbon footprint. This time, I'd like to "zoom out" and talk about our collective political power.

The establishment of Earth Day on April 22, 1970 was one year after the Cuyahoga River CAUGHT ON FIRE (!), which provided a much needed wake-up call to act on behalf of the health of the planet. The effort was spearheaded by two senators – Republican Pete McCloskey (Republican) and Democrat Gaylord Nelson – and inspired by the effectiveness of the student anti-war movement of 1960s. The establishment of Earth Day led to the creation of the Environmental Protection Agency and the passage of the Clean Air Act, Clean Water Act and Endangered Species Act. All of this was done to counteract pollution, which now seems like an almost quaint problem compared to the threat posed today by global climate change.

Fast forward 50 years later. In the interests of cronyism and profit, the president of the United States has rolled back or destroyed much of this effort to maintain a sustainable world. President Trump has also dealt a heavy blow to the international climate movement by announcing that the U.S. will withdraw from the 2015 Paris Climate Accords.

## If you love the Earth, now's the time

At the risk of stating the obvious, a key goal of the environmental movement is voting Trump out of office and supporting a candidate with a clear vision of how to transition away from fossil fuels and move this country quickly towards common sense, sustainable energy policies, such as the Green New Deal.

With President Trump talking about bringing back coal mining jobs, drilling for oil in our national parks and distributing paper towels as a solution to help hurricane victims, it was clear that the environmental movement was going to have to look elsewhere for sane energy policies. The movement turned to state and local leaders to take action. Governor Cuomo has acted as a bulwark against Trump's actions by banning fracking and offshore drilling and announcing New York State's resolve to honor the Paris Climate Accords. Additionally, New York State recently passed the Climate and Community Protection Act, making our state a leader in clean energy policy. This bill had failed several times in the state senate, and its passage only became a possibility after the Democrats won a majority in Albany in 2018. So while our federal politicians get most of the attention, it is in our best interest to keep the pressure on our local leaders

as well. How many people reading this article know who their state senator or city council member is – and how they vote? I didn't know myself until getting involved as an activist. (There are plenty of online tools to find a list of all of your representatives., including federal, state and local. One good site is at [www.commoncause.org/find-your-representative](http://www.commoncause.org/find-your-representative).)

I started to become politically aware (and angry) during the George W. Bush years, and after Barack Obama was elected, I basically checked out, trusting that he would make decisions that I agreed with, so there was no need to keep tabs on his policies. This was, of course, a mistake. Our leaders need to know that we're watching them so that they take our opinions into account. Getting angry and complaining about our politicians doesn't accomplish anything. Communicating with and even getting to know your local politicians puts you and your issue on their radar. After all, they need our votes!

So why should we care about climate change as musicians? Because we're also human beings. Our planet is in trouble and the clock is ticking. Political pressure is necessary to get our leaders to act. As musicians, we're in the emotion communication business. Many musi-

cians are activists who use their music to get their message across in a way that mere words cannot. Woody Guthrie and Pete Seeger are two of our past elders who showed us how to do it. We can't afford to be silent in this struggle. Let's get active and make some noise!



Marc Schmied, a member of Local 802 since 1996, is a bassist, wannabe comedian and environmental activist with **350Brooklyn.org**. The opinions of writers in *Allegro* do not necessarily reflect the opinions of the staff, members or officers of Local 802. To submit a story to *Allegro*, send an e-mail to [Allegro@Local802afm.org](mailto:Allegro@Local802afm.org).

## MUSIC + SUSTAINABILITY

# EARTH DAY AND VIRTUAL GREEN IN THE AGE OF #GREENQUARANTINE

By KRISSY LINACRE

**E**ARTH DAY'S 50TH anniversary is right around the corner, and as we all practice social distancing to flatten the curve of the COVID-19 pandemic, we are forced to seek creative ways to engage in social solidarity to celebrate this milestone in new, virtual ways. The Broadway Green Alliance is gearing up to do just that by providing learning opportunities aimed at facilitating a Green Quarantine. For the past 50 years, people from around the world have come together on April 22 to raise public awareness about environmental issues and shine a light on the actions that contribute to a healthier planet. Actions typically include planting a tree, picking up trash in the community or even hosting a recycling drive. Even though public Earth Day events have been canceled, many are quickly adapting to the new status quo in order to bring people together online this year.

Since our mission at the Broadway Green Alliance is to educate, motivate and inspire the entire theatre community and its patrons to adopt environmentally friendlier practices, we remain committed to serving as the theatre industry's green anchor amidst this challenging time. This global health crisis – like the climate crisis – forces us to think about the resilience, community and hope needed in the face of a global challenge. We encourage you to get involved in the rapidly evolving online community of changemakers – like [www.earthdayinitiative.org](http://www.earthdayinitiative.org) – which are hosting virtual Earth Day events. Additionally, the BGA is offering free virtual sessions aimed at harnessing creative ways to remain connected to each other and the earth. We will host weekly #GreenQuarantine virtual classroom sessions on Zoom covering a wide range of green topics

and sustainable crafts. All sessions will be hosted by members of the theatre and environmental community and are open to the public. To register, visit [www.broadwaygreen.com/greenquarantine](http://www.broadwaygreen.com/greenquarantine).

**THE BROADWAY GREEN ALLIANCE** community is made up of musicians, actors, stage managers, students, patrons and many others affiliated with theatre and the arts. We work with volunteer "Green Captains" in productions, theatres and schools across the country who are leading the way for green theatre. A Green Captain can be anyone on the production who may facilitate in-house recycling collections, send out green-themed newsletters filled with eco-tips and industry best practices, or even pledge to a single-use plastic-free production, like Beth Malone and Transport Group did for their production of "The Unsinkable Molly Brown." The Broadway Green Alliance supports all of our Green Captains as they navigate the possibilities for implementing these greener practices.

The Green Captain at "Hamilton" is Local 802 member Erin Benim Mayland, pictured on this page. Erin is incredibly engaged in green initiatives at her show. As a mother of a toddler, she draws inspiration from Greta Thunberg and other young activists.

"I am relatively new to all of this, but I have found that picking one small action and incorporating it into my life has kept me inspired to add new green habits in sort of a positive feedback loop," Erin told us.

She added, "Things that I thought would be a pain, like composting, turned out to be not a big deal, and that was also true for ditching paper towels. Even with a toddler and a full time job, it feels doable, much to my surprise!"

Composting is available in NYC



**GO GREEN!** Local 802 member Erin Benim Mayland serves as a "Green Captain" through the Broadway Green Alliance at her show "Hamilton."

through [nyc.gov/compostproject](http://nyc.gov/compostproject) and [grownyc.org/compost/locations](http://grownyc.org/compost/locations).

Erin also spearheaded our participation in the D'Addario String Recycling Program with TerraCycle. Anyone from Local 802 – or any musician at all – can recycle any type of instrument string (including orchestral strings) at the Broadway Green Alliance office (165 West 46th Street, Suite 1312, between Sixth and Seventh Ave.) or at participating show dropoff points. For more information, visit [www.broadwaygreen.com](http://www.broadwaygreen.com).

At the Broadway Green Alliance, we encourage our community to commit to being greener and doing better each day. As climate change does not result from one large negative action but rath-

er from the cumulative effect of billions of small actions, progress comes when we pledge to adopt sustainable practices and find more ways to decrease our carbon footprint. What actions will you take this Earth Day? Whether you join us for a #GreenQuarantine virtual learning or crafting session, make a plan to recycle your used instrument strings, go a day without single-use plastic, or get inspired by what others in the community are doing, the Broadway Green Alliance supports you wherever you may be on your green journey.

Krissy Linacre is the assistant director of the Broadway Green Alliance. For more info, see [www.broadwaygreen.com](http://www.broadwaygreen.com).





JUNKO ARITA



DAVID LOPATO



ARUN LUTHRA



DIANE MOSER



GENE PERLA

# JAZZ FACULTY STEP UP

It's all about respect! We part-time faculty at the School of Jazz and Contemporary Music at the New School's College of Performing Arts first won a contract with Local 802 in 1998. **At the time, faculty had received only one raise in over 10 years and had no health benefits, pension or job security.** Now, 22 years later, we're set to begin our next contract negotiations.

Since our first union contract, the School of Jazz has continued to grow and thrive, has continued to enhance its reputation as one the world's premier jazz conservatories, and has consistently generated a profit for the New School's bottom line. All of this while providing fair wages, health benefits, pension payments and job security for its part-time faculty.

The success and prominence of the School of Jazz's former students and alumni speaks to the school's stellar reputation and to its faculty's excellence. Many former students and alumni are now established major artists and are Grammy nominees or winners – among them Jazzmeia Horn, Becca Stevens, Brad Mehldau, Keyon Harrold, Larry Goldings, Cécile McLorin Salvant, James Francies, Greg Kurstin and Chris Potter. We part-time faculty are the heart and soul of the school and are the foundation upon which this reputation and excellence are built.

Central to these upcoming negotiations are the part-time faculty's deep commitment to the artistic and cultural traditions that we're charged with passing on to our students – as well as our profound dedication to our students' education and artistic growth. Fostering a workplace where the faculty are valued as highly skilled and dedicated artists and professionals is essential to achieving the best possible education for the New School's students.

The School of Jazz's part-time faculty are united in our hope that our long record of success and dedication to our students – and to the musical traditions we serve – will continue to provide the foundation for a contract which will further improve on the part-time faculty's and the New School's many years of success and cooperation.

– Junko Arita, David Lopato, Arun Luthra, Diane Moser and Gene Perla\*

*\*These dedicated Local 802 members serve as the shop stewards of the New School's School of Jazz and Contemporary Music's part-time faculty bargaining unit. (For their bios, please visit [www.NewSchool.edu/jazz/faculty/junko-arita](http://www.NewSchool.edu/jazz/faculty/junko-arita), [www.DavidLopato.com](http://www.DavidLopato.com), [www.ArunLuthra.net](http://www.ArunLuthra.net), [www.DianeMoserMusic.com](http://www.DianeMoserMusic.com) and [www.Perla.org](http://www.Perla.org).)*

**We asked some New School teaching artists to reflect on what they've learned. Get inspired by their answers on the next page..**

# 'WHAT THE NEW SCHOOL UNION CONTRACT MEANS TO ME'

As negotiations approach,  
part-time jazz faculty reflect on the  
power of a union contract



"Having union representation has allowed the New School jazz faculty to bargain collectively to achieve vast improvements in academic working conditions that individually would have been impossible for me to acquire on my own. Local 802 has been instrumental in negotiating better faculty wages, job security, access to health care and retirement plans, employer contributions to our union pension plan, representation on academic committees and many other advances related to our employment. Thank you, Local 802!"

– Armen Donelian

"I'm extremely grateful to Local 802. I'm an original faculty member on the negotiating committee and I've continued to be an active faculty member and involved in all negotiations. I'm grateful to 802 for many reasons, most importantly for the health benefits. I've been the sole provider of health insurance for my family since 1998, and I'm very grateful for the insurance and benefits. I'm also grateful to Recording Vice President Andy Schwartz, Principal Business Representative Todd Weeks and former Senior Business Representative Sarah Koshar for all of their hard work, as well as former Local 802 Vice President Bill Dennison and Local 802 counsel Harvey Mars for all of their efforts on our behalf. I'm very proud to be a long-time New School jazz faculty member (since 1992), and I'm honored to work alongside such esteemed musicians and educators, and I appreciate the camaraderie and mutual support I've experienced among the faculty. I support

the union fully, I deeply appreciate its efforts, and I invite all my New School colleagues to be active participants in our union efforts."

– Amy London

"Our contract at the New School, which has existed for over 20 years, has become a model for part-time music faculties all over the country. It has enabled musician-teachers and administrators to work together in win/win harmony and for the benefit of all concerned, including the students."

– Bill Kirchner

"In terms of health benefits, it's benefitted me immensely. I happen to be diabetic, so obviously I'm on meds and it's helped me with the cost of them greatly. Everyone who's part of the jazz program has access to these same benefits that also cover doctor, hospital visits, etc. Can you imagine being a musician without any health coverage? It's like a horror story. We're fortunate that Local 802 fought so strongly on our behalf for these benefits. It's a fantastic success story."

– Bobby Sanabria

"The positive part of a contract is to give people a sense of being involved with management of the program. For that, we get health insurance, pension, and a say in how the program is run. That's the most important part of having a contract. If you add the fact that the New School has jazz faculty who were not vested in the pension because of the kind of work they do, the contract gives them pension contributions and they

are now taking a pension or are building up their pensions."

– Jimmy Owens

"Having health insurance through the union contract has been really beneficial for me and for my family. It's made a huge difference for me to have that peace of mind. And the other thing I love is that I don't have to bargain individually for my own pay. It's all spelled out in the contract. That's a nice feeling because musicians sometimes find it difficult to bargain and sometimes we undervalue ourselves. But we deserve to get paid fairly, and it's nice knowing the union backs us up and goes to the mat for us."

– Allison Miller

"I'm grateful for the representation Local 802 has provided for the part-time faculty at the New School for Jazz. We wouldn't have the important benefits and guarantees that we do without their help and commitment."

– Steve Cardenas

"The contract is good because over the last 22 years it has contributed to our pension fund."

– Andrew Cyrille

"I've been a member of the AFM beginning when I was 15 years old in San Francisco. It's been a long and worthy relationship. When I moved back to New York from Europe, I was pleased to hear that the part-time New School jazz faculty were covered under an 802 contract."

– Ed Neumeister

"I do feel it was a great thing to negotiate this contract with the help of Local 802 to make sure we get the best we can get and that we can keep on looking out for each other as a group. It helped us secure a better deal. It's of most importance right now to have a body that represents all of us and in which we feel we can express our voices and feel safe doing that."

– Grégoire Maret

"My dealings with the union have been very positive from the start. They are always responsive and attentive to the needs and concerns of the musicians, as both teachers at the New School and as performers."

– Mary Halvorson

"This school, this program and this union contract were started by musicians for musicians. When I broke my pinky, the Local 802 contract saved my ass with health insurance. That's when I started understanding the value of our contract. Just by teaching two courses per academic year, we are eligible for full medical coverage – which includes my husband, Omar Hakim. This is thanks to our union contract. That's what I want our young faculty to know."

– Rachel Z

"I believe that the best thing about the contract is that everybody in the faculty is getting along and agreeing in harmony about what's supposed to happen."

– Billy Harper

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# PICKING UP THE PIECES

## When federal laws fail workers, we can encourage states and cities to do what it takes

**WHILE THE TRUMP** National Labor Relations Board is doing all it can to dismantle the vast protections afforded to workers by prior labor boards, those of us who live in more liberal or progressive states (like New York) have some advantages. State and local laws are being passed to soften some of the damage being done on the federal level. For instance, the New York City Paid Sick Leave Law and New York State Paid Family Leave Law provide leave time that far exceed minimum standards under federal law. The same can be said for New York State's efforts to curtail sexual harassment though recent amendments the legislature has made to current anti-discrimination laws. In this article I highlight other progressive legislative advancements enacted in New York that bear mention.

First, on Feb. 6, 2020, Gov. Cuomo signed into law an amendment to the unemployment compensation law that significantly reduces the amount of time a striking or locked-out worker has to wait before becoming eligible to receive unemployment benefits. Prior to the amendment, striking workers had to wait eight weeks before they could start receiving unemployment benefits. The new law reduces the waiting period by more than half, to three weeks. This reduction will substantially lessen the financial hardship placed upon employees who are forced to engage in a strike. While no one wants to strike, it is somewhat comforting to know that that unemployment payments will happen sooner.

New York City has also enacted the Freelance Isn't Free Act, a law that provides considerable protection to non-union workers and independent contractors. While the best protection a musician could have is a union agree-



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.

ment, if you are compelled to work a non-union gig in NYC, you should be aware of this law and its proscriptions.

The crux of the law says that musicians and other freelancers may be entitled to double pay if payment is more than 30 days late (or not paid at all). The law also protects workers from retaliation and harassment if they file a complaint seeking a remedy for non-payment. Thus, a worker who sues for non-payment cannot be denied future employment by that contractor because they had initiated a suit. It should be noted that this law only covers individuals and not organizations that comprise more than one person. The law applies to contracts where you're paid \$800 or more, either as a one-time payment or over as many as 120 days. In most cases, the law requires that the contract in question was writ-



The New York State legislature has passed progressive state laws.

ten down. The law went into effect on May 15, 2017 and contains a two-year statute of limitations for the initiation of a claim under its terms. A copy of this law can be found here at [www1.nyc.gov/assets/dca/downloads/pdf/about/Freelance-Law.pdf](http://www1.nyc.gov/assets/dca/downloads/pdf/about/Freelance-Law.pdf)

Finally, on the federal legislative front, the House of Representatives passed the PRO Act (HR 2474), a federal law that would substantially enhance the National Labor Relations Act. I wrote about this law previously here in my December column ([www.Local802afm.org/allegro/articles/legal-corner-december-2019](http://www.Local802afm.org/allegro/articles/legal-corner-december-2019)). The law was passed

largely along party lines. The law now goes to the Republican-controlled Senate, where it is unfortunately expected to fail.

Organized labor can only hope that with a change of administration, legislation such as the PRO Act has a chance to see the light of day. That is why we must do whatever it takes to get out the vote this November during the U.S. presidential elections. However, until then, we can continue to encourage our states and cities to make sure that workers enjoy the legal protections, security and justice that they deserve.

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# Registration for this year's NYU Broadway Percussion Seminar is

# OPEN!

## Get the chance to **learn inside tips** from Local 802 members about how to play percussion in musical theatre

Here's some very welcome good news! As *Allegro* goes to press, registration for this year's NYU Broadway Percussion Seminar is OPEN! Hosted by the NYU Steinhardt Percussion Studies Program, the NYU Broadway Percussion Seminar offers classes with special guest percussionists, contractors and conductors from the world of Broadway. There will be sessions presented on drum set, percussion, mallet percussion, timpani and Latin percussion by the Local 802 percussionists who developed the Broadway books!

For high school, college and professional percussionists, the NYU Broadway Percussion Seminar is a five-day intensive study of the skills, experience, and know-how of the world of Broadway percussion. Panel discussions will be held with leading percussionists, conductors and contractors who are actively pursuing musical careers on Broadway. Students will have the opportunity to attend two Broadway shows, offering the opportunity for each participant to experience to sit in a live Broadway pit, during an actual Broadway show! They will also dine with the Broadway percussionists after a matinee performance.

The NYU Broadway Percussion Seminar will take place June 14 to June 18, and the registration deadline is April 15. Register at: [www.steinhardt.nyu.edu/programs/percussion-studies/summer-workshops/nyu-broadway-percussion-seminar](http://www.steinhardt.nyu.edu/programs/percussion-studies/summer-workshops/nyu-broadway-percussion-seminar)

For those who want to know more about the NYU Broadway Percussion Seminar, below is an inside look at what happened last June...

By SEAN MILLMAN

**P**ERCUSSIONISTS LOOK FORWARD with anticipation to each June when the NYU Percussion Studies Program – along with Jonathan Haas and Sean Statser – host the NYU Broadway Percussion Seminar. This is an incredible opportunity for young percussionists from across the country to network and learn from Broadway regulars and subs about the musical and professional skills of a successful career playing theatre at the highest level.

Last year's NYU Broadway Percussion Seminar started on a Sunday night with Haas and Statser going over the schedule for the week and what to expect and NYU alumnus Sean Perham presenting "Stomp," the Off Broadway phenomenon that recently celebrating its 25th year at the Orpheum Theatre. Perham has been a member of the New York cast for over a year and is one of three recent NYU percussion graduates to earn a position with the storied production. Perham took attendees through a simulation of the audition

process for "Stomp" and talked about the skills of improvisation, comedy and thinking on your feet.

Monday morning featured two new presenters to the NYU Broadway Percussion Seminar in Sean McDaniel and Dave Mancuso of the Disney hit "Frozen." The pair of veterans gave the yearly "Broadway 101" session, introducing the attendees to the world under the stage. McDaniel coached players through issues of balance and groove in his drum parts, while Mancuso explained some of the tricks he uses to create complex shaker patterns and get around his expansive setup – even including two Dresden-style timpani!

That afternoon was spent with Josh Samuels, a return presenter to the NYU Broadway Percussion Seminar. Samuels had presented previously about playing at Radio City Music Hall, but this session focused on his current hit Broadway show "Beetlejuice." Samuels talked about his long and determined career through playing on cruise ships, Radio City and working his way through the New York freelance

scene for years before landing his first Broadway production. The most important message Samuels had for the students was playing on Broadway is so incredibly difficult that you have to be unbelievably passionate about it in order to stay in it long enough and work hard enough to see the payoff.

Monday night was a double presentation from Matt Beaumont and Jim Saporito. Beaumont presented on the audition process of the Radio City Orchestra, the history of the Radio City contract and the reality of what playing the show is like. Each attendee played through the audition excerpts for feedback from Beaumont and their peers, before Beaumont himself demonstrated his performance of the audition.

Saporito presented on his experience playing percussion for the Tony Awards broadcast, which the attendees had watched together on Sunday night after Perham's clinic. He talked about the process of pre-taping some cues and playing others live – and the fact that the orchestra never knows who will win the awards until they see it on the stage

live, giving them just seconds to pull up the right music! Saporito also talked about his decades of experience in Broadway pits and in recording studios for albums, jingles and film scores.

Tuesday morning began with Kory Grossman presenting "My Fair Lady," playing both drums and percussion on what is commonly known as a combined book. Grossman talked about the choreography needed to get around his almost claustrophobic setup and his tricks of the trade to make instrument switches possible – including attaching a mallet directly to the bass drum and rearranging the order of his chimes! Grossman also brought the video of conductor Ted Sperling – music director of NYU's new Broadway Orchestra – for him and the students to play along with, giving the most realistic possible feel to playing through the show.

The afternoon session was on "Ain't Too Proud" with Dr. Javier Diaz – newly-appointed member of the percussion faculty at NYU. Diaz is well known as a Latin specialist, but also talked about his symphonic background,



**THEY WANT TO PLAY PERCUSSION ON BROADWAY:** NYU Broadway Percussion Seminar participants with Jonathan Haas and Sean Statser

including playing with the Los Angeles Philharmonic during his undergraduate degree. This convergence of skills has led to an exciting career for Diaz, playing tumbao and guaguanco one night and Puccini the next. Diaz talked about the deceptive difficulty within his seemingly simple book and the many examples of him adding something to the music that isn't on the page to make the show come alive. His creativity and limb independence allows him to sound like multiple players, which along with the drummer and a second percussionist drives the Broadway version of the music of the Temptations.

The night session was the annual "Super Sub" clinic about the most common entry to playing on Broadway, working as a substitute player. This year's session was given by Andy Blanco, who was subbing five shows at the time. Blanco brought with him excerpts from "King Kong," "The Cher Show," "The Lion King," "Frozen" and more! Talking about the difficulties of working as a sub, with none of the job security of a regular and needing to keep track of multiple shows at once, Blanco expertly demonstrated the versatility required of the role. He also talked about the difference in mindset. As a regular, he spoke about how creativity and working with the show's creators are an essential skill to add something to the production, while a sub's goal is

to mimic the regular's work as perfectly as possible, regardless of personal style. Blanco also left the attendees with one message that was received loud and clear – if you want to work these days as a Broadway percussionist, learn how to play hand drums!

Wednesday started with a session about college admissions brought by members of the NYU admissions department, including recent NYU Percussion Program graduate Declan Zhang. Shortly after however, came the main event of the week – the whole NYU Broadway Percussion Seminar went up to Times Square! Each of the 27 attendees of the program saw two shows on Wednesday: one from the house and one from the literal "room where it happens" – in the pits and isolation rooms with the players.

The dinner break between the matinee and evening brought everyone together for New York pizza and an in-depth discussion with Local 802 officers Karen Fisher and Andrew Schwartz. They talked about the collective bargaining role of Local 802 and its place within the context of the AFM, while Haas added some historical context about the role of unions in the larger labor history of the United States as a whole. The conversation included the changing landscape of music business and the effects of streaming on the livelihood of working musicians – and

some issues like the effect of negotiated residuals on where certain recording work is being done. This discussion always proves to be one of the most insightful and eye-opening experiences for the participants coming from around the world and to have the opportunity to spend time with Local 802 experts and veterans is invaluable.

In what is becoming an NYU Broadway Percussion Seminar tradition, Thursday began with the week's final presentation of "Beautiful," featuring Joe Passaro on percussion and Ray Marchica (sub for Clint de Gannon) on drum chair. Marchica talked about matching his sound to de Gannon's by playing the same parts and not playing rim shots on the snare drum in places where that might be his musical instinct. Passaro spoke at length about technique on handheld tambourine, shaker and hand drums, his choreography during fast instrument changes and places in the book where he was able to give the orchestrator more than was expected through creative problem solving. Marchica and Passaro also passed on many stories of their lives in the Broadway trenches, which were fascinating and enlightening to the young audience.

And the NYU Broadway Percussion Seminar came to a close Thursday afternoon with the roundtable session, which brings back the presenters from

throughout the week, along with a yearly guest in Broadway contractor John Miller. This year also included a new face in retired business owner Mike Balter, known in the percussion community for the mallet company he founded which bears his name. Jon Epcar, drummer of the Tina Fey musical "Mean Girls" also attended the enthralling three-hour session on what it really takes to make a Broadway career happen. The discussion also talked about how to effectively get the attention of a contractor and strategies for navigating a personal life, marriage and family in such an unpredictable work environment.

This was yet another remarkable edition of the NYU Broadway Percussion Seminar, made possible by Local 802, NYU Steinhardt, NYU Percussion Faculty Jonathan Haas and Sean Statser, the presenters and of course the attendees, who came more prepared and interested than ever. It was a great week and we at NYU can't wait to do it again this summer!

The deadline to register is April 15. Register now at [www.steinhardt.nyu.edu/programs/percussion-studies/summer-workshops/nyu-broadway-percussion-seminar](http://www.steinhardt.nyu.edu/programs/percussion-studies/summer-workshops/nyu-broadway-percussion-seminar)

*Sean Millman is a Ph.D. candidate in percussion performance at NYU.*



## JAZZ APPRECIATION MONTH

# Jazz in that 'other America'

By SU TERRY

qinote@me.com

**T**RUMPETER AND LOCAL 802 member Walt Szymanski likes to go mountain climbing. In 2010 the Detroit native and former resident of Brooklyn started looking for mountains in the country of Ecuador, located in the northwestern part of South America, bordered on the west by the Pacific Ocean. Have horn, will travel, of course, and soon, throughout Ecuador, the word was out that a great trumpeter was in town. This led to a professorship at the Berklee sister-school Universidad de San Francisco, and the musical directorship of Teatro Sucre Nacional, both located in Quito, the nation's capital.

Some years ago I remember having lunch with Walt at Dizzy's, our favorite diner in Brooklyn. Ecuador was the main topic of discussion, as he had already relocated there and I was getting ready to do the same. "I didn't initially go there to play music," he told me. "I just wanted to hike in the mountains, go to the beach, and chill out. At first I didn't know anything about the music scene there."

When I began spending winters in Cuenca, the third largest city in Ecuador, there was virtually no jazz scene at all apart from some gigs with the few players who were there at the time, including guitarist Cory Sea, percussionist Danilo Abad (now in Buenos Aires) and bassist Christian Torres, who was also the principal bassist with the Cuenca Symphony Orchestra. But in 2012 everything changed. Jim Gala, a Bill-Evans inspired pianist from Rochester, relocated to Cuenca from the Philippines. Having had experience running clubs for his father and later on his own, his dream was to create a national jazz organization. Eight years later the Jazz Society of Ecuador is still thriving, thanks to Jim and his dedicated staff. It's truly a society, where staff and performers drop by on their nights off,

and all the servers are also artists and performers who occasionally sit in with the band or perform between sets of jazz. Cuenca is a big tourist destination, and the clientele of the society consists of tourists and locals, including the artistic elite of the city. The current U.S. ambassador and his wife (as well as the previous two ambassadors) make it a point to drop by the society whenever they are in town. The Jazz Society of Ecuador is a living example of "if you build it, they will come."

I have not yet visited every country in South America, but my sources tell me there is a jazz club in La Paz, Bolivia; several in Buenos Aires; a Blue Note club in Rio de Janeiro; and more than ten clubs that feature jazz in São Paulo. When I was in Medellin, Colombia a couple of years ago, I played in several small clubs with excellent players, some of whom are on the college jazz department faculty at University EAFIT.

In Peru, there is reportedly a club in Lima called the Jazz Zone, which I have not visited. However, I did manage to find a very good band at a little place in Cuzco which featured a guitarist, saxophonist, bassist and cajón player. The band was playing a bizarre mix of 70s American pop music and contemporary jazz. The cajón player made his box drum with snares sound like an entire drum kit.

The unlikely location of Punta del Este, Uruguay is the home of a jazz festival put together almost singlehandedly by Francisco Yobino every year since 1996. Jazz fans don't get more ardent than Francisco. The entrance to his ranch is festooned with flags for the festival, and his living room is paneled ceiling to floor with jazz posters and record jackets. In a conversation with him a few years ago, he mentioned to me that he obtains all the sponsors himself and receives no help from the government. This type of situation, which certainly occurs not only in South America, has always puzzled me. When the government doesn't realize the value of an



**Saxophonist Su Terry (pictured in the middle) moved to Ecuador and is now a member of the thriving jazz scene there.**

nual festival that brings in thousands of tourists and contributes to the economy of the area, there's something wrong.

In Chile, the go-to spot would be Club de Jazz de Santiago, located in the nation's capital city. This venue has existed for more than 60 years and has a reputation for presenting the top players internationally since its inception. A variety of styles are represented, including Dixieland, mainstream, bebop and blues.

I look forward to discovering more jazz spots in the future. In general I'm impressed with the Latin American jazz musicians I've played with here; many

of them have truly absorbed this music which has a completely different rhythmic feel, harmonic development and melodic sense from what they have grown up with. As far as the audiences, I find them very open to listening to and appreciating jazz. At a recent concert in Cuenca, in the middle of August which is vacation month and locals go out of town, we drew 800 people.

There are also unique opportunities in South America to explore various fusions of jazz with local music and musicians. Guitarist Donald Regnier and vocalist Maria Tejada, based in Quito, are doing just that: creating a fascinat-



ing and complex repertoire that displays its roots in American, Ecuadorian and Brazilian music. Local 802 member Walt Szymanski has taken a different route: with his group Zulu Kings, he mentored his young Ecuadorian colleagues in the synthesis of New Orleans second line culture with Andean rhythms and sensibilities. Jazz the Roots is an Ecuadorian group that mixes jazz with reggae. The group Pies en la Tierra, also based in Quito, just finished a successful European tour doing their specialty brand of Andean/jazz fusion.

I sometimes have the chance to perform with Ecuadorian musicians who specialize in very traditional, shamanic sound palettes ranging from various types of wood flutes and hand percussion to condor feathers, and even leaves from plants. Ethnomusicologist Carlos Freire and I have jammed together, he on the above-mentioned instruments and myself on clarinet, to great effect. Last year I was invited to play with the legendary group Altiplano led by Mauricio Visencio, at the Carlos Cueva Tamariz theatre in Cuenca. The combination of native flutes and percussion with the saxophone took all of us, including the

audience, to an elevated dimension. (I think the smoke machine on stage helped with that.) There is also a flamenco group here with which I often perform. It's fun to bring a jazz conception to this passionate and lyrical genre that originated in the Iberian peninsula.

I find it interesting that jazz, a North American art form which derives much of its development from a persecuted past, finds its best partners in genres which came about in a similar way. Now that many so-called popular music genres are being codified and presented as courses of study in universities, it's even more important to remember those historical events and social attitudes which on one hand were unfortunate, but on the other hand did contribute, albeit unintentionally, to a flowering of music and other art forms that continue to offer humanity much pleasure and fulfillment of the spirit.

In closing, I can only say – come visit us at the Jazz Society of Ecuador, and bring your ax!

*Saxophonist Su Terry first joined Local 802 in 1985. Follow her writings at [medium.com/@suterry](https://medium.com/@suterry)*

## Coronavirus update from abroad

Like musicians worldwide, our gigs and tours have been canceled here in Ecuador. To help compensate, the minister of culture has announced a program called Desde Mi Casa ("From My House"), which will allocate funds for Ecuadorian musicians to broadcast performances from their homes. Public reaction to this announcement, however, has not been favorable. While some people support the initiative, there are many more who say it is a waste of money that could be spent providing food and medical supplies. They say you can watch concerts on YouTube, so why should the government pay musicians when the funds can be used elsewhere for "more important" things.

Apparently very few consider how little Ecuadorian musicians are paid, and how scarce the work is, even in normal times. This situation is not unique to Ecuador, of course. Professional musicians worldwide continue to fight this same battle, a battle we have been fighting for decades, perhaps centuries. Music is a calling for which relatively few are chosen. Music is a mission we chose to accept. Music is a responsibility we are proud to bear.

It's possible the tremendous contribution musicians make to society will never be valued in our lifetime, yet music's flag is one we are proud to wave. We musicians will continue to entertain, uplift, deepen and enrich people's souls. We will continue to hone our craft so the music we make will be worthy. We will continue to express the gift of music we have been given, with all our ability and passion. Ain't no stoppin' us now!

– Su Terry

# HELP FOR MUSICIANS DURING THE CORONAVIRUS CRISIS

1. Start at the Local 802 coronavirus update page at

[www.bitly.com/local-802-coronavirus](https://www.bitly.com/local-802-coronavirus)

2. Go to the Local 802 Musicians Emergency Relief Fund at

[www.Local802erf.org/how-to-apply](https://www.Local802erf.org/how-to-apply)

3. Looking for counseling? Help with substance abuse? Someone to talk to about affordable housing or health insurance? We've got you covered! The Actors Fund provides all kinds of free social services to professional entertainers, including members of Local 802. Members of Local 802 can call on the Actors Fund for almost any kind of free help you can imagine. For **financial aid**, start at [www.Local802erf.org/how-to-apply](https://www.Local802erf.org/how-to-apply). For **counseling and other help**, start at **(212) 221-7300, ext. 119** or [intakeny@actorsfund.org](mailto:intakeny@actorsfund.org).



# UB NYC 2020





PHOTO: WWW.REGGIEWORKMANMUSIC.COM/BIOGRAPHY

# REGGIE WORKMAN HONORED AS N.E.A. JAZZ MASTER FOR 2020

**A**PRIL IS jazz appreciation month, and longtime Local 802 member Reggie Workman has been awarded the title of Jazz Master, the highest honor in jazz, by the National Endowment for the Arts for 2020. Workman is the only Local 802 member who was awarded the title this year. (This year's other honorees were Roscoe Mitchell, Bobby McFerrin and Dorthaan Kirk.)

"It is indeed a humbling and inspiring experience to be acknowledged and awarded by the NEA, one of our nation's most prestigious institutions, which has been known for years to be supportive of this nation's artists," said Workman.

He added, "I am glad to join the illustrious NEA alums as we collectively work toward the world's harmonious existence through music."

Workman is one of the premier bassists in jazz, performing in mainstream jazz as well as in the avant-garde scene and a member of two of jazz's most important groups: the John Coltrane Quartet and Art Blakey's Jazz Messengers. He also is a professor at the New School's

College of Performing Arts in New York City, where he has been teaching since 1987. (Separately, the part-time faculty at the New School are covered by a Local 802 contract. See story on page 20.)

Workman started on piano at first but eventually settled on bass by high school. After working with Freddie Cole and Gigi Gryce throughout 1958, he became a member of the John Coltrane Quartet in 1961, participating in such legendary recordings as "Live at the Village Vanguard," "My Favorite Things" and "Africa/Brass." From 1962 to 1964, Workman played in Art Blakey's Jazz Messengers with one of the great lineups for the band. He then worked with Yusef Lateef's group before becoming the go-to bassist for Blue Note records throughout the 1960s and early 1970s due to his ability to play in any style. He appeared on many recordings for Booker Ervin, Abbey Lincoln, Lee Morgan, Max Roach, Archie Shepp, Wayne Shorter and Mal Waldron, among others. He also worked with many of the major players in avant-garde jazz, such as Marilyn Crispell, Andrew Hill, Jeanee

Lee, Butch Morris, David Murray, Sam Rivers and Cecil Taylor.

Workman led his own groups – the Reggie Workman Ensemble and Top Shelf – as well as appearing in collaborative groups, such as the Super Jazz Trio with pianist Tommy Flanagan and drummer Joe Chambers, Trio 3 with saxophonist Oliver Lake and drummer Andrew Cyrille and Brew with drummer Gerry Hemingway and kotoist Miya Masaoka.

Workman branched out into the production side of music, such as staging the Artists Alliance series in 1985 and later the Sculptured Sounds Music Festival, an artist-driven festival of futuristic concepts in music as well as physical theatre productions. He launched the African-American Legacy Project, a celebration of the legacy of African-American composers that participated in workshops and concerts at Lincoln Center and the Harlem School for the Arts and presented selections of John Coltrane's Africa/Brass sessions.

In 1970, Workman cofounded the historic Collective Black Artists and in

1990 cofounded MADLOM, a nonprofit performing arts laboratory for students from ages 3 to 18. At the New School, Workman has implemented programs such as the Bass Ensemble Workshops, the Futuristic Music Ensemble, the Coltrane Ensemble and the Jazz Master Class Series. In addition to teaching, he mentors students as well, sharing his extensive knowledge of jazz history and music. Some of the students he has worked with have gone on to become highly acclaimed artists in their own right, such as Lakeisha Benjamin, Avishai Cohen, James Francies, Robert Glasper, Roy Hargrove, Jose James and Brad Mehldau.

Workman has received numerous awards for his achievements as a musician and jazz educator, including the Life Achievement Award by the Jazz Foundation of America, the citation of excellence from the International Association of Jazz Educators and the Mid Atlantic Arts Foundation's 1999 Living Legacy Award.

– from the NEA



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## LOCAL 802 ARTIST RIGHTS CAUCUS

# ENCOURAGING JAZZ APPRECIATION IN THE DIGITAL AGE

By KEN HATFIELD

**A**S WE CELEBRATE Jazz Appreciation Month, I ask my fellow jazz musicians to reflect upon how appreciation of our music has actually diminished in the decades since the digital paradigm shift dramatically altered the landscape of how we create and how folks access our recorded music.

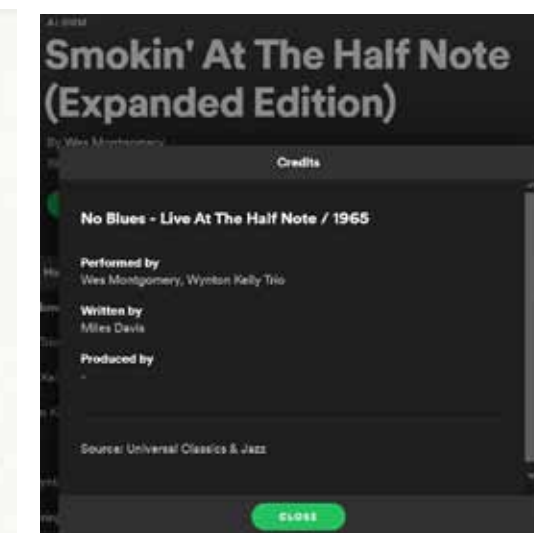
In his manifesto “You Are Not a Gadget,” Jaron Lanier describes a phenomenon he calls “lock-in,” in which design flaws and biases of an inventor can become encoded in an invention. Then, once new technology reaches critical mass of standardization and market share, its involvement in people’s everyday lives produces such an acceptance of those flaws and biases that we’re not only stuck with them, they can redefine our perceived reality.

For example, when Karlheinz Brandenburg invented the humble MP3 file format, he limited the metadata fields in a manner that prohibits including information most jazz fans care a great deal about – namely the identity of the players creating the music. Generally, all you get with the most popular digital audio file formats are the song title, the featured artist and possibly the songwriter and composer. Omitting the players’ names in player-driven music like jazz removes some of the fun of being a fan of our music. This info is comparable to the details sport fans find so engaging. Imagine being a fan of the New York Yankees and not knowing who the players on the team are. That is virtually unthinkable. Yet an entire generation of music consum-



ers has been raised in a world devoid of comparable information regarding the players in bands whose music they dig. They can of course find this info somewhere on the web, but doesn’t that negate the convenience that made online digital formats so irresistible in the first place? Few streaming services ever list the player info, and many online broadcasters with curated programs never tell you who the players are. This has undermined our ability to bring in new or younger fans by the means that older fans became connoisseurs of our music.

When I first encountered the album “Smokin’ at the Half Note” (see screen shot above) in a record shop, I paused before buying it. I already knew Wes Montgomery, but knowing that Wynton Kelly, Paul Chambers and Jimmy Cobb were the rhythm section (and were also Miles Davis’ rhythm section) told me without hearing the recording that it would be something special. It exceeded my wildest expectations. Yet without



**WHAT’S LOST IN THE DIGITAL WORLD:** Check out the differences between the original liner notes of the 1965 Wes Montgomery album “Smokin’ at the Half Note” (left) where *all* of the musicians are listed (Wes Montgomery, Wynton Kelly, Paul Chambers and Jimmy Cobb), and the digital liner notes for a track from the same album on Spotify (right), which hardly contain any credits.

that sideman info I might have passed on it as I stood before one of those old-fashioned record bins that were a staple of my youth.

So, what can we do about this “oversight”? This may be one of those places where the marketplace could actually work for us. If we communicate that we want player info connected with the tracks we stream, and if we support the streamers that make it available, we may see a change in that part of the industry. For example, there now exists a classical streaming service called Idagio that offers higher quality (uncompressed) audio files, includes player information, and even pays fees to musicians based on length of recording, not on number of streams. Most streamers pay based on number of streams (which limits payments for music longer than an average pop song) and then skew payments to favor the biggest stars. Many also use compressed audio formats that squeeze the dynamics out of our music. All of

this puts jazz at a disadvantage in the marketplace. So we have to support those platforms that support us. If there currently are none, we need to make our voices heard. It is possible that in a crowded marketplace, some streaming platform may realize that fairer payments, better quality audio, listing pertinent info like the players and basing payments on length of time folks actually spend listening may be a successful business model. When such a platform emerges, we all should support it. Such support could help us begin growing our audience again!

Guitarist Ken Hatfield is the co-chair of the Local 802 Artist Rights Caucus. He has been a member of Local 802 since 1977. Reach him at [www.KenHatfield.com](http://www.KenHatfield.com). Meetup info for the next meeting of the Local 802 Artist Rights Caucus will be posted at [www.local802afm.org/local-802-events](http://www.local802afm.org/local-802-events). For more info, e-mail us at [artistrightscaucus@gmail.com](mailto:artistrightscaucus@gmail.com).



# A ray of light in an uncertain time

Local 802 member Martin Agee uses his music to provide comfort to animals, which he describes as “my favorite audience”



By **MARTIN AGEE**  
ageemartin@gmail.com

**T**HERE ARE AUDIENCES of music lovers out there who have been waiting to hear their first live concert. And while their love of music is palpable, sadly many of them have never heard so much as a phrase or musical note. When they finally do, their response is a wonderful and breathtaking thing to see. It calms them. It nourishes them and touches them at their very core. They hear music in a way that many of us do not. And it has been said that for some of them who have lived at the edge of an abyss, it has literally helped save their lives.

Take Dottie, for example. The first time I met her, she was in a recovery ward for physical and emotional trauma. Although she was unable to speak to me about her ordeal, I talked to her in my most calming voice and asked her if she had ever listened to music. It seemed to interest her, so I took my violin out of its case. Judging from the quizzical look on Dottie's face, I don't think she had ever seen one. But as my bow touched the strings, her reaction was immediate and wonderful. She looked up at me with searching eyes and started wagging her tail. And when I finished playing a Largo by Handel, she barked in approval. (See her picture below.)

Dottie, a small gray terrier mix, was being housed at the American Society for the Prevention of Cruelty to Animals on the Upper East Side. The ASPCA's Animal Recovery Center is a facility for the rehabilitation of animals that have



Say hello to Dottie, who loves music

been rescued from various circumstances of neglect, abuse or both. Often they will come in with acute physical injury or trauma that requires treatment, care and close monitoring by the doctors and staff at the facility. These men and women are dedicated professionals who care deeply about the helpless souls that have been brought in from who-knows-what kind of life on the streets or at the hands of some abuser. It is an outpost of hope for the helpless and less fortunate among us.

Ever since the story of my playing for dogs was first told, I've been asked how all of this came about. How did a professional musician find himself playing for dogs in an animal shelter? And...why?

The answer is quite simple, really. I needed my animal fix. It was long overdue. Those who know me are aware of the deep attachment to animals I've had my entire life. My daughter's experiences riding horses and the adoption of an ex-racing greyhound ("Melody"...that was her racing name) kept me happily connected with the animals I loved for many years. But the loss of Melody to cancer in 2007 weighed heavily on me. For years I searched for a way to process the unfathomable, until finally one day in 2016 when the idea of volunteering at an animal shelter came up.

Knowing that it might well be intensely emotional for me to work around so many animals deserving of new and loving homes, it was with trepidation that I applied to the ASPCA to become a volunteer. I embarked on a rigorous training process and soon became an adoptions counselor, a role that involved matching potential adopters with an appropriate cat or dog. A hole in my heart was starting to mend as I saw deserving animals moving on to new and brighter chapters in their precious lives. But in those early months, I never once imagined playing the violin for them (although I will admit that on my application to become a volunteer I half-jokingly wrote that I could play music for cats and dogs).

Then one day I learned about a remarkable project, called the ASPCA Storytelling Program. Aimed primarily at animals who are recovering in the ASPCA Animal Recovery Center, it is considered a vital part of their rehabilitation and ultimate reintroduction to society as adoptable pets. Traumatized dogs are soothed



Martin Agee's cat Jack was accustomed to hearing music all the time!

and comforted by volunteers – kind human beings who literally sit nearby and just read to them from a book or a magazine or an iPad. Many of the dogs that enter the ASPCA Animal Recovery Center have suffered from cruelty and severe neglect. Some lack basic socialization skills such as walking on a leash or being handled and since many of them are not yet ready for physical interaction, there is no direct contact. The dogs are separated from the human volunteers by glass doors and windows, but they are able to listen and watch. This socialization technique increases the likelihood that an animal will be ready for adoption down the road, by decreasing stress and making them comfortable with new sights, sounds and people. I have to admit that the idea of reading "War and Peace" to abused dogs appealed to me on some level, but I asked if I could try playing Handel and Bach for them instead. I was immediately given the go-ahead.

Six months later I was still giving concerts to my new favorite audience as they barked and wagged their tails in the Animal Recovery Center and I adopted Jack, a big 11-year-old black-and-white boy cat with a Dali-esque mustache and spots like a Dalmatian. (See picture above.) I only had him a short two years, but we became best buddies during the time he had left.

Except for when I practiced, that is. I still haven't figured out where he was hiding when the violin came out of the case.

I did it because I needed to find healing, and the dogs (and Jack) gave me that and more. And at the same time I hoped that it might help my new and unexpected audience heal too. And while I can't speak for the dogs, I can tell you that for me, the experience has been not only one of healing, but of affirmation, joy and regeneration during a difficult time. And now, in spite of my busy and often chaotic schedule as a professional musician, I still try to find time every week or two to drop by the ASPCA with my violin in hand.

Dottie isn't there now, which makes me sad and happy at the same time. Sad because I really fell for that sweet girl and wanted her to come home and live with me. Happy, because I know she has moved on to a loving home in Maine, where her new adoptive owner tells me she runs on the beach and sleeps on a pillow with Bach and Handel playing softly in the background.

© Martin Agee 2020

*Martin Agee has been a member of Local 802 since 1981. In January, he was recognized by Daily Points of Light ([www.pointsoflight.org](http://www.pointsoflight.org)), the world's leading organization dedicated to the promotion of volunteerism and was presented with a Daily Point of Light Award in recognition of his work as a volunteer at the ASPCA in New York City. His work there was recently featured on NBC's TODAY Show and related stories were published by USA Today, New York Daily News and Scripps Networks, among many others.*



Martin Agee earned a Daily Point of Light Award in January for his unique volunteer work of playing music to animals.



PHOTO: DRAGONIMAGES VIA ISTOCKPHOTO.COM

# TAX TIME!

Are you in the groove when it comes to your taxes? Check out our annual *tax tips for musicians* and see if you're on the money

## CORONAVIRUS TAX UPDATE

The coronavirus crisis has affected musicians in many painful ways. For tax purposes, any loss of income caused by the crisis this year (tax year 2020) will affect next year's tax filing (due April 2021). We'll discuss the ramifications in our article next year.

For this year's tax filing (which covers tax year 2019), the federal tax filing deadline **has been extended to July 15, 2020**

**E**ACH YEAR, AS the tax deadline approaches, Allegro publishes updated tax tips for musicians provided by Local 802's accounting firm, Gould, Kobrick & Schlapp P.C. These articles focus on important aspects of the tax law and those that specifically affect musicians. For additional information on deductions, exemptions or filing status, see a tax advisor or visit [www.irs.gov](http://www.irs.gov). This article and all accompanying articles do not constitute tax advice or an accountant-client relationship. You should consult with your tax professional regarding your specific

circumstances. As the tax rules and interpretations are complex and change frequently, the information contained in these articles may not always be up to date.

For 2019 the following tax law changes were enacted:

- You are not required to have minimum essential health coverage through an employer plan, a government program, or any other plan because the penalty for not doing so has been repealed. To help those of modest means pay premiums for coverage obtained from a government exchange (Marketplace), there's a



premium tax credit. Eligibility for this advanceable, refundable tax credit depends on your household Income and other factors. The credit is available even though there is no individual mandate penalty on the federal level (some states have their own penalty). If you claimed the credit in advance when you obtained coverage for 2019, you have to reconcile what you already applied toward your premiums with what you are actually entitled to; the difference is reported on your tax return. If you did not receive the credit in advance but are eligible for a credit, you can claim it on your return. If you do not claim the premium tax credit and qualify for Trade Adjustment Assistance, you may qualify for the health coverage tax credit of 72.5% of premiums.

● For 2019, Form 1040 has been redesigned and some schedules have been condensed. For seniors age 65 and older, there is a new optional Form 1040-SR, which may be used regardless of filing status or income. Its use is discretionary, and Form 1040 can be filed instead.

● The Tax Cuts and Jobs Act is now in its second year. The rules remain the same with some inflationary dollar amount changes.

This year's article will begin with a reminder of the applicable provisions of the Act.

#### Tax rates

The seven tax brackets are the same as in 2018: 10%, 12%, 22%, 24%, 32%, 35% and 37%. The applicable dollar amounts associated with these tax rates depends on filing status and have been adjusted for inflation. The top rate applies to taxable income above \$510,300 for single and head of household taxpayers, \$612,350 for married couples filing jointly, and \$306,175 for married taxpayers filing separate returns.

The rates applicable to net capital gains and qualified dividends were not changed. Qualified dividends and long-term capital gains may escape tax entirely under the 0% rate or be subject to capital gain rates of 15% or 20% depending on filing status, taxable income, and how much of the taxable income consists of qualified dividends and eligible long-term gains. The 20%

capital gain rate applies in 2019 when taxable income exceeds \$434,550 for singles, \$461,700 for heads of households, \$488,850 for married persons filing jointly and qualifying widows/widowers, and \$244,425 for married persons filing separately.

#### "Kiddie Tax" rules

The net unearned income of a child subject to the rules is taxed at the capital gain and ordinary income rates that apply to trusts and estates. (The new Setting Every Community Up for Retirement Enhancement (SECURE) Act in section 501 of Title V of Division O of the legislation, which was approved by the House on December 17, 2019 and by the Senate on December 19, 2019, repeals the change to the Kiddie Tax, reverting to the rules that were in effect before 2018. This change is effective for tax years that begin after December 31, 2019. However, the legislation allows taxpayers to elect to have the change apply retroactively to the 2018 and/or 2019 tax years, if beneficial to them, by filing amended federal income tax returns to claim a refund of any excess tax).

#### Exemptions

Taxpayers cannot claim personal or dependency exemptions on their federal tax return.

#### Standard deduction

The standard deduction has been adjusted for inflation and is \$24,400 for joint filers and qualifying widows/widowers, \$18,350 for heads of household, and \$12,200 for single and married taxpayers filing separately.

The additional standard deduction for being 65 or older or blind is \$1,650 if filing as single or head of household (\$3,300 if 65 and blind). If married filing jointly, the additional standard deduction is \$1,300 if one spouse is 65 or older or blind, and \$2,600 if both spouses are at least 65 (or one is 65 and blind, or both are blind and under age 65).

#### Itemized deductions

The itemized deduction for state and local income tax and property taxes is limited to a combined total of \$10,000.

Mortgage interest on loans used to acquire a principal residence and a second home is only deductible on debt up to \$750,000 for loans taken

out in 2018 or after (loans issued prior to 2018 are not affected by this rule). Interest on home equity loans that are not used to buy, build, or substantially improve the home that secures the debt, are not deductible regardless of when the debt was incurred.

There is no federal deduction for miscellaneous itemized deductions such as tax preparation, investment expenses, union dues, and unreimbursed employee expenses. (Union members in the State of New York may have the opportunity to deduct union dues on their NY return if they itemize deductions on their NY return. This applies even if you are not able to utilize itemized deductions on your federal return).

Medical expenses are deductible to the extent they exceed 7.5% of adjusted gross income for all taxpayers.

Long-term care premiums may be deductible as a medical expense. The maximum amount of age-based long-term care premiums that can be included as deductible medical expenses for 2019 (subject to the AGI floor) is \$420 if you are age 40 or younger at the end of 2019; \$790 for those age 41 through 50; \$1,580 for those age 51 through 60; \$4,220 for those age 61 through 70; and \$5,270 for those over age 70.

The itemized deduction for casualty and theft losses only applies to losses incurred in a federally declared disaster.

Charitable contributions are limited to 60% of adjusted gross income (AGI).

#### Alternative minimum tax (AMT) exemption.

The AMT exemption has been adjusted for inflation and is \$111,700 for joint filers and qualifying widows/widowers (\$55,850 for married taxpayers filing separately), and \$71,700 for single and head of household taxpayers. The exemption starts phasing out for taxpayers with alternative minimum taxable income over \$1,020,600 million for joint filers and qualifying widows/widowers and over \$510,300 for all others.

#### Alimony

For post-2018 divorce decrees and separation agreements, alimony will not be deductible by the paying spouse and will not be taxable to the receiving spouse.

#### Deduction for "qualified business income"

Taxpayers are allowed a deduction equal to 20% of "qualified business income," otherwise known as "pass-through" income (i.e., income from partnerships, S corporations, LLCs, and sole proprietorships). The income must be from a trade or business within the U.S. Investment income does not qualify, nor do amounts received from an S corporation as reasonable compensation or from a partnership as a guaranteed payment for services provided to the trade or business. The deduction is not used in computing adjusted gross income, just taxable income. For taxpayers with taxable income above \$160,725 (\$321,400 for joint filers), (1) a limitation based on W-2 wages paid by the business and depreciable tangible property used in the business is phased in, and (2) income from service related businesses (such as health, law, consulting, athletics, performing artists, financial or brokerage services, or where the principal asset is the reputation or skill of one or more employees or owners) is phased out of qualified business income.

#### Child and family tax credit

The credit for qualifying children (i.e., children under 17) is \$2,000 per child. A nonrefundable \$500 credit is also available for a taxpayer's dependents who are not qualifying children. The adjusted gross income level at which the credits begin to be phased out is \$200,000 (\$400,000 for joint filers).

#### Estate and gift tax exemption

For decedents dying, and gifts made, in 2019, the estate and gift tax exemption has been adjusted for inflation and is now \$11,400,000. The annual gift tax exclusion is the same \$15,000 per donee for gifts of cash or present interests. The top tax rate remains at 40%.

#### Tax breaks for educational expenses

● American Opportunity credit: \$2,500 limit per student (phased out with income between \$160,000 and \$180,000 for married filing jointly taxpayers and \$80,000 and \$90,000 for all other taxpayers).

● Lifetime Learning credit: \$2,000

CONTINUED ON PAGE 38



# TAX TIPS FOR MUSICIANS

## FROM PAGE 37

limit per taxpayer (income limit cut-off at \$116,000 and \$136,000 for married filing jointly taxpayers and \$58,000 and \$68,000 for all other taxpayers).

- Student loan interest deduction: Up to \$2,500 per taxpayer (phased out with income between \$140,000 and \$170,000 for married filing jointly taxpayers and \$70,000 and \$85,000 for all other taxpayers).

- Coverdell Education Savings Account (ESA) contributions: \$2,000 annual limit (phased out with income between \$190,000 and \$220,000 for married filing jointly taxpayers and \$95,000 and \$110,000 for all other taxpayers).

- Tuition and Fee Deduction: \$4,000 (with tier 1 limit cut-off of \$130,000 for married filing jointly taxpayers and \$65,000 for all other taxpayers).

- Tuition and Fee Deduction: \$2,000 (with tier 2 limit cut-off of \$160,000 for married filing jointly taxpayers and \$80,000 for all other taxpayers).

## Specifically for musicians

The following outline focuses on important aspects of the tax law and those that specifically affect musicians. For additional information on deductions, exemptions or filing status, see a tax advisor or visit [www.irs.gov](http://www.irs.gov). Here is a quick overview of some highlights.

- To help those of modest means there is a Premium Tax Credit. This Premium Tax Credit – also known as PTC – is a refundable credit that helps eligible individuals and families cover the premiums for their health insurance purchased through the Health Insurance Marketplace. To get this credit, you must meet certain requirements and file a tax return. Eligibility depends on your household income and other factors.

- For 2019, the tax rate on the employee portion of Social Security is 6.2 % on wages up to \$132,900, so Social Security tax withholdings should not exceed \$8,239.80. Medicare tax remains at 1.45 % and is withheld from all wages regardless of amount. “High income” workers, with wages

and other compensation including net self-employment earnings in excess of \$250,000 if married filing jointly, \$125,000 if married filing separately, or \$200,000 if single, head of household or qualifying widow(er), are subject to the 0.9 % additional Medicare tax. This tax is calculated on Form 8959.

- On Schedule SE for 2019, self-employment tax of 15.3 % applies to earnings of up to \$132,900 after the earnings are reduced by 7.65 %. The 15.3 % rate equals 12.4 % for Social Security (6.2 % employee share and 6.2 % employer share) plus 2.9 % for Medicare. If net earnings exceed \$132,900, the 2.9 % Medicare rate applies to the entire amount. One-half of the self-employment tax may be claimed as an above-the-line deduction on Form 1040 (as an adjustment to gross income).

- In 2019, you may again be subject to the Net Investment Income Tax (NIIT). The tax rate and thresholds have not changed and are as follows: 3.8 % of the smaller of (a) your net investment income or (b) the excess of your modified adjusted gross income over: \$125,000 if married filing separately, \$250,000 if married filing jointly or qualifying widow(er), or \$200,000 if single or head of household. This tax is calculated on Form 8960.

- If you have a same-sex spouse whom you lawfully married in a state (or foreign country) that recognizes same-sex marriage, you and your spouse are treated as married for all federal tax purposes and must use the married filing jointly or married filing separately filing status on your 2019 return, even if you and your spouse now live in a state (or foreign country) that does not recognize same-sex marriage. Answers to frequently asked questions (FAQs) for individuals of the same sex who are married under state law are available at [www.irs.gov/uac/answers-to-frequently-asked-questions-for-same-sex-married-couples](http://www.irs.gov/uac/answers-to-frequently-asked-questions-for-same-sex-married-couples)

- For 2019, the limit on the adoption credit as well as the exclusion for employer-paid adoption assistance is \$14,080. The credit is phased out

for modified adjusted gross income between \$211,160 and \$251,160. The credit is claimed on Form 8839.

- For 2019 the maximum earned income tax credit is \$3,526 for one qualifying child, \$5,828 for two qualifying children, \$6,557 for three or more qualifying children, or \$529 for taxpayers who have no qualifying child. The earned income limits and adjusted gross income limits have been adjusted for inflation in 2019 and depend on filing status and/or earned income and/or adjusted gross income.

- All unemployment compensation is taxable in 2019.

- The standard mileage rate for business use of your car is 58 cents per mile for 2019. The rate for medical expense deductions is 20 cents per mile. For charitable volunteers, the mileage rate is 14 cents per mile.

- A Required Minimum Distribution (RMD) must be received by April 1 of the year following the year in which you reach age 70½ from your traditional IRA account(s). If a RMD is not received within the required period, the IRS can impose a penalty of up to 50 % on the amount not received. (For years after 2019 the RMD age has been increased to age 72).

- The filing deadline for 2019 individual returns is April 15, 2020. A six-month automatic extension to file your tax return may be obtained by filing Form 4868 by this date.

- For 2019, the contribution limit for traditional individual retirement accounts (“IRAs”) and Roth IRAs has been adjusted for inflation to \$6,000 or \$7,000 for those ages 50 or older. The deduction is phased-out for active participants covered by an employer pension plan at certain income levels, depending on your filing status.

- For 2019 the elective deferral limits for 401(k), 403(b) and 457 plans have been adjusted for inflation to \$19,000. If you are age 50 or older, additional “catch-up” contributions of \$6,000 are permissible. For simple IRA’s the elective deferral limits are \$13,000 with an additional “catch-up” contribution of \$3,000 for those over 50 years old.

If these limits were exceeded you must receive a corrective distribution to avoid penalties and interest.

- Taxpayers with interests in foreign bank accounts or other foreign financial accounts or assets may have to file Form TD F90-22.1 (FBAR) or Form 8938, or possibly both. Substantial penalties may apply if a required form is not filed.

- The definition of a high-deductible health plan, which is a prerequisite to funding a Health Savings Account (HSA), means a policy with a minimum deductible for 2019 of \$1,350 for self-only coverage and a maximum out-of-pocket cap on co-payments and other amounts of \$6,750. These limits are doubled for family coverage. The contributions to a HSA are capped at \$3,500 for self-only coverage or \$7,000 for family coverage.

- In 2019, if the claimed value of a donated car exceeds \$500, a qualifying written acknowledgment should be obtained from the charity and be reported to you on Form 1098-C. If the charitable organization sells the vehicle without having put it to significant use or improving it, the deduction may be limited.

- If a new car is placed in service in 2019 and used over 50 % for business, bonus depreciation allows an \$18,100 first-year depreciation limit. The depreciation limit is \$10,100 if bonus depreciation is not allowed. There are different rules for larger vehicles (SUV’s, vans and trucks weighing 6,000 lbs. but not more than 14,000 lbs.) that are more complicated (consult your tax advisor). The limits are reduced for personal use.

- There are certain 2019 tax breaks and credits that you may be eligible for (subject to income and other limitations) including (but not limited to) mortgage insurance premiums, education expenses (including student loan interest and higher education tuition), child care expenses and health care expenses. Be sure to mention these to your tax preparer if any of these apply to you in 2019.

- Eligibility for savers credit: the adjusted gross income brackets for

the 10%, 20%, and 50% credits were increased for 2019. No credit is allowed when AGI exceeds \$32,000 for single taxpayers, \$48,000 for heads of households, and \$64,000 for married persons filing jointly.

● Identity protection services received without cost, before or after a data security breach, are excludable from income; however, cash received in lieu of such services or proceeds received under an identity theft insurance policy are not excludable.

#### TAXPAYER GUIDE TO IDENTITY THEFT

For 2019, the IRS, the states and the tax industry continue to use safeguards and take actions to combat tax-related identity theft. Many of these safeguards will be invisible to you, but invaluable to fight against these criminal syndicates. If you prepare your own return with tax software, you will see log-on standards. Some states also have taken additional steps. See your state revenue agency's web site for additional details.

Tax-related identity theft occurs when someone uses your stolen Social Security Number ("SSN") to file a tax return claiming a fraudulent refund. You may be unaware that this has happened until you e-file your return and discover that a return already has been filed using your SSN. Or, the IRS may send you a letter saying it has identified a suspicious return using your SSN.

Be alert to possible tax-related identity theft if you are contacted by the IRS or your tax professional/provider about: more than one tax return was filed using your SSN; you owe additional tax, refund offset or have had collection

actions taken against you for a year you did not file a tax return; IRS records indicate you received wages or other income from an employer for whom you did not work.

If you are a victim of identity theft, the Federal Trade Commission recommends these steps:

● File a complaint with the FTC at [identitytheft.gov](http://identitytheft.gov).

● Contact one of the three major credit bureaus to place a 'fraud alert' on your credit records:

o Equifax, [www.Equifax.com](http://www.Equifax.com), 1-800-525-6285

o Experian, [www.Experian.com](http://www.Experian.com), 1-888-397-3742

o TransUnion, [www.TransUnion.com](http://www.TransUnion.com), 1-800-680-7289

● Contact your financial institutions, and close any financial or credit accounts opened without your permission or tampered with by identity thieves.

If your SSN is compromised and you know or suspect you are a victim of tax-related identity theft, the IRS recommends these additional steps:

● Respond immediately to any IRS notice; call the number provided or, if instructed, go to [IDVerify.irs.gov](http://IDVerify.irs.gov).

● Complete IRS Form 14039, Identity Theft Affidavit, if your e-filed return is rejected because of a duplicate filing under your SSN or you are instructed to do so. Use a fillable form at [IRS.gov](http://IRS.gov), print, then attach the form to your return and mail according to instructions.

If you previously contacted the IRS and did not have a resolution, contact the IRS Identity Protection Specialized Unit for specialized assistance at 1-800-908-4490. They have teams available to assist.

#### INCOME & RELATED EXPENSES

Professional musicians may have income from which tax has been withheld (W-2) or income from self-employment where neither tax nor Social Security has been deducted (usually reported on Form 1099-Misc).

If the musician is self-employed, all allowable travel and other expenses should be deducted on Schedule C before the adjusted gross income is entered on page 1 of the tax return.

If the musician has only W-2 wages, the new tax act has eliminated the ability to deduct these costs. If possible, it may be advantageous to receive income from your trade as an independent contractor rather than as an employee. The employer may not be willing to do this and independent contractor rules are complicated and looked at closely by the IRS, so discuss this with your tax professional.

Reimbursements for expenses (e.g., travel and entertainment) received under an accountable plan should not be reported on the musician's Form W-2, and are not reported as income. Generally, reimbursements are considered received under an accountable plan if:

● They are made for deductible business expenses;

● The employee accounts for the expenses to the employer; and

● The employee returns any excess reimbursement.

Reimbursements received under a non-accountable plan (any plan other than an accountable plan) are subject to withholding and employment taxes and are shown as wages on Form W-2

and must be reported as income on Form 1040.

#### RECORDING

Self-employed and freelance musicians (those not getting a W-2 and filing a Schedule C) may deduct the costs of recording, including the cost of renting a studio, hiring other musicians, hiring graphic designers, printing, packaging, and the cost of any materials (including blank CDs, cases, inserts, etc.). NOTE: The recording must be made for sale (i.e. there must be a profit motive). Also see internet expenses that you can deduct, listed further below.

#### OTHER EXPENSES

Also deductible for self-employed musicians are expenses incurred in the practice of your profession. In addition to the travel expenses discussed above, they include:

● Union dues, assessments and initiation fees;

● Commissions paid to agents and booking offices;

● Dues to other professional societies;

● Rehearsal hall, studio or office rental;

● Sheet music, transcriptions, arrangements, records, manuscript paper, etc.;

● Stationery, printing, and postage used in business;

● Land line used for business (a portion of your land line may be deducted) AND costs associated with your cell phone, as long as the calls are made for business purposes;

CONTINUED ON PAGE 40

## If you make less than \$16K as a musician, check out this tax tip!

If you earn less than \$16,000 for the year as a musician, you may be eligible to deduct business expenses as an "above the line" deduction, meaning that it can directly reduce your adjusted gross income. This could be an advantage for musicians. The following information is from IRS publication 463 (see [www.irs.gov](http://www.irs.gov)):

If you are a performing artist, you may qualify to deduct your employee business expenses as an adjustment

to gross income. To qualify, you must meet all of the following requirements:

1. During the tax year, you perform services in the performing arts as an employee for at least two employers and you receive at least \$200 each from any two of these employers.

2. Your related performing-arts business expenses are more than 10 % of your gross income from the performance of those services.

3. Your adjusted gross income is not more than \$16,000 before deducting these business expenses.

If you are married, you must file a joint return unless you lived apart from your spouse at all times during the tax year. If you file a joint return, you must figure requirements (1) and (2) separately for both you and your spouse. However, requirement (3) applies to your and your spouse's combined adjusted gross income.

If you meet all of the above requirements, you should first complete Form 2106 or 2106-EZ. Then you include your performing-arts-related expenses from Form 2106, line 10, or Form 2106-EZ, line 6, in the total on Schedule 1 of Form 1040.

If you do not meet all of the above requirements, you do not qualify to deduct your expenses as an adjustment to gross income.

# TAX TIPS FOR MUSICIANS

## FROM PAGE 39

- Books and subscriptions to professional journals;
- Advertising and photographs for promotion;
- Other promotional expenses;
- Gifts (not exceeding \$25 per recipient);
- Repairs and upkeep of instruments;
- Insurance on instruments;
- Substitutes' pay;
- Legal expenses for drawing up contracts of employment;
- Rental of instruments; and
- Depreciation of instruments or recording equipment.
- Costs of your internet service provider, website designer, website expenses, domain hosting bill or anything related to the internet that is related to your business. Also, you may be able to deduct the cost of buying a computer if it is used for business purposes, and you may also be able to deduct a portion of the depreciation on your computer each year.
- Contributions made to formal pension or profit-sharing plans for themselves and their employees. The procedures for this are quite complicated, and we advise that professional assistance be obtained.
- The following items – home office and travel expenses and expenses for uniforms – were omitted from the above list. A word of caution is needed as to their deductibility.

## HOME OFFICE EXPENSES

You may claim a deduction if you use your home office exclusively and regularly for the administration or management activities of your business and you have no other fixed location where you conduct such activities. "Exclusive use" means that the office space cannot be used for personal purposes. Home office expenses in excess of your net business income as a musician are not deductible. The rules for the home office expense deduction go beyond this general description and should be discussed with your tax preparer.

The IRS has now provided an optional

safe-harbor method for calculating home office deductions on schedule C.

## TRAVEL EXPENSES

The deductibility of long-distance travel involving railroad or plane fares is fairly clear. The fares, plus related costs – such as taxis to or from the depot, baggage-handling charges and passports for business trips – are all deductible as travel expenses.

If you were away from home overnight, you may also deduct all of the following expenses: 50% of meals and entertainment (see additional notes and caution at end); 100% of travel and lodging; laundry and cleaning; reasonable tips to bellhops and other hotel employees; and transportation at your destination.

Musicians may also use their own cars for business travel. The deductible items involved include: depreciation of the cost of the auto; gas, oil and tires; insurance, license and registration fees; parking expenses (e.g., garage rental or parking meters); and parkway or bridge tolls. The point to remember in deducting auto expenses is that after you have totaled all of these costs, you must subtract that portion used for personal purposes.

The regulations call for an allocation based upon both time and mileage used, and this is often the most difficult part of the calculation.

An alternate method involves computing the amount of business mileage and then multiplying those miles driven by 58 cents per mile (for 2019). You may still deduct direct costs such as parking and tolls (but not depreciation, gas or oil).

The real problem in travel expenses is determining what portion of local travel (that is, not away from home overnight) is deductible.

In no case are personal meals deductible if the musician does not sleep away from home.

The regulations say that commuting costs are not deductible. This means that if the musician travels only from home to the hall and back again, the costs of travel are not deductible – even

if the instruments are so bulky and heavy that it is impossible to use public transportation.

The costs of transporting instruments to and from work are deductible only if extra costs were incurred.

If you are playing more than one job during the day, you may use the business mileage formula described above for travel between jobs.

Again, except for any additional expenses, there is no auto deduction for travel to the first job or home from the last.

## EXPENSES FOR UNIFORMS

The cost of uniforms and other apparel, including their cleaning, laundering, and repair, is deductible only if the garments are specially required in order for you to keep your job and are not adaptable to general or continued wear, to the extent that they could replace your regular clothing.

You may not deduct the cost of ordinary clothes used as work clothes on the grounds that they get harder use than customary garments, that they are soiled after a day's work and cannot be worn socially, or that they were purchased for your convenience to save wear and tear on your better clothes.

That your job requires you to wear expensive clothing is not, according to the IRS, a basis for deducting the cost of the clothes, if the clothing is suitable for wear off the job.

Deductions have been allowed to musicians for formal wear and the costs of theatrical clothing and accessories, if these items are not suitable for ordinary use.

## JOB EXPENSES & EDUCATION

Bills are required as proof for all job expense items exceeding \$75.

There are many items of a lesser amount – such as tips and taxi fares – where no proof may be obtained.

Detailed records must be kept of these expenses (and of business mileage if a car is involved) through a careful diary or log. Keeping such records takes time and effort. If your return is ever examined, however, you could lose your entire deduction in the absence of

a good log or diary.

Numerous other items are deductible by the professional musician. Among these are education expenses, accounting fees, and fees for investment advice.

With regard to education, you may take a deduction for any training or coaching that sharpens your present job or professional skills, or meets the expressed requirements of your employer for you to retain your job. You may also be able to deduct the cost of a course if you are entering a new specialty within the music field.

Note - Unfortunately, after the Tax Cuts and Jobs Act ("the TCJA"), starting January 1, 2018, entertainment, amusement, or recreation expenses for clients and business associates are no longer allowed as business deductions. Business meals provided to clients and business associates are discussed below.

The IRS issued guidance clarifying that taxpayers may generally continue to deduct 50% of the food and beverage expenses associated with operating their trade or business, despite changes to the meal and entertainment expense deduction under Sec. 274 made by the TCJA.

Under the interim guidance, taxpayers may deduct 50% of an otherwise allowable business meal expense if:

- The expense is an ordinary and necessary business expense under Sec. 162(a) that is paid or incurred during the tax year when carrying on any trade or business;
- The expense is not lavish or extravagant under the circumstances;
- The taxpayer, or an employee of the taxpayer, is present when the food or beverages are furnished;
- The food and beverages are provided to a current or potential business customer, client, consultant, or similar business contact; and
- For food and beverages provided during or at an entertainment activity, they are purchased separately from the entertainment, or the cost of the food and beverages is stated separately from the cost of the entertainment on one or more bills, invoices, or receipts.





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## MEMBER TO MEMBER

# Rock in musical theatre

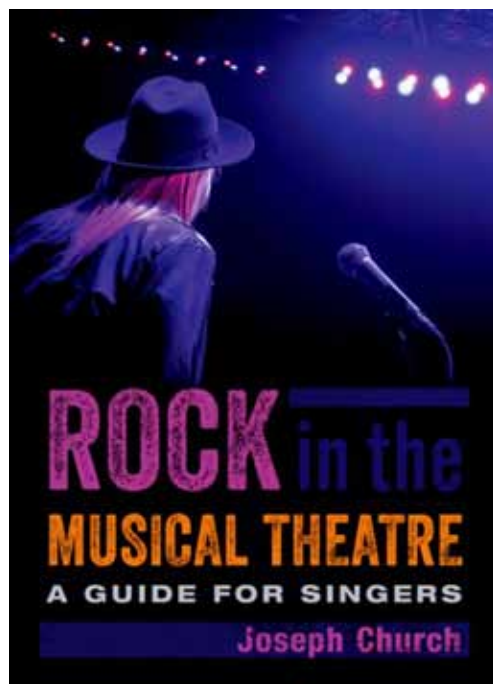
By JOSEPH CHURCH  
churchmuse@aol.com

**A**LTHOUGH I'VE SUNG all my life, I don't consider myself a singer. I know that's an odd statement coming from someone who just wrote a book on singing. What I am is a musician who freely uses his voice in his career as a music director, composer and arranger – and as a vocal coach and professor. On the podium, conductors use their singing voices to demonstrate an articulation, a dynamic, a rhythmic feel or a phrasing. Vocal coaches, naturally, refer to their own vocal production and musicianship to help a singer understand and enact a song. I know that many of my musical colleagues of all varieties will identify.

In truth, almost everyone sings. Most people, obviously, do not sing professionally, but singing is inherently and universally human. Even some not-so-good singers have achieved great success as singing actors, entertainers or creative artists. This is true in rock, and it's true in musical theatre, too. This is just one parallel between rock and musical theatre. There are many others, and there are just as many differences.

My new book "Rock in the Musical Theatre: A Guide for Singers" addresses these differences and works to reconcile them. It also outlines the commonalities and how they can work to the performer's advantage. The book provides students, professional singers and coaches at all levels with information on the aesthetics, theory and performance practices most relevant to singing rock on the musical theatre stage.

In the book, rock is defined very broadly, inclusive of almost all popular music from the 1950s onward – music that was first dubbed "rock 'n' roll" and rapidly grew more sophisticated, branching out into a myriad of new, musically revolutionary styles. Soul, country rock, progressive rock, hard



rock, soft rock, funk, pop, rap and countless other genres are all now part of the expanse we call rock.

Rock has had quite a robust lifespan (despite taking all those drugs) and the millennial generation has further lifted sales off the charts. What's more, almost every rock style ever born is still alive and well somewhere. It seems there will never be a shortage of rock songs. And now, we hear these songs and these styles on Broadway and stages around the world.

The variety of rock styles we've recently heard on Broadway is remarkable. There's the rap of "Hamilton," the electronic dance music (and a whole lot more) of "Natasha & Pierre," groovy folk-rock in "Dear Evan Hansen," salsa in "On Your Feet" and just about every pop style ever conceived in "Moulin Rouge," to name just a few. And then there are all the jukebox musicals, most of which are built around a rock artist or songwriter. On top of that, rock musicians such as Cyndi Lauper and Sara Bareilles are themselves writing

for the theatre. It's no wonder that younger audiences are enjoying Broadway now more than ever. Most Broadway theatregoers today, even the older ones, now think of rock as the norm of popular music and therefore of the theatre.

Still, rock took a firm hold in the theatre rather slowly and we still hear a good deal of older-fashioned music and pastiche in musicals. Whereas it's true that musical theatre is traditionally conservative, it has also sometimes been quite forward-thinking. It was only natural that rock would eventually migrate into new theatre scores. To some extent, musical theatre music has always reflected the pop music of its time (despite all the throwbacks), but rock, with its deliberately anti-establishment stance, took a little getting used to. The prevalence of rock is now reflected, as well, in most music and musical theatre training programs, which have recently begun to include rock in their curricula.

Younger singers, though and many of their coaches, too, are now removed from "original" rock – rock, that is, at its points of origin – by one and sometimes two generations. They may be unfamiliar with the cultural and musical history that made rock such an extreme break from earlier song styles, and they may not fully understand the musical language of the melodies they are interpreting. They may lack awareness of the upheavals in society and belief systems that accompanied the shift to rock music and how it influenced the sorts of characters they will portray on stage. My book combines theoretical and pragmatic approaches to these topics, using extensive musical examples, detailed repertoire lists, analytical studies, and chronicles of coaching sessions showing the aesthetics and theory in practice.

Of course, the technique of singing

rock is also a primary focus. Hopefully, the mistaken assumption that rock is the enemy of healthy singing will be dispelled.

Rock only modifies the way singers produce sound – your technique won't need an overhaul. All vocal production is the product of a physiology that everyone shares, modified by variables belonging to individuals – singers and characters – and the songs themselves. When performing rock in the theatre, you are extending vocal techniques you already use.

There are many exercises in the book that engender good singing habits and long-term vocal health, using the elements of rock music as a foundation. The exercises emphasize proper breathing and breath control, effective articulation of text, rhythmic accuracy, timbre and placement and many other issues, all with an eye toward stylistic authenticity.

Writing this book became over time more than an attempt to examine an as-yet-unexamined topic. As I looked ever more deeply into the songs and stories that shaped my life and the lives of many musicians and actors, it became a music appreciation. My wish is that every reader will have a similar experience and that they will learn something along the way. Rock has evolved into something more than the "soundtrack of our lives" – now, it *defines* our lives. That's why we make it into musicals.

Joseph Church, a member of Local 802 since 1983, is best known for his work as music director and supervisor of two groundbreaking Broadway musicals, "The Who's Tommy" and "The Lion King." Also an active composer, he has written for film, television, the concert stage and over 30 plays and musicals. The opinions of writers in *Allegro* do not necessarily reflect the opinions of the staff, members or officers of Local 802. To submit a story to *Allegro*, send an e-mail to [Allegro@Local802afm.org](mailto:Allegro@Local802afm.org).



# WHY WE JOINED THE UNION

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



GRÉGOIRE MARET



NICOLAS MIRABILE



ARIANA CAPPON

**I RE-JOINED LOCAL 802** when I started teaching at the New School. As a union musician, I want to be treated fairly when I work. As a chromatic harmonica player, I'm touring all the time, but my musical goal in NYC is to teach more and continue working in clubs and theatres. One of my favorite musical memories was my most recent European tour last summer. Every gig was just amazing. I grew up in Switzerland and came to NYC in 1996 to study at the New School. I ended up working with Herbie Hancock, Pat Metheny, Ravi Coltrane, Terri Lyne Carrington, Cassandra Wilson and many other world-famous artists. Music is a big part of my life and has always been. I love to grow as an artist and explore different universes and styles of music.

**Grégoire Maret**  
[gwahrfare@gmail.com](mailto:gwahrfare@gmail.com)

**I JOINED LOCAL 802** to become a member of a wider musical community. I hope to meet talented and skilled colleagues and friends with whom to bond and make music. As a freelancer, I've played with many groups, including the Montclair Orchestra, Symphony of Westchester and Manhattan Symphonie. My goal is to play

regularly in even more ensembles, including chamber music groups. My favorite recent performance was a production of Verdi's "Aida." I'd been waiting for nearly 20 years to be able to play in that opera, and I was finally able to release all the expression and energy that I'd gathered and stored in anticipation. I began violin with Suzuki lessons as a young child, then took up the viola when the intermediate orchestra at Third Street Music School needed violinists to play viola. I'd always loved lower-pitched strings anyway, and the viola's tone and mystery fascinated me. Music has carried me through the most difficult parts of my life as well as some of the happiest. I have an innate spiritual connection with music; harmonies affect me in very powerful, personal ways. Music will always be my rock, and it's a calling that I can't ignore.

**Nicolas Mirabile**  
[nmirabile12@earthlink.net](mailto:nmirabile12@earthlink.net)

**I JOINED LOCAL 802** to gain access to quality work for humane compensation and to find a broader musical community in New York City. Because this city has such an appetite for the arts, it's an ideal place to collaborate with passionate musicians.

My goal is to work as a chamber musician while performing and teaching in a variety of settings. My most favorite recent gig was a concert I gave at Columbia University; I loved curating a program of works by Brahms and Prokofiev and working in detail with two extremely artistic pianists. I particularly enjoy working in small ensembles because the process of interpreting and performing music together is so complex and rich. I played in a piano trio for two years and most recently I completed a contract as part of a piano quintet with the RWS Entertainment Group's Lincoln Center Stage for Holland America Line. Outside of classical music, I played for two years with an Afro-Cuban charanga band, which introduced me to improvisation and a more rote-based style of music. I've spent my whole life studying music, first at the pre-college program at the Manhattan School of Music and later at the Indiana University Jacobs School of Music for my bachelor's and master's degrees. I've played as a soloist and in orchestras in both educational and professional settings and also have experience with baroque violin. As a teacher, I had a private violin studio while I lived in Bloomington and taught groups

at the Union City Music Project. I think that music is important because its power to move people is limitless. It can expose the stuff that's in our hearts and minds more than anything else, and I've found that the process of understanding, communicating and listening makes us more honest and compassionate.

**Ariana Cappon**  
[arianacappon24@gmail.com](mailto:arianacappon24@gmail.com)

**I RE-JOINED LOCAL 802** after I recently had the chance to do some musical theater work under a union contract. I've been a professional musician since I was 23 years old and have traveled extensively, touring with rock bands, cover bands, pop singers, 1960s soul artists, and various shows. I currently participate in the BMI Writers Workshop, which offers the amazing opportunity to hear my work performed by the BMI Big Band. My musical goal in NYC is to do more gigs requiring woodwind doubles, including saxes; doubling is something that I enjoy very much. One of my favorite recent gigs was a recording session with the Schapiro17 big band, where I play alto 2. Our album was a tribute to Miles Davis called "Boiled Funk" (which is an anagram for "Kind of Blue").

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CANDACE DeBARTOLO



AVERY YURMAN



MAYU SAEKI

This band has an amazingly steady lineup of NYC players, and we've been together for almost 10 years now. I'm also a long-time member of the alternative rock band Spottiswoode & His Enemies. I've played in most of the jazz rehearsal bands in town and do tons of wedding work. I started playing sax at age ten and always dreamed of being a professional player. Most of my relatives are professional musicians; it's part of my entire identity and the only thing I've ever wanted to be. Even with the struggles of making a living, making music always provides a payoff.

**Candace DeBartolo**  
[candacesax@gmail.com](mailto:candacesax@gmail.com)

**I JOINED LOCAL 802** to have more varied performance and compositional opportunities in NYC. I first joined AFM Local 16-248 to perform on bassoon in "West Side Story" at the Paper Mill Playhouse in New Jersey and then joined Local 802 to be the bassoonist in the Engeman Theatre's production of "A Gentleman's Guide to Love and Murder." Under an AFM contract, I also reprised a role playing bassoon and acting for two seasons of the Amazon series "Mozart in the Jungle." I hope to gain new opportunities in musicals and

on film, mainly because I greatly admire the incredible skillsets and creativity of each department and love watching them coalesce to create truly spectacular productions! I double on all the woodwinds and their auxiliaries and specialize in performing on double reeds (and in jazz, funk and rock on saxophone and trumpet). I also sing (mezzo-soprano and alto), play piano/keys and drums/mallet percussion, act, and have been trained in ballet, pointe, tap, jazz, lyrical and hip-hop dance styles. My other main musical passion is composing, orchestrating and arranging for all types of ensembles. One of my favorite projects to date was when I worked on an original musical as the music director, orchestrator, copyist and editor. For four years, I have served as piccolo/flute/trumpet doubler, music director and manager of an original NYC-based theatrical symphonic rock/metal band. I have taught concert band, chorus, marching band, jazz ensemble, general music and private lessons for nearly seven years as a Long Island-based public school educator. I was so fortunate to have had some of the most passionate (and compassionate!) music educators and have been so inspired by them to give back by

providing my own students with the best musical education I can. To me, music is emotion, communication, expression, connection and healing. When words fail, music speaks. I've seen total strangers bond over a shared love of music, and find it so beautiful that people experience music in both similar and uniquely different ways from one another. Music makes me feel so joyful, fulfilled, positive and appreciative of life -- which, in turn, renders me even more able to put my love and energy out into the world, towards other people.

**Avery Yurman**  
[averyyurman@gmail.com](mailto:averyyurman@gmail.com)

**I RE-JOINED LOCAL 802** when I was asked to sub for Josh Johnson for "Fiddler on the Roof in Yiddish." I loved the book because it called for three flutes (C, piccolo and alto) with no doubles, which is unusual for a woodwind chair. The show was great because the orchestra was on-stage and very close to the actors. Besides musical theatre, I've played in symphonies, opera orchestras, jazz, pop, TV, films and recording studios, including as a vocalist. Most of my work was in Tokyo before I moved to NYC in 2009. I immediately got the chance to play with NEA

jazz master Chico Hamilton and I've also played with Arturo O'Farrill, Lewis Nash, MGQ + strings, Four Celtic Voices, and many others. This year, I was named one of Downbeat's rising stars in jazz flute in their 67th annual critics poll, which was a great honor! I have a master's degree as a classical flutist and I also play the *shinobe*, a traditional Japanese flute. My musical goal is to continue working in many different facets of the NYC music scene. Playing music with others gives me lots of inspiration to make my own music. I released my first solo album "Hope" from Brooklyn Jazz Underground Record in 2018, which was inspired by all the music that I've experienced. I also love sharing my skills and experience with young musicians. I currently teach flute in various master classes, mostly in Arizona and Texas, and I'm also a piano accompanist for a dance class here in NYC. Music has been always with me since I was little. It is the foundation of my identity and it's a way to express myself emotionally. Fortunately, music became my profession, and I've met and connected with so many amazing people because of music.

**Mayu Saeki**  
[mayusaekimusic@gmail.com](mailto:mayusaekimusic@gmail.com)



# REQUIEM

PHOTO: ERIC CABLE VIA WIKIPEDIA



ANTON COPPOLA

## ANTON COPPOLA

**ANTON COPPOLA, 102**, the conductor and composer, died on March 9. He had been a member of Local 802 since 1935. Mr. Coppola was possibly the oldest conductor in the world and was still actively conducting up until the end of his life. During his career, he conducted on Broadway as well as at the New York City Opera and with opera orchestras in Cincinnati, San Francisco, Seattle and Tampa. Mr. Coppola studied at Juilliard before conducting his first work at the age of 18. A year later, he won a seat at the Radio City Music Hall Orchestra, where he played oboe. (He later conducted the orchestra.) In World War II, he served as a musician in a stateside band. Later, he served as the director of both the symphony and opera departments at the Manhattan School of Music, from 1964 to 1980. Two of his recent works (“Sacco and Vanzetti” and “Lady Swanwhite”) were premiered at the Opera Tampa, where Mr. Coppola conducted from 1995 to 2012. Mr. Coppola even appeared as an actor in season two of the Amazon series “Mozart in the Jungle.” Four years ago, Mr. Coppola conducted Local 802 members and others in a rendition of “La Marseillaise” in Times Square as a tribute to the victims of the terrorist attack of July 2016 in France. (A beautiful photo of the event with reminiscences from event organizer Dominic

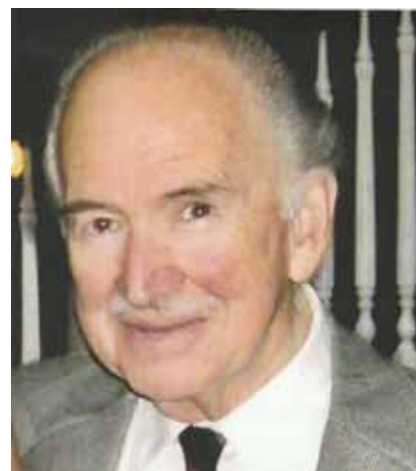


KATSUKO ESAKI

Derasse appears at [www.local802afm.org/allegro/articles/music-for-peace](http://www.local802afm.org/allegro/articles/music-for-peace).) Mr. Coppola was honored with the lifetime achievement award from the Puccini Foundation and recognized by the Italian government as a “Cavaliere, Gran Ufficiale.” He is survived by his wife Almerinda Drago, daughter Lucia, son Bruno, six grandchildren and a number of great-grandchildren. His family tree is immense and also includes famous actors and directors, including his nephew Francis Ford Coppola, grandnephew Nicolas Cage and grandniece Sofia Coppola, among many others. Obituary information from the New York Times and from previous Allegro articles about Mr. Coppola by Dominic Derasse.

## KATSUKO ESAKI

**THE VIOLINIST KATSUKO ESAKI, 77**, died on Nov. 20, 2019 after a long illness. She was born in Tokyo and was a member of Local 802 since 1974. She earned a bachelor of music degree from Musashino Music Academy and a master’s degree from Sarah Lawrence College, where she studied with Dorothy Delay. Her other teachers included Ivan Galamian and Itzhak Perlman. Katsuko came to the United States in 1968, where she first performed with the North Carolina Symphony and Rochester Philharmonic. In New York, she was



MITCHELL JELLEN

a member of the Mostly Mozart Festival Orchestra at Lincoln Center, Little Orchestra Society, American Symphony, Stamford Symphony and Arco Ensemble, as well as the OK Mozart Festival and the Grammy-nominated Harmonie Ensemble/New York, conducted by her husband of 35 years, Local 802 member Steven Richman. With the latter she recorded the Dvořák “Terzetto” on the Music & Arts album “Dvořák Discoveries,” which was chosen by James Oestreich, music editor of The New York Times, as one of the five best recordings for the Dvořák centennial in 2004. She also performed with the New York City Ballet, American Ballet Theatre and New York Pops. Ms. Esaki recorded on the EMI, RCA Victor, Angel, Nonesuch, Vox, Koch, Bridge, Harmonia Mundi, PIAS and Atlantic record labels. She recorded with the Modern Jazz Quartet, performed with everyone from Chick Corea to Garrison Keillor, appeared on Saturday Night Live, and served as concertmaster of many Broadway shows including “Dreamgirls” and “Guys and Dolls.” She toured throughout Europe, Japan, the USSR, Mexico, Canada, and the U.S., and participated in the festivals in Aspen, Spoleto, Madeira and Lacoste (France). Ms. Esaki was much beloved and respected by countless friends and colleagues. Here are some reminiscences and tributes that were sent to us:



LYLE MAYS

“I remember Katsuko as a great colleague and violinist but above all as the wonderful and generous friend that she was. I will miss her cheerful smile with which she always greeted me when she saw me. I know you are now playing with the angels, Katsuko!”

– Francisca Mendoza

“When I look in my closet, I still see some timeless garments given to me by my dear friend Katsuko. They still clothe me as do memories of her kindness and generosity throughout our long friendship. It’s thanks to Katsuko that I received my very first opportunity to enter the world of Broadway; asking me to sub for her in ‘Camelot.’ Being with her in conversation was somewhat like ‘Camelot.’ I always felt that there was a bright side to everything. As a friend she was always reassuring, encouraging me with a hand on my shoulder. It makes me sad to think she is no longer with us. I can only hope to imitate her kind nature.”

– Mineko Yajima

“I met Katsuko in the early 80s in NYC. I had just graduated from Juilliard and was trying to get a foothold in the freelance scene. Back then, one of the hottest organizations in the city was the New York Chamber Symphony conducted by Gerard Schwarz. I auditioned for Schwarz and managed to get hired.



# REQUIEM



**RICHARD ALAN REISSIG**



**McCOY TYNER**

PHOTO: GISEL HANNEMER VIA WIKIPEDIA

It was a fantastic group of professionals, and I was just a kid. Katsuko (a long-time member) came over and was lovely to me. We spent that first break chatting and became instant friends. This was so typical of Katsuko – taking time to make a stranger feel comfortable and welcome. She had the warmest of hearts and the kindest of souls. Our friendship lasted through all the years until she passed recently. We worked together on Broadway, at Mostly Mozart, and at dozens of other gigs I don't even remember any more. When Mostly Mozart started traveling to Japan, Katsuko helped several of us who were struggling to learn the language and was happy to chaperone us around Tokyo and other areas. And Katsuko was a superb musician and violinist. I miss her deeply and we are all much poorer since she left us."

– **Scott Ballantyne**

"I admired Katsuko for her enthusiastic desire to meet the adventures of life with their inevitable challenges and with a hopeful determination. Sitting with her on the same stand at the OK Mozart Festival in Oklahoma, her musical sensibilities were finely tuned. She had a generous, caring nature that always made our working relationship very enjoyable. On occasion, we would travel outside the bounds of Bartlesville, Oklahoma, where I would sometimes

not quite remember which road to take, but Katsuko would invariably guide us with the correct names and directions (well before GPS), getting us back on track with her upbeat and supportive encouragement. I will always cherish her thoughtful gifts as will many others on whom she bestowed them. Together with her husband, conductor Steve Richman, she provided a rich, nurturing environment to help to bring their music to audiences around the world. We will miss dear Katsuko."

– **Robin Bushman**

"I was saddened to find my friend Katsuko Esaki's name listed among 802 members who'd recently passed away. I first met Katsuko somewhere in the early to mid-1980s when she played in the string section of shows for which I served as house contractor. I first came to know and appreciate her as a highly skilled and consistently reliable professional who possessed a beautifully personal sound and a musically elegant style. I got to know Katsuko in a more personal way when she first opened her Christmas Japanese gift store in her home, in support of her husband, conductor Steven Richman's Harmonie Ensemble/New York. The sale was made up of very special items that her mother in Japan had made. I went, that first year, with my daughter and we both

fell in love with Katsuko's collection, which was full of unique items that you wouldn't find anywhere else and would be fun and attractive gifts. I ended up purchasing more than I ever intended and then actually had to look around for people to give them to. Invariably, though, whenever I presented my Katsuko gifts the scenario would play out the same way, with delight often followed by disappointment. When recipients would express their delight at the beauty and elegance of their gift I'd simply say to them 'That's Katsuko!' But then, sometimes, they'd ask how they could acquire another, for themselves or a friend, and I'd have to disappoint them by, again, pointing out that these gifts were like Katsuko herself. That is to say, they're special and one of a kind. And now, I'm sad to add, greatly missed."

– **Kamau Adilifu**

"Katsuko was a beautiful and sensitive artist who enhanced everyone around her. It was a privilege to work with her. She had integrity and creativity and always shared the joy of music making. Her spirit will always be with me."

– **Jack Rosenberg**

"I met my dear friend Katsuko in 1973, while playing with the Rochester Philharmonic. She was the first Japanese person I had ever met. I was very shy about our meeting, but I was stunned by her kindness. Years later, we ended up working together in many different freelance situations and it was always a joy to see her. When we spent time in Tokyo together with Mostly Mozart, she always guided me to her favorite spots. Since she lived only a few blocks away from me, we would often travel to gigs together and we had many wonderful and serious heart to heart conversations. I will hold in my heart her beautiful smile and stunning appearance and her heart! R.I.P. dear friend."

– **Lois Martin**

"Violinist Katsuko Esaki was my good friend and colleague. Among many jobs we played together it was on the many

tours to Japan we did where she was a wonderful and very special personal tour and cultural guide. She helped us with many dinners, purchases and trips, making sure we experienced the best of Japan and took home with us many beautiful memories."

– **Dorothy Strahl**

"I played with Katsuko at the Stamford Symphony for the past 25 years and she was of course an extraordinary musician. She was also an extraordinarily warm and generous colleague. She always found ways to be inclusive and treated everybody the same way. She will be greatly missed."

– **David Steinberg**

## MITCHELL JELLEN

**M**ITCHELL JELLEN, 92, a trumpeter and a member of Local 802 since 1953, died on March 1. He started his career by playing first trumpet with the Mitchell Field Air Force band for four years. After leaving the service, he played first trumpet with the Florida Symphony under Frank Miller and with the Denver Symphony under Saul Caston. He toured and performed as first trumpeter and contractor with many Sol Hurok productions, including the Royal Ballet of London, Kirov Ballet of Leningrad, Bolshoi Ballet of Moscow, various Russian and Polish folk festivals, and others. He later played first trumpet for the Broadway show "La Cage aux Folles" for four years as well as performing many other gigs in and around NYC. He is survived by his wife Pat, his daughter and son, five grandchildren and two great-grandchildren.

CONTINUED ON PAGE 48

## WE ALSO REMEMBER . . .

**Philip Greiss**, drums  
**Mike Longo\***, piano  
**Ray Mantilla\***, percussion  
**Leo Ursini**, saxophone

\*Full obituary will appear in next issue

# REQUIEM

OBITUARIES CONTINUED FROM PAGE 47

## LYLE MAYS

**L**YLE MAYS, 66, the jazz keyboardist, composer and arranger, died on Feb. 10. He had been a member of Local 802 since 1977 and was best known for his ongoing work with the Pat Metheny Group. “Lyle was one of the greatest musicians I have ever known,” wrote Mr. Metheny on his Web site. “Across more than 30 years, every moment we shared in music was special.” Metheny added, “From the first notes we played together, we had an immediate bond. His broad intelligence and musical wisdom informed every aspect of who he was in every way. I will miss him with all my heart.” Mr. Mays attended the University of North Texas, where he composed the music to the One O’Clock Lab Band’s album “Lab 75,” which was nominated for a Grammy. In 1975, he toured with Woody Herman’s big band shortly before beginning his long association with Mr. Metheny. Besides releasing 17 albums, the Pat Metheny Group also wrote the score for the 1985 movie “The Falcon and the Snowman”; a song from that movie that they recorded with

David Bowie became a Top 40 hit. Mr. Mays also recorded or played with Rickie Lee Jones, Bobby McFerrin, Joni Mitchell, Marc Johnson, Peter Erskine, Mark Walker and others. He also composed classical music and recorded children’s audio books. In his career, Mr. Mays won 11 Grammy awards and was nominated for many more. He is survived by his sisters Joan and Jane, and niece Aubrey. Obituary information from the New York Times and Wikipedia.

## RICHARD ALAN REISSIG

**R**ICHARD ALAN REISSIG, 91, a French hornist (who also played Wagner tuba) and a member of Local 802 for almost 60 years, died on Feb. 20. Born in Bridgeport, Connecticut in 1928, Mr. Reissig grew up in Illinois. He earned a degree from Juilliard in 1954 and ultimately won chairs in the Metropolitan Opera Orchestra and Baltimore Symphony, among other distinguished ensembles. Mr. Reissig also served in the Marines during the Korean War. He is survived by his brother Daniel, sister-in-

law Kim, son Andrew, daughter-in-law Christine, son Frederick and daughter-in-law Rosalie. He is also survived by his beloved dog Bailey and his social media family. A memorial service will be held at the Union Congregational Church in Montclair at a future date; check [www.unioncong.org](http://www.unioncong.org) for updates. Obituary from [legacy.com](http://legacy.com) and [www.facebook.com/richard.reissig](http://www.facebook.com/richard.reissig).

## MCCOY TYNER

**T**HE JAZZ PIANIST McCoy Tyner died on March 6 at the age of 81. He had been a member of Local 802 for over 50 years. Mr. Tyner’s blues-based piano style, replete with sophisticated chords and an explosively percussive left hand, transcended conventional styles to become one of the most identifiable sounds in improvised music. His harmonic contributions and dramatic rhythmic devices formed the vocabulary of a majority of jazz pianists. Born in 1938 in Philadelphia, he became a part of the fertile jazz and R&B scene of the early 50s. At 17

he began a career-changing relationship with John Coltrane. Mr. Tyner joined Coltrane for the classic album “My Favorite Things” (1960), and remained at the core of what became one of the most seminal quartets in jazz history. In 1965, Mr. Tyner left the group to explore his destiny as a composer and bandleader. For the next five decades, he led his own ensembles made up of top players like Jon Henderson, Ron Carter, Elvin Jones, Michael Brecker, Stanley Clarke, tap dancer Savion Glover, Joe Lovano, Christian McBride, Jeff “Tain” Watts and others. He released nearly 80 albums under his name, earned four Grammys and was designated a Jazz Master from the National Endowment for the Arts in 2002. He left his mark on generations of improvisers, and yet remained a modest and spiritually directed man. Mr. Tyner’s survivors include his wife Aisha, son Nurudeen (Deen), brother Jarvis, sister Gwendolyn-Yvette Tyner, nephew Kolby and three grandchildren. Obituary edited from Mr. Tyner’s biography at [www.McCoyTyner.com](http://www.McCoyTyner.com) with additional information from the New York Times.

# OBITUARIES IN ALLEGRO

**TO REPORT THE DEATH** of a member, send an e-mail to [Membership@Local802afm.org](mailto:Membership@Local802afm.org). Be sure to ask about any possible refund of Local 802 membership dues or about the union’s death benefit (there are certain eligibility requirements).

**IF YOU HAVE** any reminiscences, memories or stories about deceased musicians on these pages, please e-mail them to [Allegro@Local802afm.org](mailto:Allegro@Local802afm.org)

**SURVIVORS OF DECEASED MEMBERS** should contact the AFM Pension Fund at (800) 833-8065, ext. 1311 (or [www.afm-epf.org](http://www.afm-epf.org)) to ask about any possible benefits.

**TO SUBMIT AN OBITUARY** to Allegro, e-mail Allegro editor Mikael Elsila at [Allegro@Local802afm.org](mailto:Allegro@Local802afm.org) or call (646) 765-9663. Photos and personal essays are also welcome.

## NJSO FELLOWSHIP FOR BLACK AND LATINX MUSICIANS

The New Jersey Symphony Orchestra Colton Fellowship supports early-career Black and Latinx musicians in the orchestra field. The Colton Fellow will participate in NJSO performances, receive mentorship and engage with the community. To be considered for the NJSO Colton Fellowship, eligible candidates must submit an application. Invited candidates will display artistic excellence through a blind audition and discuss their commitment to advancing diversity, equity and inclusion in the arts during a short interview.

**UPDATE:** The NJSO is accepting Colton Fellowship applications at this time.

Start at [www.njsymphony.org/fellowship](http://www.njsymphony.org/fellowship)

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Bryan Lee



## EXECUTIVE BOARD MINUTES

**Tuesday, February 11, 2020**

**M**ETING CALLED TO order at 11:18 am by Financial Vice President Fisher. Present: Recording Vice President Schwartz, Executive Board members Axelrod, Donovan, Frawley, Hoyt, Kainuma, Shankin. President Krauthamer absent.

Minutes of February 4, 2020 reviewed.

It was moved and seconded to approve the minutes of February 4, 2020 as submitted.

Discussion held.

Motion carried unanimously.

Executive Board member Paisner present at 11:22.

Recording Vice President Schwartz presented a request from a member for a leave of absence from a Broadway show.

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

Discussion held.

Motion carried unanimously.

Financial Vice President Fisher reported that she had approved a request from Symphony Space to utilize public service scales for a rehearsal on March 31, 2020 and performances on April 1 & 2, 2020.

Discussion held.

Fisher reported on the status of negotiations between Local 802 and Lincoln Center Mostly Mozart Festival for a successor collective bargaining agreement.

Discussion held.

Fisher reported on the status of negotiations between Local 802 and New Jersey Festival Orchestra for a successor collective bargaining agreement.

Discussion held.

Fisher reported that she had met with the orchestra committee of Little Orchestra Society.

Discussion held.

Fisher reported on the cancellation of an engagement due to illness by Andrea Bocelli without the contractual notice required in the Single Engagement Concert

Agreement.

Discussion held.

Fisher announced that NYCOSH had delivered informational booklets to the local.

Discussion held.

Fisher reported on matters pertaining to a performance by Westchester Symphony.

Discussion held.

Fisher reported on personnel matters at the local.

Discussion held.

Senior Business Rep Friedman present.

Friedman presented an Incidental Music agreement with Lincoln Center Vivian Beaumont Theatre dba Lincoln Center Theatre for its production of Greater Clements.

Friedman excused.

It was moved and seconded to approve the Incidental Music agreement for Greater Clements as submitted.

Discussion held.

Motion carried unanimously.

Schwartz reported on a proposed email blast to members regarding an engagement on February 14, 2020 at Radio City Music Hall featuring Josh Groban in which no agreement had been filed.

Discussion held.

Schwartz reported on the status of club room improvements.

Discussion held.

Local 802 counsel Mars, Principal Business Rep Weeks and Field Representative Voccola present.

Schwartz, Mars and Voccola reported on the terms of a grievance settlement with Hank Lane Music.

Discussion held.

Voccola excused.

Fisher excused at 1:40. Schwartz assumed the chair.

Mars and Weeks presented an agreement between Local 802 and Children's Orchestra Society for a successor collective bargaining agreement.

Discussion held.

Mars excused.

Weeks presented a proposal from Women in Jazz Organization for two events in the club room featuring panel discussions.

Weeks excused.

Discussion held.

Meeting adjourned at 2:17 pm.

**Tuesday, February 18, 2020**

Meeting called to order at 11:14 am by President Krauthamer. Present: Financial Vice President Fisher, Executive Board members Davis, Donovan, Frawley, Hoyt, Kainuma, Paisner, Shankin. Hoyt took minutes. Minutes of February 11, 2020 reviewed.

It was moved and seconded to approve the minutes of February 11, 2020 as submitted.

Discussion held.

Motion carried unanimously.

President Krauthamer presented requests from two 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.

Krauthamer requested that the board confirm the results of an email poll in which it approved the successor collective bargaining agreement between Local 802 and Children's Orchestra Society.

It was moved and seconded to confirm the results of the email poll pertaining to Children's Orchestra Society.

Discussion held.

Motion carried unanimously.

Executive Board member Paisner reported on matters pertaining to the Local 802 Political Action Committee.

Discussion held.

Krauthamer presented a request for funding of league fees in the amount of \$1,700 for the Local 802 Softball Team.

Executive Board member Cohen present at 11:30.

It was moved and seconded to approve \$1,200 toward the fees for the Local 802 Softball Team.

Discussion held.

Motion carried unanimously.

Executive Board member Davis reported on the work of the Social Engagement Team.

Discussion held.

Krauthamer reported on the agenda for the membership meeting of February 26, 2020.

Discussion held.

Krauthamer reported on a stewards training program in collaboration with AFM.

Discussion held.

Krauthamer reported on matters pertaining to AFM-EPF.

Discussion held.

Recording Vice President Schwartz present at 11:57 and took the minutes.

Krauthamer reported that the board will meet with Indie Musicians Caucus next week.

Discussion held.

Krauthamer reported on a training session presented to rank & file committee members and staff by a representative of Labor Notes.

Discussion held.

Krauthamer reported on the status of negotiations for a collective bargaining agreement with Not-for-Profit theatrical employers.

Discussion held.

Krauthamer reported that he will meet with the orchestra committee of New York Philharmonic.

Discussion held.

Krauthamer reported he will be meeting with the orchestra committee of New York City Ballet.

Discussion held.

Krauthamer reported on matters pertaining to The Shed.

Discussion held.

Krauthamer reported on a budget for podcasting equipment.

Discussion held.

Krauthamer reported that Local 802 will meet with representatives of The Broadway League regarding a request for a special situation from the producers of Six.

Discussion held.

Krauthamer reported on matters pertaining to booking the club room.

Discussion held.

Krauthamer reported on a contract extension for the Broadway production of American Utopia.

Discussion held.

Executive Board member Davis excused at 12:27.

Krauthamer reported on the engagement of Josh Groban at Radio City Music Hall on February 14, 2020.

Discussion held.

Board recessed at 12:38.

Board reconvened at 12:50.

Director of IT Mosher present.

Mosher proposed improvements to the IT system at the local.

Discussion held.

Executive Board member Paisner excused at 12:54.

Executive Board member Donovan

excused at 1:06.

Mosher excused.

Board recessed at 2:15.

Board reconvened at 2:28.

Krauthamer reported on the status of negotiations with DCINY.

Schwartz reported on his meeting of this morning with the Cornell ULI Advisory Committee.

Discussion held.

Financial Vice President Fisher reported that she had approved a request from Bronx Arts Ensemble to utilize public service rates for a children's performance at West Farms Library on May 13, 2020.

Discussion held.

Fisher reported on the status of negotiations between Local 802 and Mostly Mozart Festival for a successor collective bargaining agreement.

Discussion held.

Meeting adjourned at 3:33 pm.

## Tuesday, February 25, 2020

Meeting called to order at 11:17 am by President Krauthamer. Present: Financial Vice President Fisher, Recording Vice President Schwartz, Executive Board members Axelrod, Davis, Donovan, Frawley, Hoyt, Paisner, Shankin.

Minutes of February 18, 2020 reviewed.

Executive Board member Cohen present at 11:20.

It was moved and seconded to approve the minutes of February 18, 2020 as corrected.

Discussion held.

Motion carried unanimously.

President Krauthamer presented a request from a member for a leave of absence from a Broadway show.

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

Discussion held.

Motion carried unanimously.

Krauthamer reported on the Broadway Beacon Awards to be presented by Inside Broadway on March 16, 2020 and its plans to include him among the honorees at the event.

It was moved and seconded to purchase two tickets to the Broadway Beacon Awards and a quarter-page advertisement at a total cost of \$2,750.

Discussion held.

Motion carried unanimously.

Member Steven Lyon present.

Lyon reported on the status of negotiations between Local 802 and Not-for-Profit theatrical employers.

Discussion held.

Lyon excused.

Board recessed at 12:27.

Board reconvened at 12:42.

Principal Business Rep Weeks present.

Weeks present with a budget proposal from Women in Jazz Organization for Meet and Greets and panel discussions.

Discussion held.

Weeks excused.

It was moved and seconded to approve funding for WIJO events in the amount of \$450.

Discussion held.

Motion carried unanimously.

Krauthamer reported on the request for a special situation from the producers of the Broadway production of Six.

Discussion held.

Krauthamer reported on his conversation with AFM-EPF Trustee Bill Moriarity regarding plans for a meeting of Fund trustees with local members.

Discussion held.

Krauthamer reported that Local 802 will meet this Friday, February 28, 2020 with AFM to coordinate organizing for the next round of Live TV and Videotape negotiations.

Discussion held.

Krauthamer reported on the status of planning for the 401(k).

Financial Vice President Fisher excused at 1:30.

Discussion held.

Krauthamer reported on the agenda for the February 26, 2020 membership meeting.

Discussion held.

Krauthamer reported on the status of the Local 802 Musicians Health Fund.

Discussion held.

Executive Board member Donovan excused at 1:37.

Theatre Department Senior Business Rep Couture present.

Couture reported on a settlement agreement pertaining to actor-musicians performing in the Broadway production of Sing Street at the Lyceum Theatre.

Discussion held.

Couture excused.

Executive Board member Davis reported on the status of negotiations between Local 802 and DCINY for a collective bargaining agreement.

Executive Board member Axelrod discussed matters pertaining to 802 Legit, Inc. and proposed an initiative to utilize bandshells throughout the five boroughs.

Discussion held.

Krauthamer reported on the process of political endorsements by the Executive Board.

Discussion held.

Meeting adjourned at 2:47 p.m.

## Tuesday, March 3, 2020

Meeting called to order at 11:19 am by President Krauthamer. Present: Financial Vice President Fisher, Recording Vice President Schwartz, Executive Board members Axelrod, Frawley, Kainuma, Paisner, Shankin. Minutes of February 25, 2020 reviewed.

Executive Board member Hoyt present at 11:21.

It was moved and seconded to approve the minutes of February 25, 2020 as submitted.

Discussion held.

Motion carried unanimously.

President Krauthamer presented a letter from the producers of the Broadway production of Sing Street pertaining to music staffing.

Executive Board member Cohen present at 11:25.

Discussion held.

Krauthamer presented a request from a member for a leave of absence from a Broadway show.

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

Discussion held.

Motion carried unanimously.

Krauthamer reported on matters pertaining to club room policy.

Discussion held.

Krauthamer presented résumés for the position of Director of Organizing.

Discussion held.

Krauthamer reported on the upcoming special situations meeting with the producers of the Broadway production of Six.

Discussion held.

Krauthamer reported the status

of negotiations between Local 802 and New York Philharmonic for a successor collective bargaining agreement.

Discussion held.

Executive Board member Hoyt discussed content in the recent issue of Allegro.

Discussion held.

Krauthamer excused at 12:39. Financial Vice President Fisher assumed the chair.

Board recessed at 12:39.

Board reconvened at 12:54.

Cohen discussed matters pertaining to organizing.

Discussion held.

Fisher reported on the terms of a tentative agreement reached between Local 802 and Mostly Mozart Festival for a successor collective bargaining agreement.

Discussion held.

Senior Business Rep Friedman present.

Friedman presented a request for an incidental music agreement from Second Stage Theatre for its production of We're Gonna Die.

Friedman excused.

It was moved and seconded to approve the agreement with Second Stage Theatre.

Discussion held.

Motion carried unanimously.

Recording Vice President Schwartz reported on the status of negotiations between Local 802 and Live Nation for a successor collective bargaining agreement covering the NYCB Theatre at Westbury.

Discussion held.

Schwartz reported on the planned rollout of a computer system module for recording work dues.

Discussion held.

Executive Board member Frawley reported on a meeting of locals with the AFM pertaining to organizing in advance of negotiations for successor collective bargaining agreements covering Live TV/Videotape and Motion Picture/Television Film.

Discussion held.

Meeting adjourned at 2:47 pm.

**ALL EXECUTIVE BOARD MINUTES AND ALL ALLEGRO ARTICLES ARE ARCHIVED AT WWW.LOCAL802AFM.ORG. USE THE SEARCH ICON FROM THE TOP RIGHT OF THE HOME PAGE**

# NEW AND READMITTED MEMBERS

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

Paul Aguilar (violin)  
Mesia Austin (percussion)  
Alex Bonoff (orchestrator)  
Thomas Boulton (trumpet)  
PJ Corallo (drums)  
David C. Degge (percussion)  
Anthony Dellaripa (drums)  
Michiko Egger (guitar)  
Stephanie L. Evans (copyist)  
Brandon L. Florich (5 string bass)  
PJ Fossum (piano)  
Brian Fox (violin)  
Erika Friedman (saxophone)  
Gary Garzetta (bass trombone)  
Emily Goldman (piano)  
Simon Goldvekht (piano)  
Vasil Golodinskii (tuba)  
Samuel Gray (violin)  
Glenn Guidone (tenor saxophone)

Shannon L. Highland (bassoon)  
Holly Horn (violin)  
Rodney Howard (drums)  
Shan Jiang (violin)  
Calvin Jones (bass gtr-acoustic)  
Chanel Karimkhani (vocalist)  
Marc Kudisch (drums)  
Dominic LaMorte (elec upright bass)  
Jason Christopher Langley (electric bass)  
Michelle Lie (violin)  
Rachel Loseke (violin)  
Luba Mason (drums)  
Tom Mcevoy (piano)  
Elizabeth Mckenna (vocalist)  
David M. Mcmillen (drums)  
Kerry D. Meads (drums)  
Julianne B. Merrill (piano)  
Thomas A. Monda (guitar)  
Ikue Mori (cmptr synth prgm)

Brian M. Nalepka (tuba)  
Charlotte O'Connor (french horn)  
Hayden Oliver (violin)  
Regi Papa (violin)  
Nathan Peck (bass)  
Michael Pilafian (piano)  
Michael Resetar (viola)  
Ned (Edward) Rothenberg (soprano sax)  
Christopher L. Sax (guitar)  
Jeremy Smith (percussion)  
Billy Smolen (bass guitar)  
Ross Snyder (violin)  
Katie Steinhauer (drums)  
Vladimir Tiagunov (piano)  
Debbie Christine Tjong (piano)  
Joanne Vance (vocalist)  
Michael J. Wilson (guitar)  
Derek Wohl (percussion)  
Lukas (Lukas Violins) Wronski (music services)

**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 44). 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 will resume as soon as possible. For more information, contact Shane Gasteyer at (212) 245-4802, ext. 143 or [Sgasteyer@Local802afm.org](mailto:Sgasteyer@Local802afm.org). You may join Local 802 anytime at: [www.Local802afm.org/join-today](http://www.Local802afm.org/join-today)



## CROSSWORD PUZZLE by BestCrosswords.com

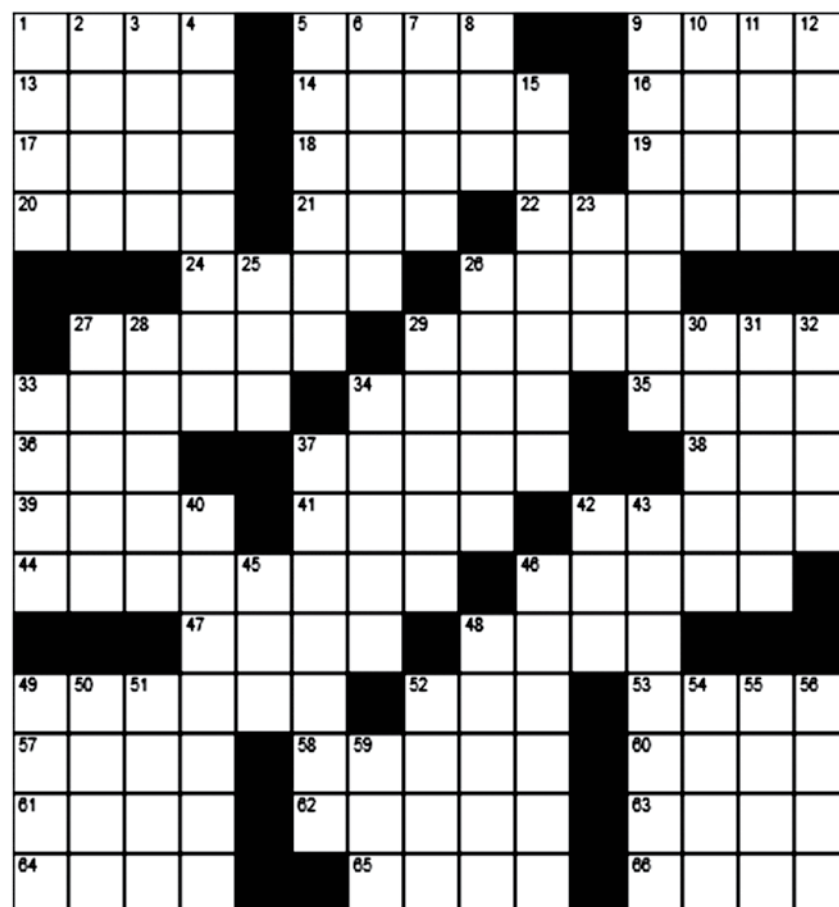
**EDITED BY BILL CROW**

## ACROSS

- 1 Peeling potatoes, perhaps
- 5 Pentathlon need
- 9 Kind of heads from early SNL
- 13 Boxer Max
- 14 Song part before the chorus
- 16 Peter Fonda title role
- 17 Logical beginning?
- 18 Diamond flaw?
- 19 Scotch dance
- 20 Strong taste
- 21 Refusals
- 22 Sacred beads
- 24 Where no note is played
- 26 Syrup brand
- 27 Muse with a lyre
- 29 Where poker players start?
- 33 Kitchen attraction
- 34 That's \_\_\_ haven't heard
- 35 Talks on and on
- 36 Foster Brooks persona
- 37 Nahuatl speaker
- 38 Graffiti signature
- 39 Hullabaloo
- 41 Coward
- 42 Without chops
- 44 Belongs
- 46 Maker of Pong
- 47 Hoar
- 48 Lion King comment
- 49 Hotel chain
- 52 Paddle
- 53 Oboe, e.g.
- 57 Beige
- 58 Not illegal
- 60 Neck of the woods
- 61 Son of Zeus in Greek mythology
- 62 Type of Latin music
- 63 Men's suit department
- 64 Cincinnati team
- 65 Driving aids
- 66 Being, to Brutus

## DOWN

- 1 Passing notice
- 2 Zip
- 3 Wail in grief
- 4 Concert handout
- 5 Nevertheless
- 6 Reform Party founder
- 7 Drops the ball
- 8 That, in Tijuana
- 9 Superficial
- 10 Olive genus
- 11 \_\_\_-do-well
- 12 Slippery
- 15 Unpredictable
- 23 Vein contents
- 25 EWR posting
- 26 Use a prie-dieu
- 27 Eat away
- 28 Chopper topper
- 29 Pays at 29 across
- 30 Horse opera
- 31 Giraffe's cousin
- 32 High-ranking NCO
- 33 Quickly, quickly
- 34 Form of oxygen
- 37 Zoo denizens
- 40 Waltz King
- 42 Call \_\_\_ day
- 43 Do a long voice-over
- 45 First \_\_\_
- 46 Main arteries
- 48 Bring up
- 49 Bring up
- 50 Farm measure
- 51 TV horse
- 52 Give the glad eye
- 54 Historical chapters
- 55 Electric fish
- 56 Roy's "singin' pardner"
- 59 "You Are What You \_\_\_"



## NAME THAT TUNE

♩ ~72



ANSWER: "Imagine" by John Lennon

For answers, see [www.Local802afm.org/Allegro](http://www.Local802afm.org/Allegro)

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# The Band Room

**FOUND THIS STORY** in my old friend Gene DiNovi's interesting memoir "I Can Hear the Music," which you can read online at [wattpad.com](http://wattpad.com). When Gene was getting started in the music business, he went on the road with a small band accompanying Anita O'Day in several Midwestern jazz clubs. In St. Paul, their trombone player was indisposed, so they hired a local guy. He had been with the Hal McIntyre band, had a good tone and could read well, but he was a lead player without any jazz skills.

On the first night, the band's opening number was an arrangement of Dizzy Gillespie's "Groovin' High" by their drummer, Tiny Kahn. Don Fagerquist, their trumpet player, told the new trombonist that the tune was based on "Whispering," and so, when the guy took his solo, he just played three identical choruses of the melody of "Whispering." When he finished, Tiny Kahn leaned over his drums and said to Gene, "What ideas!"

Steve Herberman told me about a time when Wes Montgomery was scheduled to play at the Monterey Jazz Festival in California. Wes arrived without an amplifier, so Jim Hall volunteered to pick one up for him at a local shop. The only thing Jim could find that was available for rental was a very large old tube amp. When Wes saw the size of it, he said, "Man, I ain't going to play THAT much guitar!"



And, speaking of large amplifiers, Jon Wheatley reports that when John LaPorta was teaching at the Berklee College of Music, he was standing in the corridor near the ensemble rooms one day when a couple of students came by pushing a huge amplifier on wheels. As they trundled past him, LaPorta said sharply, "Turn it down!"

Here are two stories about Sonny Russo from a post on Facebook by River Bergstrom:

First: "Sonny Russo was such a sweet guy. I remember he would make his bed in the hotel every morning before we would leave. I've never known anyone else that did that!"

Second: River remembers a trio of singers who would hire Buddy Morrow

and the Tommy Dorsey Orchestra to back them up. "So we're going over their charts, and they're horrible, just awful," remembers River. "Buddy stops the band, and they're talking, and I feel something poking me in the back. I turn around, and it's Sonny, poking me with his trombone slide. He grins and says to me, 'These are the kind of charts your body rejects!'"

While on the road with a tour of "West Side Story," Kirby Tassos was playing some tunes on his saxophone in his hotel room. He heard a knock on his door, and assumed that someone was going to complain about the noise. He opened the door, saw it was the very large, imposing actor who played Riff in the show, and quickly said, "I'm sorry... I'll try to keep it down." The actor replied, "No, keep playing. It sounds wonderful. I just wanted to ask if you would play more Gershwin."

Howie Smith sent me a story told by Jonathan Zwartz, an excellent Australian bassist, as part of an interview that appeared in the Sydney Morning Herald. One weekend, about 10 years ago, Jonathan had just finished his monthly gig at the Clovelly Bowling Club when robbers burst in waving guns. Unfortunately for the robbers, the money from the weekend's take had already gone into a time-

locked safe. The band was lying on the floor with guns pointed at them when the drummer Hamish Stewart said, "What is it you want?" One of the robbers yelled, "We want your f\*\*\*ing money." Hamish said, "There is no money. We're jazz musicians." Even the robbers smiled!

Pianist Donald Sosin has been all over the world accompanying silent films. He told me about his mentor, William Perry, who was once playing for a silent film at the Museum of Modern Art. On the screen was a ship on the ocean, so Perry was playing some "calm seas" type of music when he began to have trouble with the damper pedal. He looked down to see what was going on, and when he looked back up at the film, the ocean was there, but the ship had vanished from the scene. Later, an audience member told him the ship had been blown up – but Perry had just carried on with the "calm seas" music!

In the days when Donald still played cocktail gigs, he was asked to play a party at the University Club in Manhattan. They gave him a studio upright piano, and as he played the usual Gershwin, Rogers and Hart, Sondheim, etc., people began leaving their empty wine glasses on top of the piano. Donald just kept playing. A guy came along and said in all seriousness, "Is this the bar?" Don looked back at him and replied, equally seriously, "No, it's a piano."



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### Allegro

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# **JUNE 2020 MEMBERSHIP MEETING**

## **WEDNESDAY, JUNE 17 @ 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*

